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JULY 4, 1925

Motion Picture News

Reg. U. S. Patent Office

10 MORE FACTS

1. The 10 facts which we listed previously prove that a record that has never been touched is Metro-Goldwyn-Mayer's for the passing year, 1924-25.

2. For 1925-26 Metro-Goldwyn-Mayer with its already famous Quality 52 has established again its superiority.

3. Among the big star names in The Quality 52 are: LILLIAN GISH, LON CHANEY, MARION DAVIES, JOHN GILBERT, BUSTER KEATON, RAMON NOVARRO, MAE MURRAY, NORMA SHEARER, JACKIE COOGAN, ELEANOR BOARDMAN, AILEEN PRINGLE, PAULINE STARKE, CONWAY TEARLE, CLAIRE WINDSOR, CONRAD NAGEL, MAE BUSCH, LEW CODY, and many others.

4. The directors of The Quality 52 are the following: REX INGRAM, FRED NIBLO, VICTOR SEASTROM, MARSHALL NEILAN, ERICH VON STROHEIM, TOD BROWNING, HOBART HENLEY, FRANK BORZAGE, KING VIDOR, RUPERT HUGHES, MONTA BELL, ROBERT Z. LEONARD, W. CHRISTY CABANNE, JACK CONWAY, ALF GOULDING, JOSEF VON STERNBERG, EDMUND GOULDING, BENJAMIN CHRISTIANSON, WILLIAM WELLMAN, AL RABOCH, and more.

5. Metro-Goldwyn-Mayer has one of the most important companies of permanent players in the world, grooming the box-office stars of Tomorrow. Watch for SALLY O'NEILL, KATHLEEN KEY, GEORGE K. ARTHUR, PAULETTE DUVAL among others.

6. A few celebrated novels among The Quality 52: Blasco Ibanez' "MARE NOSTRUM," "THE TEMPTRESS," "THE TORRENT;" Sabatini's "BARDELYS THE MAGNIFICENT;" Peter B. Kyne's "NEVER THE TWAIN SHALL MEET;" Selma Lagerlof's world-prize novel "THE TOWER OF LIES:" Rupert Hughes' "MONEY TALKS!" and "HOW DARE YOU!" Elinor Glyn's "THE REASON WHY;" and many others.

7. A few stage plays in The Quality 52: "THE MERRY WIDOW," "SALLY, IRENE AND MARY," "BUDDIES," "THE CIRCLE," "LIGHTS OF NEW YORK," from "Merry Wives of Gotham." Laurence Stallings, author of "What Price Glory" contributes "THE BIG PARADE;" Samuel Shipman, "A SLAVE OF FASHION," "SUN UP," "AN EXCHANGE OF WIVES." And a lot more!

8. Showmanship ideas. Erté's breath-taking gowns will soon be the sensation of all audiences. Plus Technicolor Sequences in many of The Quality 52. And other box-office angles.

9. THE TRANSCONTINENTAL TRACKLESS TRAIN now en route from Coast to Coast is just one of the promotion ideas. Add publicity and advertising of Cosmopolitan productions.

10. The studio organization, headed by Louis B. Mayer and his associates Irving Thalberg and Harry Rapf, prove again in The Quality 52 a knowledge of what exhibitors want to get the crowds.

Not to Mention "Ben Hur"

Metro-Goldwyn-Mayer *The Talk of the Industry*

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

Vol. XXXII No. 1

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PRICE, 20 CENTS

Albany — Los Angeles — New York — Chicago



TO ADVERTISE

"Greater Movie Season"

Use Morgan Posters

"They're Better Than Ever"

Pictorial One Sheets
Block-24 sheets—
3 sheets—1 sheets—
and window cards

The PLANT behind the POSTER



The Morgan Lithograph Co

CLEVELAND, O.

1925 AUGUST 1925

EIGHTH MONTH

ASTRONOMICAL CALCULATION

GREATER MOVIE SEASON

FULL THEATRE MOON 3rd day 1 h. 30 m. post meridian . N.E.S.W.
LAST QUARTER PAID IN (House sold out) 10th day 3 h. 15 m. E.S.W.N.
NEW MONEY MOON 17th day 7 h. 15 m. — S. W. N. E. . S.N.W.E.
FIRST QUARTER OF SILVER SHOWER 24th day 1 h. . . W.N.E.S.

Day of month	Day of week	SUN Rises	SUN Sets	Length of day	PRODUCTION	REMARKS
1	Sat.	4 35	7 5	14 30	NIGHT LIFE OF NEW YORK	About this time prepare for harvest of Greater Movie Season and the first of The Greater Forty. With ROD LA ROCQUE ⊕ ERNEST TORRENCE ♌ DOROTHY GISH ♀ ALLAN DWAN SPECIAL ☿
2	SUN.	4 36	7 4	14 28		
3	Mon.	4 37	7 2	14 25		
4	Tue.	4 39	7 1	14 22		
5	Wed.	4 40	7 0	14 20		
6	Thur.	4 41	6 59	14 18		
7	Fri.	4 42	6 57	14 15		
8	Sat.	4 43	6 56	14 13		
9	SUN.	4 44	6 55	14 11	THE LUCKY DEVIL	Now is the time to prepare for automobile thrills and general box office disturbance to be made in RICHARD DIX'S greatest picture. ♂
10	Mon.	4 45	6 54	14 9		
11	Tue.	4 46	6 52	14 6		
12	Wed.	4 47	6 51	14 4	IN THE NAME OF LOVE	Look for the Nifty Norse Star Greta Nissen ♍ and the tropical light RICARDO CORTEZ ☿ surrounded by Wallace Berry • and Raymond Hatton ☉
13	Thur.	4 48	6 49	14 1		
14	Fri.	4 49	6 48	13 59		
15	Sat.	4 50	6 46	13 56		
16	SUN.	4 51	6 45	13 54	RUGGED WATER	Now is the time to look for storms on the shores of Cape Cod. ☾ Irvin Willat's newest thriller made from Joseph Lincoln's best seller with Lois Wilson ♀ Warner Baxter ♈ Wallace Beery • and Phyllis Haver. ☽
17	Mon.	4 52	6 44	12 52		
18	Tue.	4 53	6 42	13 49		
19	Wed.	4 54	6 41	13 47		
20	Thur.	4 55	6 39	13 44		
21	Fri.	4 56	6 37	13 41		
22	Sat.	4 58	6 36	13 38		
23	SUN.	4 59	6 34	13 35	BEGGAR ON HORSEBACK	The moon is in ascension and strange dreams are predominant. See them in James Cruze's ♀ novelty knockout.
24	Mon.	5 0	6 32	13 32		
25	Tues.	5 1	6 31	13 30		
26	Wed.	5 2	6 29	13 27	THE STREET OF FORGOTTEN MEN	On the same day comes the new miracle of 1925. ♎ Herbert Brenon's super story with Percy Marmont □, Mary Brian ♂, Neil Hamilton. ♂
27	Thur.	5 2	6 29	13 25		
28	Fri.	5 4	6 26	13 22		
29	Sat.	5 5	6 25	13 20		
30	SUN.	5 6	6 23	13 17	THE TEN COMMANDMENTS	A Message from the mountain written in lightning that spells abundant harvest for the wise exhibitor.
31	Mon.	5 7	6 21	13 14		

The calculations of this big harvest are made for the latitude and longitude of the United States and Canada, to say nothing of the rest of the world, in the time of the 75th meridian west from Greenwich.

Names and Characters of Principal Planets

⊕ ROD LA ROCQUE
☿ RICARDO CORTEZ
☿ ALLAN DWAN
☾ IRVIN WILLAT
♀ JAMES CRUZE
♌ CECIL B. DE MILLE
♂ MARY BRIAN
♓ PARAMOUNT PICTURES

♌ ERNEST TORRENCE
☉ RAYMOND HATTON
♍ GRETA NISSEN
♀ LOIS WILSON
♓ ESTHER RALSTON
♌ LEATRICE JOY
♂ NEIL HAMILTON
♓ PARAMOUNT PICTURES

♂ RICHARD DIX
♀ DOROTHY GISH
• WALLACE BEERY
☽ PHYLLIS HAVER
♁ THEO. ROBERTS
□ PERCY MARMONT
♎ WARNER BAXTER
♈ PARAMOUNT PICTURES

64 Authentic

Form No. 841

FAMOUS PLAYERS-LASKY CORPORATION

PRIVATE COMMUNICATION

Date _____

To

Mr. Jesse L. Lasky:

As per your instructions, I showed "Paths to Paradise" to an audience and checked the laughs as shown in the attached.

Incidentally, "Paths to Paradise" is unquestionably the best comedy we ever made, and probably THE WORLD'S GREATEST.

A. M. Botsford

ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

A CLARENCE BADGER PRODUCTION

"PATHS TO PARADISE"

With BETTY COMPSON and RAYMOND GRIFFITH

From the play "The Heart of a Thief" by Paul Armstrong ~ Screen play by Keene Thompson

A Paramount Picture

Laughs!

The whole audience roared at these points in the picture:

1. The mysterious manhole
2. The bucket o' blood
3. The innocent tourist
4. The counterfeiter's waffle iron
5. The quick-change Chinese joint
6. The Queen of Chinatown
7. The light-fingered hop-head
8. The poor white captive girl
9. The "murder"
10. The knife behind the curtain
11. "Paging Mr. Dusenberry"
12. The triple cross
13. "I'll fix it with the chief"
14. Bringing the dead to life
15. The gas meter inspector
16. The divvying shadows
17. The crooks' parade
18. "Is she pretty?"
19. "I'll match you for the tip"
20. "Paging Mr. Callahan"
21. The auto "smash-up"
22. "Come in, Mr. Tuttle"
23. "Who are those fellows?"
24. "The ice is in the ice-box"
25. The greatest detective in the world
26. Hide the watch
27. The diamonds in the dusting mop
28. The detective's hip pocket
29. The trick dog
30. "Here's the watch"
31. The golf ball on the stairs
32. The flash in the corner
33. The dog and the flashlight
34. The voice on the wire
35. The swinging safe door
36. Who'll take the necklace?
37. Detectives face to face
38. The Griffith kiss
39. "Where's my hat and coat?"
40. Sawed-off shot guns
41. The motor cycle army
42. "Let's go straight"
43. The puncture and lightning change
44. "Danger! Bridge Out!"
45. Both sides of the train
46. The uncoupling
47. The gasoline wagon
48. "I wonder if we're doing right"
49. "That's the way I like to travel"
50. The ride through the cops
51. The fighting detectives
52. Jumping the gap
53. Saving the high hat
54. Dynamite
55. Orange boxes ahead!
56. The race through the tunnel
57. Back to the tea wagon
58. Reversing the gun
59. Smith
60. "How many lumps?"
61. "Will the detectives have some tea?"
62. His real name
63. The summonses
64. Paths to Paradise

ROARING RAILS: This, in my estimation was better than "The Covered Wagon", and had many people tell me that they thought so. It is by far the best picture Carey ever made. The kid, Frankie Darro, can't be beat.
F. J. O'Hara, Community Theatre, Elgin, Neb. (*Exhibitors Herald*)

TIGER THOMPSON: Take it from me, if you haven't bought this series, grab them quick. This is my third one, and they can't be beat. I know.
Dave Walsh, Little Hippodrome Theatre, Buffalo, N. Y. (*M. P. World*)

THE LIGHTNING RIDER: Very fine picture and appealed to all. Stromberg seems to know the type of picture for Carey.
H. S. Robbins, Robinhood Theatre, Grand Haven, Mich. (*Exhibitors Herald*)

THE FLAMING FORTIES: People, if you like outdoor pictures with thrills aplenty, buy this and step on it. It's a real picture. Pleased all my patrons. Give us more like it.
Price McCall, Lyric Theatre, Mena, Ark. (*Exhibitors Herald*)

Hunt Stromberg a great showman



CAREY SERIES AT BOX-

FIRST SERIES
"The Night Hawk"
"The Lightning Rider"
"Tiger Thompson"
"Roaring Rails"
"The Flaming Forties"
"Soft Shoes"

CURRENT SERIES
"Beyond the Border"
"Silent Sanderson"
"The Texas Trail"
"The Bad Lands"

Here's the real low-down. In the final check-up compiled by Motion Picture News, the Harry Carey series of deluxe action dramas gets highest average rating of 84% over a period of six months. Each one has proved a veritable gold mine for exhibitors. Backed by the keen showmanship of Hunt Stromberg and his unusual ability to gauge the public taste, Harry Carey has been established as one of the two

THE FLAMING FORTIES: As usual Harry Carey gives us another excellent western that is good enough for any house. Carey's pictures can always be depended upon for big stories and the absolute absence of the absurdities usually found in westerns. Audience appeal, one hundred per cent for masses.
J. D. Warnock, Luna Theatre, Battle Creek, Iowa (*Exhibitors Herald*)

ROARING RAILS: Big business nights. Harey Carey, broncho rider, thrills 'em as pilot of locomotive, with forest fires and other spectacular and sensational stunts, pleasing the patrons immensely.
Herman Wahn, State Street Theatre, Trenton, N. J. (*The Exhibitor*)

THE FLAMING FORTIES: Believe Harry gets better in every picture. They sure are putting him in real pictures.
W. A. Clark, Jr., Castle Theatre, Havana, Ill. (*Exhibitors Herald*)

THE NIGHT HAWK: Carey's excellent work in this picture means a cleanup for the rest of the series. Buy this set. You can't go wrong and the price is right.
A. Sosnosky, Colonial Theatre, Aberdeen, S. D. (*Amusements*)

SOFT SHOES: I believe this one made the best hit of the series; has comedy, a good story, good direction and Harry handles the comedy to good advantage. Can recommend this series to any exhibitor. (Have bought the new series).
E. N. Prescott, Prescott Circuit, Union, Maine (*M. P. World*)

THE NIGHT HAWK: These Harry Carey pictures are A-1 from every standpoint. Very good entertainment that pleases 95 per cent, and you don't have to put the second mortgage on your theatre to buy 'em either.
J. E. Ridgeway, Lyric Theatre, Coon Rapids, Iowa (*Exhibitors Herald*)

BEYOND THE BORDER: One of the best that he ever made and went over good here. Has plenty of good comedy in it. Several fights and everything that makes a real snappy picture.
Giles Master, Strand Theatre, Gallup, New Mexico (*M. P. World*)

ROARING RAILS: Corking good picture. Pleased both young and old. Used toy train in lobby and windows and certainly helped. Use it. It's good.
Walter Suckno, Regent Theatre, Albany, N. Y. (*Exhibitors Herald*)



Harry Carey a great western star

RATES HIGHEST OFFICE

greatest western stars of the screen and a consistent, sure-fire performer at the ticket window. In the new series, Stromberg has put forth every effort to eclipse his previous offerings, and I confidently predict that the forthcoming line-up of Carey's for release through Producers Distributing Corporation will set new high marks for fast-moving, seat-selling productions.

Charles R. Rogers

FORTHCOMING SERIES

"The Valley of Fear"

"The Man From Red Gulch"

"Roaring River"

"The Prairie Pirate"

THE LIGHTNING RIDER: These Carey's Producers are giving us are the real stuff. Keep it up.
Lloyd Hollenback, Colonial Theatre, Paul, Idaho (*Exhibitors Herald*)

BEYOND THE BORDER: Another knockout for Carey. Story, star and direction are above criticism. These Careys are very dependable and any one can boost them. Appeal ninety per cent.
Frank G. Wotten, Park Theatre, Lebanon, New Hamp. (*M. P. World*)

SOFT SHOES: Here's a good picture. Be sure and play it. Let's have Carey make eight a year instead of four. If it's a Harry Carey, it's good.
Harry Van Noy, Riviera Theatre, Anderson, Ind. (*Exhibitors Herald*)

TIGER THOMPSON: All Carey features from Producers Distributing are very good and can be bought right. This one will please anywhere.
H. J. Longaker, Howard Theatre, Alexandria, Minn. (*Amusements*)

Put the extra kick in your program with International News

Twice Every Week



"The greatest riding picture ever made"— that's what Brigadier General Edward L. King, Commandant at Fort Riley, says about these thrilling break-neck scenes the U. S. Cavalrymen in action. Scenes as good as these are in every issue of this series, twice a week, putting the kick and punch into your program.



The foremost beats in News Reel History are regularly scored by International. As each world-rocking bit of news is flashed across the front pages of newspapers, International, shatters time and space to record it for your screen. All at no extra cost to exhibitors. Are you getting this service?



RELEASED BY UNIVERSAL

ROBERT-MORTON
UNIT ORGAN

Inc[illegible]'s finest Theatre Organ

a Feature attraction



ROBERT MORTON ORGANS are distinctively different from all other organs. Unapproached grandeur and beauty of tone. Greater orchestral and theatrical resources and structural improvements found in no other instrument, make it the supreme musical instrument of all time.

The world's leading showmen everywhere—the most progressive exhibitors, are taking advantage of the box office value of the Robert Morton Unit Organ.

Pantages Buys Five More R. Morton Unit Organs

Alexander Pantages has just placed with J. A. G. Schuller, general manager of the Robert Morton Organ Company, contracts for five large Robert Morton Unit Organs, to be installed in his theatres at Portland, Ore., Spokane, Wash., Vancouver, B. C., and two other northwestern Pantages theatres. These Robert Morton Organs, in addition to playing the pictures, and augmenting orchestras, will be used as distinct music features and one of the entertainment units. The instruments will be specially built for the purposes intended. "Moving Picture World" Apollo 1st Class Big Theatre ... a 2500 seat theatre ... N. Y. The ... Jagger ... will

FOR NEW SELLING PLAN MAIL COUPON TO-DAY

Mail to Nearest Office:

Robert Morton Organ Co.

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845 So. Wabash Ave., Chicago, Ill.
935 So. Olive St., Los Angeles, Cal.
Berkeley, . . . California

Send me, without obligation, full details of new selling plan.

Name Theatre .....

Seating Capacity .....

City .....

State .....



JAY HUNT *as*
Lightnin' Bill Jones



MADGE BELLAMY
as Millie



JOHN
GOLDEN'S
Triumph

LIGHTNIN'

The William Fox Presentation of the Play that

with

JAY HUNT—MADGE BELLAMY—J. FARRELL MacDONALD—ETHEL CLAYTON
EDYTHE CHAPMAN—OTIS HARLAN—WALLACE McDONALD—RICHARD
TRAVERS—BRANDON HURST—JAMES MARCUS

Scenario by Frances Marion, based on Frank Bacon and Winchell Smith's stage play

A JOHN FORD *Production*

Fox Film Corporation



J. FARRELL MACDONALD
as The Judge

ETHEL CLAYTON
as Margaret Davis



JOHN FORD
Director

is READY !

AND IT'S GREATER THAN THE PLAY!

broke the World's Record!



YOU SHOULD KNOW—

"Lightnin'" was directed by John Ford, who directed "The Iron Horse."

It is a whale of an attraction for the box office of every class of theatre.

Here is the picture you have been waiting for, and it is even better than you expected.

"Lightnin'" is the first of the John Golden Unit of Clean American Pictures—and it is 100%

Fox Film Corporation

NORTH

In every section of the country wise showmen are signing up with

WEST — FOX — EAST

100%

for

1925~26 product

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8~VAN BIBBER COMEDIES WITH EARLE FOXE

8~O. HENRY COMEDIES

8~MARRIED LIFE OF HELEN AND WARREN COMEDIES

26~FOX VARIETIES

104 ~ FOX NEWS

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LIGHTNIN' ~ *the play that broke the world's record!*

Fox Film Corporation



SEE A FOX MANAGER FOR YOUR PROFIT'S SAKE.

LIGHTNIN' — *the play that broke the world's record!*

Fox Film Corporation.

FOX $2,000,000

104 IN ALL
FOX NEWS
MIGHTIEST OF ALL

O. HENRY
COMEDIES
TWO REELS
NOW SCREENED FOR THE FIRST TIME

The MARRIED LIFE of HELEN and MARTY
FROM THE FAMOUS SERIES BY MABEL HERBERT URNER

A GREAT WRITER'S GREATEST STORIES

8 PICTURES 2 REELS

20 HILARIOUS 2-REEL SCREAMS

FOX SHORT SUBJECTS —

Fox Film Corporation

SHORT SUBJECT PROGRAM

500 NEWSPAPERS HAVE PUBLISHED— 50,000,000 PEOPLE HAVE READ, THESE STORIES

FAST AND FURIOUS FUN FESTS FULL OF BEAUTIFUL GIRLS—CLEVER ANIMALS AND CORKING GAGS

Imperial COMEDIES

8 TWO-REEL COMEDIES

The ADVENTURES of EARLE FOXE in SOCIETY

RICHARD HARDING DAVIS' LAUGHABLE SERIES — LOVABLE HERO IN A SECOND BY POPULAR DEMAND

FOX VARIETIES

26 SINGLE REELS

BRING THE WORLD TO YOUR SCREEN FROM EVERYWHERE

LITTLE GIANTS OF THE SCREEN

Fox Film Corporation

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

Universal Capt

Critics praise—

Theatres

REGINALD
DENNY

Last Week at the
STRAND
THEATRE

"I'LL SHOW YOU THE TOWN"

From Elmer Davis' Famous Laughing Novel

A Harry Poltard Production

The New York Times.

"Excellent hot weather entertainment. The audience roared!"
—*Mordaunt Hall in the N.Y. Times*

THE NEW YORK HERALD New York Tribune

"Don't miss this one! A fast farce. Perfect in every way!"
—*N. Y. Herald Tribune*

DAILY MIRROR

"A hilarious knockout! A wow!"
—*Dorothy Herzog in the N. Y. Daily Mirror*

The Morning Telegraph

"Delightful entertainment for any audience. Uproariously funny!"
—*Alma Talley in the N.Y. Telegraph*

DAILY NEWS

"A sparkle about it that spells entertainment!"
—*Mildred Spain in the N.Y. Daily News*

NEW YORK JOURNAL HOME EDITION

"Enough action to pack the film with solid laughs!"
—*N.Y. Evening Journal*

New York American

"Keeps one laughing almost constantly!"—*N. Y. American*

The New York Telegram

"Easily Denny's best picture. Never falters!" —*N.Y. Telegram*

SIEGE

This Week at the
CAPITOL
THEATRE

STARRING
VIRGINIA VALLI
and EUGENE O'BRIEN

From the Novel by Samuel Hopkins Adams

A Svend Gade Production

The Sun

"A stirring, powerful photoplay. Virginia Valli, Eugene O'Brien and Mary Alden, contribute first rate performances. 'Siege' is a real achievement!" —*N. Y. Sun*

New York Evening Post

"'Siege' is the best moving picture that has happened into town for many weeks. We enjoyed every minute of it. Unusually interesting!" —*N. Y. Eve. Post*

DAILY MIRROR

"Excellent film. 'Siege' is splendid. We have never seen Virginia Valli in such rare histrionic form!"
—*N. Y. Daily Mirror*

The Morning Telegraph

"An outstanding good picture, full of heart interest and dramatic suspense, and expertly directed by Svend Gade."—*Morning Telegraph*

Booking Like Sixty
2nd White List

UNIVERSAL-

ures Broadway!
crowds applaud!
clean up!

DANGEROUS INNOCENCE

STARRING

LAURA LA PLANTE
EUGENE O'BRIEN

From the story
"ANN'S AN IDIOT"
by Pamela Wynne

Directed by Wm. Seiter

Last Week at the
PICCADILLY
THEATRE



"Very charming. Well developed. One can't ask much more!"
—N. Y. *Evening Journal*



"Triumphs! Miss La Plante does very nicely." —N. Y. *Sun*



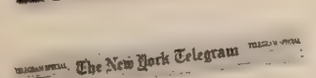
"A flaming box office title. Engaging! Lovely!" —*Mildred Spain in the N. Y. Daily News*



"A good picture! Charming! All the interesting features of the book!"
—N. Y. *American*



"Delightful entertainment. Has everything demanded by the box office." —*Alma Talley in N. Y. Morning Telegraph*



"Catches one's attention. Amusing! Valid charm!" —N. Y. *Telegram*



"Moving . . . human . . . convincing!"
—N. Y. *Evening World*

THE TEASER

This Week at the
STRAND
THEATRE

STARRING

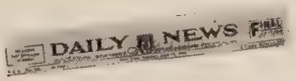
LAURA LA PLANTE
with PAT O'MALLEY

From the Wm. A. Brady Play by Adelaide Mathews and Martha M. Stanley

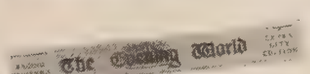
Directed by Wm. Seiter



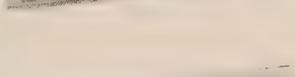
"Snappy entertainment packed with big moments and love interest. Laura La Plante is given plenty of opportunities. She cashes in on them all!" —N. Y. *Daily Mirror*



"A fresh, delightful comedy that hits the high spots!"—N. Y. *Daily News*



"Laura La Plante is at all times cute and appealing. This young lady will doubtless go far!"
—N. Y. *Evening World*



"Fast moving. Well handled and managed with skill. Laura La Plante is getting better and better!"
—N. Y. *Evening Post*



"A very enjoyable picture!"
—N. Y. *Evening Journal*



"Scintillating comedy drama. Something different. Sends you away with a smile!" —*Morning Telegraph*

-has the Pictures

54 White Pictures
White Treatment
White Contracts

Here's the kind of action you get in Blue Streak Westerns



24

of the finest western box office features ever released by one company

8 starring **JACK HOXIE**
with Scout the equine marvel and Bunk the canine sensation

8 starring **ART ACORD**
with Buddy the human horse and Rex the wonder dog

8 starring **JOSIE SEDGWICK**
and other stars to be announced

"The audience will GASP—never fails to quicken the pulse!"

So says The Ex. Tr. Review of
"THE WHITE OUTLAW"
one of the Blue Streak Westerns

A BLUE STREAK WESTERN

Produced and released by
UNIVERSAL

FIRE WORKS

The Big Noise

in 1925-26



Metro-Goldwyn-Mayer


MORE STARS THAN THERE ARE IN HEAVEN
Never a week without a big star name in your electric lights!
REX INGRAM'S MARE NOSTRUM
Alice Terry with Antonio Moreno
Ingrams successor to "The Four Horsemen"!
Watch for "A Slave of Fashion"!
Lillian Gish
Great Drawing Cards!
LON CHANEY
Norma Shearer
Direct from its $2 00 runs in big cities!
ROMOLA
Lillian Gish with Dorothy Gish!
The Merry Widow
Mae Murray the Widow
Showmen from Coast to Coast!
John Gilbert the Prince
Von Stroheim's crowning triumph!
Victor Seastrom's successor to "He Who Gets Slapped"
Tower of Lies


By Sabatini
who wrote "The Sea Hawk"
and "Scaramouche"
BARDELYS
The Magnificent
An all Technicolor Production!
Starring John Gilbert!
By the author of "What Price Glory" Broadway's great current hit!
The BIG PARADE
Wait 'till they see John Gilbert as the hard-fighting, hard-loving Marine!
Big Cosmopolitan Productions
The Temptress
THE TORRENT
Cosmopolitan Productions backed by intensive national promotion now being made at the Metro-Goldwyn Mayer Studios
Great Pictures!
Marion Davies
"Lights of New York" is Marion Davies' greatest starring vehicle!
Ramon Novarro
His first is a drama of the Annapolis Naval Academy!
JOHN GILBERT
The great Lover of the screen!
1924-25 - GREAT
1925-26 - GREATER
Money Getting Pictures!

The Fireworks for 1925-1926

Lillian Gish
This greatest star has just signed a long-term contract with Metro-Goldwyn-Mayer. Miss Gish will appear in two great pictures.

Buddies
A Cosmopolitan Production
starring MARION DAVIES. From George Hobart's successful play.

Norma Shearer
The great star, Norma Shearer, in three marvel-productions. "A Slave of Fashion" is the first. By Samuel Shipman, wise Broadway play-wright. Directed by Hobart Henley. With Lew Cody.

Bardelys the Magnificent
Starring John Gilbert. With Claire Windsor. King Vidor, Director. By Sabatini, author of "The Sea Hawk," "Scaramouche," All Technicolor.

Lights of New York
A Cosmopolitan Production
Starring MARION DAVIES. Based on "Merry Wives of Gotham," the stage success by Lawrence Eyre. Directed by Monta Bell.

Marē Nostrum
A Rex Ingram Production
By Blasco Ibanez. With Alice Terry, Antonio Moreno. Ingram's successor to "The Four Horsemen."

The Big Parade
King Vidor, Director. Starring John Gilbert. With Renee Adoree. By Laurence Stallings, author of "What Price Glory."

Romola
Lillian Gish, the Star. With Dorothy Gish. Also Ronald Colman, William H. Powell. Henry King, Director. The successor to "The White Sister."

The Merry Widow
Director, Erich von Stroheim. With Mae Murray and John Gilbert. The picturization of one of the stage's greatest hits.

The Temptress
A Cosmopolitan Production
By Blasco Ibanez, author of "The Four Horsemen," "Blood and Sand," "Enemies of Women," "Marē Nostrum."

Fred Niblo
One Big Production by the director of "The Mark of Zorro," "Blood and Sand," "Ben Hur."

Lon Chaney
An exclusive Metro-Goldwyn-Mayer star, Lon Chaney will appear in another smashing vehicle, promised to be the most exciting of his career.

Sun-Up
With Pauline Starke, Conrad Nagel, Lucille La Verne. Edmund Goulding, Director. The stirring Broadway stage success of two years. By Lula Vollmer.

A Little Bit of Broadway
From Richard Connell's novel of a beauty among the white lights. Director and important cast to be announced.

An Exchange of Wives
With Eleanor Boardman, Lew Cody, William Haines, Renee Adoree. Hobart Henley, Director. Cosmo Hamilton's smashing Broadway comedy hit.

Never The Twain Shall Meet
A Cosmopolitan Production
Directed by Maurice Tourneur. With Anita Stewart, Bert Lytell, Huntly Gordon and all star cast. Peter B. Kyne's million-copy best-seller.

Paris
Robert Z. Leonard, Director. With Pauline Starke, Lew Cody. The first Erté-gowned Fashion Special.

The Tower of Lies
Selma Lagerlof's prize novel, Victor Seastrom, Director. Norma Shearer and Lon Chaney. Three personalities of "He Who Gets Slapped."

Ramon Novarro
The handsome star of "Ben Hur" will be seen in three big hits. His first is a romance of the Annapolis Naval Academy.

The Exquisite Sinner
With Conrad Nagel, Renee Adoree. From Alden Brooks' sensational novel "Escape." Josef von Sternberg, Director.

The Unholy Three
Tod Browning, Director. Starring Lon Chaney. With Mae Busch, Matt Moore. The story by C. A. Robbins is greater than "The Miracle Man."

The Circle
Frank Borzage, Director. With Eleanor Boardman, Malcolm McGregor. From the two-year stage success by Somerset Maugham.

The Torrent
A Cosmopolitan Production
By Blasco Ibanez, featuring Aileen Pringle in a cast of big names.

Women and Wives
The best-seller novel of Harvey Fergusson. With Eleanor Boardman, Conrad Nagel.

The Quality 52

The Flesh and the Devil
Victor Seastrom, Director. Starring John Gilbert. With Carmel Myers. The successor to "He Who Gets Slapped."

Monte Carlo
Another Erté-Fashion-Triumph! Against a background of the notorious Gambling Paradise.

The Mysterious Island
Jules Verne's companion story to "Twenty Thousand Leagues Under the Sea."

Dance Madness
With Aileen Pringle, Lew Cody. By S. J. Kaufman, the famous nationally syndicated author.

The Span of Life
Starring Lon Chaney. With Pauline Starke, William Haines. The famous Sutton Vane stage play of America, London, Africa.

The Mystic
Tod Browning, Director. With Aileen Pringle, Conway Tearle, Mitchell Lewis. A sensational exposure of fake spirit mediums.

Sally, Irene and Mary
With Eleanor Boardman, Sally O'Neill, Renee Adoree. Hobart Henley, Director. Edward Dowling's famous Broadway stage success.

The Barrier
Rex Beach, author. With a big All Star Cast. The most thrilling of this famous writer's works in a great new production.

Jackie Coogan
Two winning Jackie Coogan productions. By Willard Mack. Watch for Jackie in "Dirty Face" and "Old Clothes."

Pretty Ladies
Monta Bell, Director. With Zasu Pitts, Tom Moore, Lilyan Tashman. Added attraction, Ann Pennington. By Adela Rogers St. Johns.

The Reason Why
Elinor Glyn's world-famous romantic novel, her successor to "Three Weeks."

Mae Murray
Two Big Productions
Mae Murray will appear in two big Metro-Goldwyn-Mayer productions in 1925-26, in vehicles such as she has never before been seen.

Time, The Comedian
Robert Z. Leonard, Director. With Mae Busch, Lew Cody, Gertrude Olmsted. Kate Jordan's famous story.

The Auction Block
Rex Beach's powerful novel. Norma Shearer as an added attraction. A great actress in a story of towering strength.

Money Talks!
Rupert Hughes' greatest story. Alf Goulding, Director. With Eleanor Boardman, Conrad Nagel. Successor to "Excuse Me!"

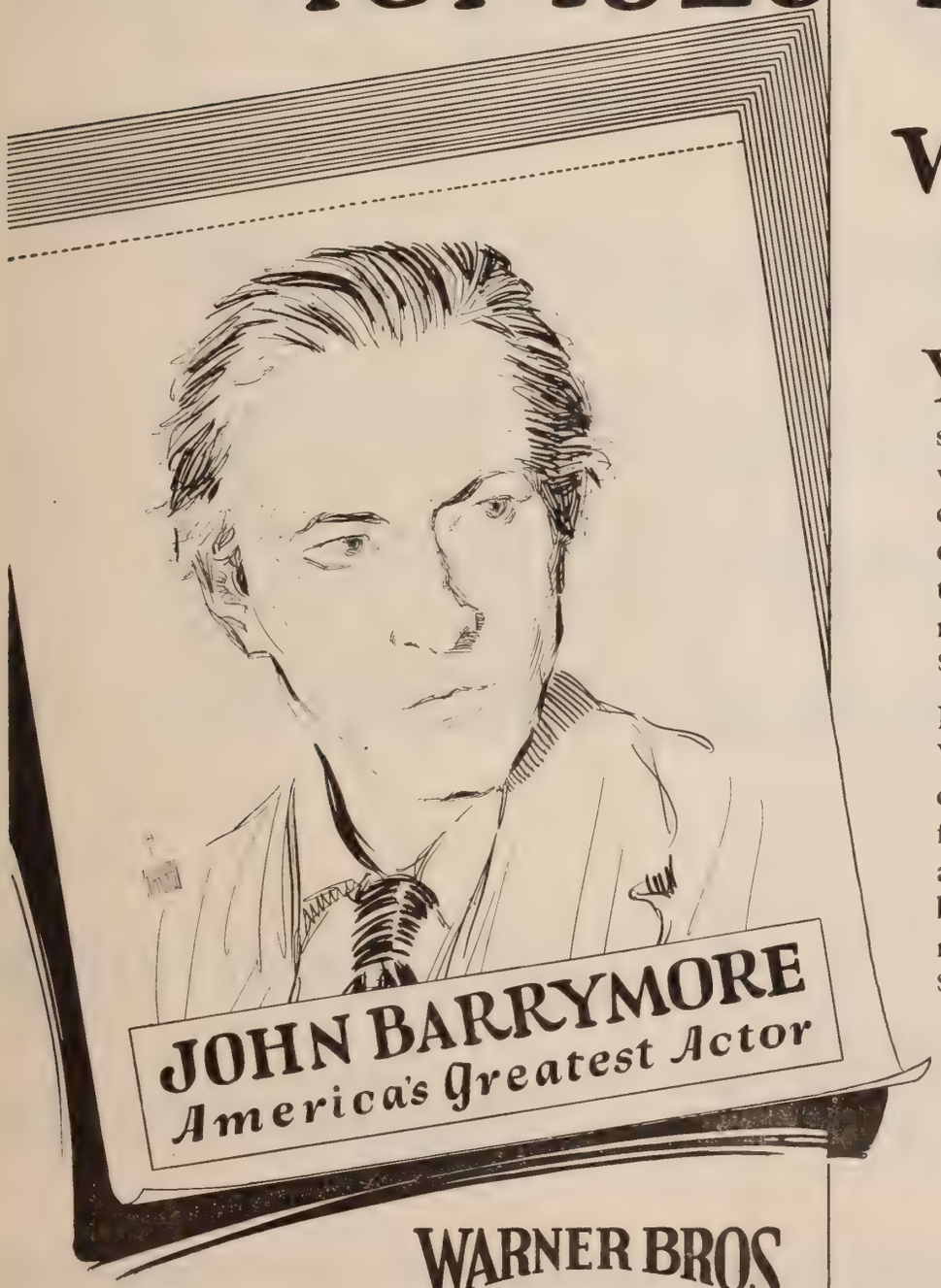
How Dare You!
Rupert Hughes' comedy romance. A great title. 100 per cent entertainment. Director and money-winning cast will be announced.

Lovey Mary
King Vidor, Director. With Sally O'Neill, the wonder find. By Alice Hegan Rice.

Brown of Harvard
America's most famous college classic, by Rida Johnson Young. With Conrad Nagel, Eleanor Boardman.

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among Warner's forty for 1925-26



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Frank Keenan
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B.P.Schulberg presents

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MILTON SILLS in
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A Real Box Office. This Earl J. Hudson Production with Dorothy Mackaill—is one of the best audience pictures in months. Editorial direction was by Marion Fairfax and Lambert Hillyer directed. Story by Gerald Beaumont.



CORINNE GRIFFITH in
"The MARRIAGE WHIRL"

Miss Griffith's greatest achievement. A Corinne Griffith Production, Inc., presentation from J. Hartley Manners great stage success, "The National Anthem." Directed by Al Santell. Editorial direction by June Mathis.



"THE LADY who LIED"
with
Lewis Stone—Virginia Valli
Nita Naldi

An Edwin Carewe Production adapted from Robert Hitchen's story—"Snake Bite." Adapted by Louis Zellner and Madge Tyrone. A most intense and thrilling romance.





Pictures

"The SCARLET WEST"

a Frank J. Carroll presentation

A great epic of the West—depicting the white man's invasion and the conquest of the West. One of the year's biggest. With Robert Frazen and Clara Bow.



CONSTANCE TALMADGE

"HER SISTER FROM PARIS"

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Motion Picture News

VOL. XXXII NEW YORK, JULY 4, 1925 NO. 1

The New Situation

WITH the purchase of chain after chain of theatres by Famous Players, and with the ready absorption by the public of a large block of stock, obviously issued for still further purchases, it is easy, without any advice whatever on the subject, to speculate pretty safely as to this concern's objective. That, apparently, is the ownership of a fleet of theatres so large as to provide readily for production cost.

Selling, then, to these theatres—by Famous Players—becomes automatic; distribution is physical only; the real selling effort of the company's distributing forces will probably take the form of franchise selling of Famous product to other theatres.

By the same token the independent producer—or whoever he is—of features, comedies, news reel, long and short subjects in general, can also dispose of this product to this large group of theatres—with a stroke of the pen and without selling cost. He can permit Famous or some other distributor to extend the distribution of his pictures to the other theatres.

"Other theatres" is a broad term. It includes theatres owned or controlled by First National, Loew (owning Metro-Goldwyn), Universal, Fox, Warners, and theatres still further to be acquired by these concerns; vaudeville theatres which, by the way, are destined to become more of a factor in the picture field; all the more important houses that may continue to fly the independent flag; and, then, the large army of small theatres in small communities that will, in all likelihood, always be independent and individually owned except insofar as they may join forces locally.

So there's the situation. It's a piece of business enterprise. If it isn't wrong legally—and manufacturers' chain stores are common in all fields—then it's waste of breath to argue about it. It's decidedly sensible to go to work.

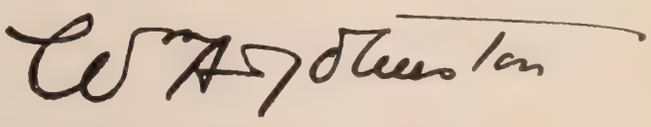
Several years ago the producer dominated the picture market; then it was the distributor; today it is the theatre. And, curiously enough, with this new era—of the theatre—it looks like the producer is to come back to his own. He will be able to sell to large masses of theatres—and without that exorbitant distribution cost that has been the severest blow to production enterprise. Which may mean that we will have a large number of production units, independently active instead of being grouped, as they are today, under a few production banners.

Which, if it results in better pictures, will be the salvation of the whole business of motion picture entertainment. And this is the one and great point at issue—for each one of us.

So far as theatres are concerned—motion picture theatres—we don't believe they are going to stay put. There will be new kinds of them, designed to catch the public eye, right along; and the better kind will put the old style in the shadow. So we can't believe that control at any one period means continuing control—unless the controlling forces are continuously wide-awake and powerful. Plenty of new theatres are building right now. The theatre maps will change greatly in the next two years.

But at any rate product is the supreme thing. Product makes the show and the show draws the money. It matters not—so much, at least—who owns the theatre—or all the theatres—if the pictures don't meet the public taste.

Who are the producers of the future to be? That's the big question.



July 4 1925

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Milwaukee in British Eyes

THE KINEMATOGRAPH WEEKLY, London, which printed an extensive cable story on the Milwaukee Convention from its American correspondent, has some interesting comment in a recent issue on the meaning of the meeting.

After pointing out that the convention is likely to "provide some valuable hints" for the C. E. A.—the British exhibitors' association—when that body's delegation returns to England, *Kine* says:

"The other results of the convention have still to be demonstrated in practice, but they are also noteworthy, so far as they go, as evidences of a tendency on the part of the American exhibitor to make independence something more than a catchword. The test will come when convention theory is to be translated into trade policies and the important thing at the moment is that the American exhibitor seems to have chosen very sound theories.

"The definite establishment of common interests between the independent exhibitor and the independent distributor has the further advantage that it tends to increase the amount of independent production and to raise its standard, and for this reason also the institution of the Play Date Bureau is momentous."

Kine also declares that, when the British visitors return home, "their message to the British trade, founded on what they have heard and observed at Milwaukee, will be of real value in a definitely critical stage of the industry's development."

Newman Sees Radio Value

THE following front page article from the *Kansas City Star* shows, in the opinion of Frank L. Newman, owner of the Newman and Royal theatres, Kansas City, the value of radio tie-ups with newspapers which have broadcasting stations:

"Waring's Pennsylvanias, the Victor record artists appearing this week at the Newman theatre, will be the feature attraction of the Newman Nighthawk program, broadcast by WDAF, the *Kansas City Star,* from the stage of the theatre tonight. The band will play a jazz program, interspersed with classical and semi-classical numbers. Other performers from various other theatres will assist in the program, which will start at 11:45 o'clock."

Better Projection

IN connection with the "Greater Movie Season," a word ought to be said about better projection. Of course, that division of the operation of a theatre is always deserving of care and attention, because all the efforts that go into the making, exploitation and exhibition of pictures are thwarted if the projection booth does not do its duty properly.

First-class projection is all the more important when the industry is engaged in a drive to cement new good-will with the public via better pictures, exploited on a nation-wide scale. We suggest to exhibitors that the putting of their projection equipment in first-class condition is a duty they owe the industry as well as themselves. In fact, it will constitute a valuable contribution to the success of the "Greater Movie Season."

Film in Churches

AN interesting development was announced by Will H. Hayes in his speech before the International Rotary Convention at Cleveland last week. It has to do with motion pictures in the churches. Mr. Hays says:

"Cooperating with a great foundation we are experimenting with motion pictures of a strictly religious nature for use in the churches. This is not ready for announcement, but our representatives have surveyed the entire field of films having to do with these subjects and from several hundred have selected a small group which are being shown in twelve churches in twelve different towns within a radius of 150 miles of New York over a period of twelve consecutive Sundays. The purpose is to learn by this experiment how the programs affect the congregation, whether attendance is increased, how useful a picture may be in religious service. If the results are as anticipated we will organize adequately the demand and the supply."

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PICTURES AND PEOPLE



Sam Spring, secretary-treasurer of First National Picture Corp., poses in front of the F.-N. exchange in Seattle, Wash., his former home town.



One method of boosting the Greater Movie Season Drive. George K. Arthur authographs frying-pan he used in "The Exquisite Sinner" (Metro-Goldwyn).



Lolita Lee, the first applicant in Hollywood to the Paramount school for the development of screen aspirants. We bet she'll pass her exams.

SMOOTH ENOUGH

F. B. O. has used no trumpets in presenting "Smooth as Satin" but they could well afford to have gone to such lengths in acquainting the public with the entertainment values of this crook melodrama. It is a corking good number, smooth of plot, smooth of characterization, smooth in its direction and acting. It is a crook story not cut according to the popular style. For one thing romance isn't used to bring redemption. These crooks are much more convincing. They reform when realizing the depths in which one of their ilk has descended. A ragged sneak thief, despondent and broken in health and spirit, shows them the way.

There is a lot of good sound incident here—and much surprise and suspense. The wise thieves play a game of 'cat and mouse' with much wiser thieves. This is one episode which is "different." The players act with conviction—everything they do—every gesture they make, being in perfect key with the plot and characterization. There is a great thrill in the climax—one realistic and exciting to the core.

It's just the kind of picture that appeals to the pulse. No mystery element to bother you. Every bit of action is clearly defined and the ingredients comprise surprise, suspense, humor, heart interest—and thrills. It's a story that never gets out of key. There may be coincidence and dramatic license, but you'll never notice them in the rapid and sustaining plot that is unfolded here. "Smooth as Satin" is the best crook melodrama we've seen this season.

BACK TO THE CAMPUS

ITHACA, the seat of Cornell University, has not figured as a production center since the Whartons made their departure. But the college town is coming back into the picture. George Walsh is going to make a college story and his locations will be shot on and adjacent to the Cornell campus. The grads of a few years back will remember George. As a member of Fordham's football team he distinguished himself by beating Cornell single-handed (or single-footed) with a seventy yard drop kick.



In order to obtain the proper atmosphere for "The Big Parade" Laurence Stallings' original story for Metro-Goldwyn, a complete French village was built at Culver City, part of which is shown here.



Again "Ben Hur" (Metro-Goldwyn) gets into print; this time to publicize the fact that Frank Currier plays the role of "Arrius" in this long-awaited production.



Having survived twenty-nine "Reel" marriages Jacqueline Logan has made the thirtieth a real one with Ralph J. Gillespie as bridegroom. "Jacky" is working in "Thank You" (Fox) at present.



Alice is now in Warnerland, the Warner Brothers having taken over Miss Calhoun's contract from Vitagraph. Another good bet for the Warners.



Phil Rosen directing a scene in the humble home life of Victoria and Tony Bicket (Flora Le Breton and Charles Emmett Mack) which is a part of "The White Monkey" (First National), starring Barbara La Marr.

BUS FOR CONEY

IT'S worth taking the big bus ride to Coney these summer nights. The cooling breezes from the ocean blow right up to Marcus Loew's new Coney Island theatre which opened a week ago Wednesday The opening marked the fiftieth addition to the Loew chain of theatres in Greater New York. Nearly two hundred guests, representing practically every phase of the amusement world and including representatives from the dailies and trade and fan magazines assisted Mr. Loew on this gala occasion.

The reserves were called to get the "tourists" started on their way. The scene in front of the State Theatre resembled a motor hike or a parade. The cars carried the guests to the Shelburne for dinner. After the theatre ceremonies the crowd returned to the hotel for a supper dance. During the impromptu entertainment in the house practically every night club of importance in the greater city was represented. In addition to the cabaret entertainers—the usual galaxies of girls—several people in the public eye were introduced, including Johnnie Hines, Donald Kerr, Harry Hershfield, Bery Levy, Helene Davis and Dagmar Godowsky.

The new theatre is beautifully designed and has every modern convenience. It will be devoted exclusively to the presentation of motion pictures. The pleasure-seeker who takes a trip to Coney can now kill two birds with one stone. He can enjoy a shore dinner and be entertained in the new Loew theatre.



Charlotte Merriam, working in "Steele of the Royal Mounted" (Vitagraph) under the direction of Dave Smith, is visited by Julian Eltinge, the female impersonator. They first met on a train, and when he arrived at the studio she was working on a Pullman set.

LOOKING THE PART

IN order to create the proper impressions of naturalness and realism several directors have gone in for weird attires. Thus when John Ford picked up the megaphone for "The Iron Horse," no one could have distinguished him from one of the section hands among the extras. He wore an old stocking cap, an overseas trench coat, heavy goloshes and mittens. This was necessary because he and his cameraman were compelled to find parking space in a dirt trench or on the cowcatcher of a locomotive.

Rowland V. Lee is another who gets into atmosphere with his clothes. In directing "Havoc" he was called upon to execute several trench scenes. So he chose an impartial sartorial make-up—which was as weird as it was practical. He wore an English steel helmet, German field boots, American goloshes, a sweater from Scotland and French leather gloves.

A NEW ARRIVAL

THE News gives its felicitations to Mr. and Mrs. Charles H. Grahl of Des Moines, over the birth of a son, Charles Phillips Grahl, on June 10th at the General Hospital in the Iowa city. Mrs. Grahl is the Des Moines correspondent for the News.



Three familiar Broadway figures meet at the Culver City studios of Metro-Goldwyn-Mayer—Lucille La Verne, who created the leading role in "Sun Up" on the stage: Max Marcin, the playwright: and Edmund Goulding, now directing "Sun Up" (Metro Goldwyn).

BUSINESS OF DIETING

THE ladies usually monopolize feature space when it comes to methods of regulating the diet—whether the work is reducing or gaining weight. But here is Larry Kent, just signed to a five-year contract by F. B. O. for the impressions he made in recent pictures, who has a different system entirely. He wants to increase his weight. Because he has evolved a good scheme we intend to give him feature space here. He will regulate his habits of thought, and not his meals. His will be a mental diet. A list of annoyances which cause worry and which find no abiding place in the grey matter of the actor from now on are:

Cross word puzzles
Politicians
Press Agents
Keeping his eye on the ball
Tripe
and
Swearing off smoking.

BLARNEY FROM BLARNEY STONE

COLLEEN MOORE has achieved one of her most cherished ambitions—she has kissed the Blarney Stone. During the three days spent in Ireland recently the star visited the Lakes of Killarney and Killarney Castle, kissed the celebrated stone, then went on to Dublin, where her appearance created quite a sensation. The sons and daughters of the Emerald Isle registered good, old-fashioned Irish sentiment in welcoming Colleen. Her husband, John McCormick wasn't neglected either.

THE SUMMER PICKINGS

IT is generally understood throughout the trade that producers are "scarey" of releasing their top-notchers during the summer—that the best ones are held back until Fall. While this is true to some extent producers have become more generous of late in releasing a first class allotment of better pictures. Perhaps the cooling systems being installed in the theatres have eliminated the bugaboo about slack summer business.

At any rate there have been several highly entertaining attractions brought forth this month. And July and August have yet to be paged. Several which have been shown are good enough for the banner month of the year. What about "Don Q," "Are Parents People," "Smooth as Satin," "I'll Show You the Town," "Siege," "Old Home Week," "The Manicure Girl," "The Desert Flower," "Paths to Paradise," "The Light of Western Stars," and "Beggar on Horseback"?

The National Board of Review has given its asterisks to several of them the last three weeks of June. The week ending the sixth of June favored "The Desert Flower" and "How Baxter Butted In," the week ending June 13 found "Kentucky Pride," a Fox entry, the sole choice, while the week ending June 20 favored "Night Life in New York," a Paramount picture, and another Fox, "The Fighting Heart."

These are all summer releases. Others are on the way. We hear great things about Metro-Goldwyn's "The Unholy Three," and the Arctic picture, "Kivalina of the Iceland," which comes to the Mark Strand next week. The latter is said to be another "Nanook." It features Eskimos, reindeer, caribou, whale and seal hunts—as well as shots of the Aurora Borealis in natural color and the freezing of the Arctic.

After this array we see no reason for crying "Wolf!" A good picture can draw the crowds in any season—but even if the crowds don't flock by the doorman they cannot be used for argumentative purposes in taking away from the film's merits.



The company on location filming "Perils of the Wild" (Universal) at Laguna. Francis Ford, the director may be seen assisting Margaret Quimby, the leading woman, across the rocks.

WITH POST-SHRINER TIDINGS

WITH the Shriners Convention in Los Angeles now a matter of historical record and pleasant memory certain features regarding screen people have come to light. Louis B. Mayer, production manager for M-G-M, was given a handsome gold cup for having entered the most magnificent display in the spectacular parade staged by the Shriners. Two electrically lighted floats and three "Ben Hur" chariots were entered and proved such an outstanding feature that the display was awarded first prize.

Over on the Warner lots Irene Rich is registering gladness. She was acclaimed the official queen of the Shriners during the convention and for an entire week was a very busy sovereign, being dined and feted continually. In the grand parade the queen in a gayly-bedecked chariot, received a continuous ovation throughout the line of march.



Rin-Tin-Tin, the dog star, looks over the continuity of "Below the Line"" (Warner Bros.), in company with his owner, Lee Duncan (left) and Herman Raymaker, his director. Rin-Tin-Tin will probably insist on a few more close-ups of himself. They usually do.

WHEN SCOOPING SPACE

WHEN it comes to scooping newspaper space First National need not take a back seat for anyone. They put over the Philadelphia zoo story in which "The Lost World" was shown to the lions to discover the reactions of the jungle king to the prehistoric animals—a story that provided good "copy" for dozens of newspapers. They are at it again this week. The New York dailies carried columns of matter on the explosion of the U. S. Shipping Board vessel, Corvallis, rechristened the Mandalay for the movies. It was exploded the other day 150 miles off Sandy Hook to afford picturegoers a thrill in the new production, "The Half-Way Girl."

The Corvallis was built at a cost of $900,000, though sold to F. N. at a much smaller figure. According to Earl Hudson, the big mogul of production, the vessel and the incidental expenses mounted to $125,000. His motto was—"Darn the expense, go ahead!" So five tons of dynamite were placed in the bow and five tons in the hold of the ship, as well as 1,000 pounds of blasting powder in the superstructure. The Mandalay went the way of all things which are heavily dynamited.

The papers played up the revenue cutter, Seneca, firing a shot across the bows of the F. N. tug for leaving the scene of disaster before all the wreckage had been blown to pieces. The skipper of the tug was forced to stand by for twenty-four hours until the Atlantic was free of the debris.



Jack Hoxie and his leading lady, Lola Todd, drop in at the soda fountain during the filming of his latest picture, "The Fighting Peacemaker" (Universal).



William Camron Menzies, who has been engaged as art director for "The Untamed" (United Artists), Valentino's first production for that company.

A MILLIONAIRE EXTRA

OCCASIONALLY a son of wealth tired of registering Big Business as it concerns stocks and bonds, or becoming bored with living a life of ease, takes to the movies. A scion of wealth from Philadelphia graced a few pictures a season or two ago—and others have followed him to the studios.

However, Lloyd Pantages, has something in common with amusements—being the son of Alexander Pantages, the owner of the famous Pantages vaudeville circuit. He is seeking fame on the screen, and will make his appearance in support of Rod La Rocque in the star's new picture which is being filmed at the Cecil DeMille studios.

His qualifications? The casting man says he is dark, possesses dramatic ability and is an excellent dancer, having won cups on several occasions at the Cocoanut Grove at the Ambassador Hotel.

POLA CHECKED OUT

POLA NEGRI has checked out, bag and baggage, for Hollywood after spending several weeks in New York, following her arrival from Europe. She has returned to the studios to begin work on the Hergesheimer story—which deals with Mexico and Mexicans. The star with her brunette coloring should be well cast as a senorita of the land south of the Rio Grande. When she is finished with this script she will start screening the Michael Arlen story, "Crossroads of the World."

We hope these stories are vital and moving enough to be compatible with her charm and ability. Certainly the authors know their technique.



All dolled up. Norma Shearer wearing the last word in sport outfits termed "Shearer Wear". This lovely lady plays opposite Lon Chaney in "The Tower of Lies" (Metro-Goldwyn).



Victor McLaglen in character he plays in "Winds of Chance" (First National). "Vic" has just signed a five year contract with First National which probably accounts for the grin.

CONTAGIOUS ROMANCE

THE above caption does not adorn a new photoplay. It is just to explain the fact that Cupid went on a rampage when "The Verdict" was being filmed. All sorts of romantic happenings developed that were not written in the script. First the director, Fred Windemere announced that he had married Belle Bennett, a film star. Then the news leaked out that Lou Telegen, one of the stars of the production admitted that he was married and the proud father of an infant son. Soon after this came the tidings that Paul Weigel, another featured player had married Mrs. Florence Stevens Harvey, a prominent Pasadena society woman.

REGISTERING JAZZ

THE New York Rivoli is going in for jazz. Hugo Riesenfeld, the impressario of the theatre, will call the conductors off their pedestals on July 12th—and order the orchestra to vacate their chairs. Ben Bernie and his band are to supplant them and establish jazz numbers. The orchestra ensemble will consist of twelve jazz musicians. However, the picture policy will not be changed.



Virginia Vance in a scene from an Educational comedy. At first glance one would think it a pantominic version of the popular ballad "I'm Forever Blowing Bubbles."



"Wear the photo of your favorite filmstar in your hat" the latest fan stunt in Hollywood. Pauline Starke, Metro-Goldwyn-Mayer Player helped introduce this stunt.



Players appearing in "Seven Days" (Producers Dist. Corp.) which Al Christie is producing, stage a little tableau. The days are, left to right, Lillian Rich, Creighton Hale, Lilyan Tashman, Hallam Cooley, Mabel Julienne Scott, William Austin, Eddie Gribbon, and the odd day is Tom Wilson.



An intricate move in the Butts army manual, which Director Sedgwick is using to train Norman Kerry for "The Pony Express" (Universal).

Seider Advocates Reforms In Arbitration System

M. P. T. O. A. Official Gives Views on Subject

SWEEPING reforms in the present Arbitration system are advocated by Joseph M. Seider, President of the M. P. T. O. of New Jersey and Chairman of the Standard Contract and Arbitration Committee of the M. P. T. O. A.

In an article written exclusively for Motion Picture News, Mr. Seider declares that the present system is litigation and not arbitration. He urges that distributor and exhibitor each be permitted to choose two persons to mediate differences that arise, with an umpire to be chosen if the four cannot agree.

He declares that "the present system must be thrown out in its entirety and a new system created." One of the points he stresses is that the exhibitor should in fact be allowed to name his arbitrators.

Mr. Seider's article, which reviews the history of Arbitration briefly as a preliminary to a discussion of the reforms he advocates, is of importance and interest to the whole industry. It follows:

"When first Arbitration was introduced into this Industry, it had no Exhibitor participation. The F.I.L.M. Club would meet, appoint a committee from among themselves, and this committee would summon the Theatre Owner. For failure to appear, the Exhibitor would be Hoyed, that, is, he would receive no film from any F.I.L.M. Club members. If he did appear the committee would hear both sides and would render judgement and enforce the judgment through Hoy. The ony recourse the Theatre Owner had was an appeal to the main body of the F.I.L.M. Club.

"Then Mr. Hays came into this Industry. He quickly realized the dangers of such a procedure and forthwith set out to correct the same, but he did not go far enough.

"The Hoy System was dropped. I have no quarrel with Mr. Hoy personally—in fact, I think very highly of him. However, the System that bore his name, it seems to me was vicious. In fact, both Distributors and Exhibitors still call being put on a cash deposit as being Hoyed.

Fight For Participation Won

"William Brandt, then President of the Theatre Owners Chamber of Commerce, successfully fought for Exhibitor participation on the Arbitration Boards and Bernard Edelhertz, then Chairman of the Board of Directors of that body, successfully championed the elimination of the use of different contracts by each Distributor and the substitution of a contract, substantially the same as to form.

"That this contract is inequitable and too long is obvious.

"I went into this matter at length in my report at the Motion Picture Theatre Owners of America Convention at Milwaukee and will now confine myself to the subject of Arbitration.

"Much as I regret it I am compelled to say that predicated on the present contract, Arbitration in no form can be just or stand.

And forgetting this one-sided contract, let us see how Arbitration works out.

"First, the Distributor appoints three members on the Arbitration Board, and the Exhibitor's organization in the zone out of which the film is shipped appoints three Exhibitors. If there is no Exhibitor's organization, then the President of the local Chamber of Commerce appoints the Exhibitor's members, and if there is no Chamber of Commerce, then the Mayor of the town or city in which the film exchanges are located makes the appointment.

"When a Board so constituted renders a verdict, it is final and not appealable.

"And if the Board finds for the Exhibitor and the Distributor fails to carry out the award, he loses his right to bring cases before the Arbitration Board. While if the Theatre Owner loses and does not comply with the award, he is practically forced into making payment; otherwise, he gets no film unless he deposits from one hundred to five hundred dollars with each of about twenty-one exchanges.

"Why should the Arbitration Board be both the Judge and the Sheriff? In most States a judgment rendered by an Arbitration Board can be filed with the clerk of a Court of Record and made a judgment of that Court and collectible through the Sheriff or other civil officer.



Joseph M. Seider, president of M. P. T. O. of New Jersey and chairman of the M. P. T. O. A. contract and arbitration committee.

"In what way does the Exhibitor benefit if the Distributor loses his right to bring cases before the Arbitration Board for failure to abide by the award of the Board in an Arbitration proceeding? On the contrary, the Distributor may be the gainer and the Exhibitor the loser; such as, in a case where an Exhibitor has a case against a Distributor, this Distributor instead of being punished, is helped because the case cannot be brought against him, as the rule works both ways.

Cites Typical Case

"A case in point is that of the Producers Distributing Corporation when Arbitration under their contracts was refused by the Theatre Owners Chamber of Commerce. Theatre Owners within the T.O.C.C. and outside the T.O.C.C., who had claims against the Producers Distributing Corporation, had to resort to Court or await the adjustment of their claims until after the Producers Distributing Corporation was again in good standing.

Often a Theatre Owner has been summoned to defend a case without merit. He is compelled to expend a large sum of money for railroad fare alone, and yet, even though he successfully defends his case, the cost is not returned to him. How many cases without merit were settled by the Theatre Owner in order to save himself the huge expense involved in defending same?

"Yet, much is made of the fact that the Distributor loses his right to bring cases before the Arbitration Board. Let us check up a bit. What does this mean? Why is the denying of the right of Arbitration to the Distributor considered by the Film Boards of Trade a punishment? Their very argument, that the Distributor must honor the award of the Board because he cannot afford to lose his right to Arbitration, is conclusive proof that the Arbitration Board and the System is a collection agency for the Distributor.

Jurisdiction Questioned

"Arbitration—I have seen Saul Rogers refuse to arbitrate on the ground that the Board had no jurisdiction. The Board pow-wowed and decided it had no jurisdiction. The Exhibitors representing the Theatre Owner agreed that they had no jurisdiction. The Exhibitor was ready to proceed, he signed the submission (a paper waiving rights to trial by jury, making decision of Board final, etc.); thereby, the Exhibitor members of the Board had jurisdiction. Through Mr. Rogers objecting for the Fox Exchange, the Distributors alone had no jurisdiction. But let this be —What do you think happened then? After the Board decided that it had no

jurisdiction. Attorney Rogers requested the Chairman (an Exhibitor appointed to represent the Exhibitor litigant) to make the decision read 'Dismissed, because there is no contract,' and the Chairman, an Exhibitor, said 'Yes.'

"How did the Board know there was no contract? They didn't hear the case, and if they had no jurisdiction, how could they come to a conclusion and dismiss the case on the merits?

"Did you ever see Arbitration Boards in action?

"Two Parts—Part One and Part Two—Calendars, Inquests, Default Judgments, Trials, Court Crier and everything.

"The Arbitration Boards mimic a Court of Law. One Board wanted its members to wear black gowns, so that the Exhibitor should have the more respect for the Board.

"I am sure that Mr. Hays, Mr. Hess and Mr. Pettijohn do not know these conditions.

"From cold figures, submitted by biased employees, these gentlemen are led to believe that the Theatre Owner generally is pleased with the present methods.

Criticizes Board Structure

"The very manner in which the Board is made up makes fairness improbable. By this statement, please, do not infer that the Arbitrators themselves are not honest. Such is not the case. The New York Territory has the good fortune of having a man of the highest type and character for its Chairman of the T.O.C.C. Arbitration committee. I refer to Sol Raives. Then there are Leon Rosenblatt, M. S. McNamara, Rudolph Sanders, Adolp Barr, and many others, but they are tied up by rules and opposed by three members closely knit, representing the Distributor, who, we are told, discuss each case at their weekly Film Board of Trade meetings.

"Arbitrate—Mr. Webster says it means to act as arbiter; to settle a dispute, as an umpire; mediate. And Arbitrator—Mr. Webster says—means one chosen by the parties in dispute to settle it; an umpire.

"Therefore, how can the present method which amounts to litigation be called arbitration?

"Yes, I can agree with you to arbitrate our differences by leaving it to a number of people satisfactory to both of us. In such a case the decision of the arbitrators would and should be final and binding.

"But why should I be forced to arbitrate—no, why should I be forced to try a case before a Board appointed by an organization of which I am not a member? Why should the President of the Chamber of Commerce or the Mayor appoint my judges?

"I don't want even the organization of which I am a member to appoint my judges unless I specifically consent to it.

Exhibitor Side of System

"If an organization can obtain new members and hold its old ones only through control or domination of the Exhibitor's side of the Arbitration System, then the organization should not obtain new members or hold its old ones. Its method is a menace to every Independent Theatre Owner.

"An organization can get new members and hold its old ones by providing counsel to present in a logical, orderly way its members' contentions, by supervising the Arbitration System, by tabulating disputed issues and advising its members in relation thereto.

"That splendid organization in the City of New York, the Theatre Owners Chamber of Commerce, of which I am a member in good standing, has done much for the improvement of Arbitration procedure.

"It has definitely established that a Theatre Owner may withdraw his application for a contract at any time before its acceptance by the Distributor. In the event of a dispute, the postmark would show whether the acceptance was mailed first or the withdrawal was mailed first. The time of mailing and not the time of receipt decides such a dispute. I believe this point should be stressed. I want every Theatre Owner, whether he be in Maryland, Oklahoma, Washington or New York; in fact, every Theatre Owner in the United States, to know this important ruling.

Praises O'Rielly Move

"Charles L. O'Reilly has obtained a 50% control of the Arbitration Board, that is, one month the trials are held in the Film Board of Trade's Headquarters and one month in the T.O.C.C., when hearings are held in the Exhibitor's headquarters a Distributor is the Chairman and vice versa. The Secretary of the T.O.C.C. is a Clerk of the Court, with the Secretary of the Film Board of Trade. The same goes for the stenographer Yet, Mr. O'Reilly, although he has gained much for New York, is not finding a solution for the Theatre Owners of New York or the balance of the country—has not gotten down to the root of the evil.

"Nathan Burkan, counsel for the T.O.C.C., has said that the contract is unfair and too long and I understood that he has also said that if New York Arbitration is a model, then he is sorry for the balance of the country.

"Mr. O'Reilly's good work is being wasted. You cannot correct conditions by trying to improve on the present system. It must be thrown out in its entirety and a new system created. You cannot use the present contract or Arbitration method as a model.

Right of Trial Sacrificed

"In arbitrating I am giving up orderly procedure in a Court of Law—my right to trial by jury—the reviewing of the facts of my case by a trained and learned judge and, therefore, want in fact to appoint the Arbitrators to represent my side. Film Men, let this sink in—REPRESENT MY SIDE. Members of Arbitration Boards are prone to be biased—you know you are biased and you tell the Exhibitor members not to be biased. You should be biased. The idea is—the exchange and the Exhibitor could not agree. The exchange picks three men and the Exhibitor picks three men to agree for them.

"I don't want the right to challenge the Distributor's choice. He should not have the right to challenge mine; but I want the right to choose my men.

"Let us each choose two persons to mediate and settle our disputes, and if they cannot agree, let them choose an umpire whose decision would be binding. Do not confiscate my property. Give me a short, clear, equitable contract.

"Then I will be happy to arbitrate; have confidence in the Arbitration Board, and be satisfied with its decision.

"THAT would be Arbitration."

Report Britain May Tax Non-English Film

ACCORDING to an article in "Film Renter," a London motion picture trade publication, the Government will receive a proposal that a tax of sixpence per reel per day upwards, according to the class of theatre, be levied on all non-British films shown in England. The article states that the proposal is backed by a powerful and influential commercial group interested in raising funds for British film production.

The article continues: "This suggestion it is understood, is likely to receive serious consideration. Such a form of tariff, it is apparent, will fall extremely unfairly upon the exhibitor, besides in no way solving the question of restarting our studios."

New British Corporation Acquires Houses

The recently organized United International Corporation, Ltd., of London, controlled by the Instone Brothers interests, has already purchased a string of theatres throughout the British Empire and negotiations are under way for a number of additional houses.

Among other activities of this hustling new organization, they have signed a contract for the output of a cartoon series and will shortly ship some high class English and Continental films to America. They announce themselves as in the market to purchase any important American films for England and the Continent.

The Instones have appointed William Rosenblatt as their American representative. His offices are at 165 Broadway, New York City.

U. S. Pictures Popular in Egypt and Denmark

Both Egypt and Denmark are proving excellent markets for American films, according to reports recently received by the Department of Commerce from its foreign agents. The former has more than 40 theaters and a large number of outdoor theaters, and American pictures probably represent 55 per cent of the total shown.

American pictures have captured over 70 per cent of the Danish market. There are about 350 motion picture theaters in Denmark, about 38 of which, with a seating capacity of about 20,000, are located in Copenhagen. Proof of the dominance of the American film in this market is given by the reports of the Danish censor. From April 1, 1924, to January 31, 1925, 466 of the pictures passed were of American origin, 131 Danish, 27 Swedish, 20 German, 15 French, 7 English and 2 Russian.

280 All-Year Film Houses in Albany Zone

According to figures that have just been compiled by the M. P. T. O. Albany Zone secretary, there are 280 motion picture theatres in the Albany Zone which are open the entire year. There are 75 that operate summers only and 20 that operate only during the winter months. There are now 107 in the Zone that are paid members of the organization.

Twenty-Four Cities Organized For Greater Movie Season

Movement for Big August Drive Sweeps Entire Country

FROM eleven cities announced last week as organized to participate in Greater Movie Season, which movement was launched by the Will Hays organization, the number of cities now in line for the great National event which is scheduled for August has increased to twenty-four. The eleven last week included New York, Chicago, Philadelphia, Detroit, Kansas City, Atlanta, Milwaukee, Indianapolis, Denver, Salt Lake City and New Haven. To these are now added Los Angeles, Des Moines, Minneapolis, Atlantic City, St. Louis, Albany, Butte, Memphis, Cleveland, Cincinnatti, San Francisco, Washington, D. C., Buffalo, and Montgomery, Alabama.

Exhibitors' committees, embracing not only circuits, but single house operators, have been formed to develop campaigns in conformity with the general scheme, yet with such variations as are necessary to meet local requirements and to benefit the outer fields as well as the key centers.

That Greater Movie Season in Los Angeles this year will parallel last year's success is certain through the whole-hearted cooperation of theatres, studios and every phase of the industry. It is realized that Los Angeles must set the national standard. Jack Retlaw, special representatives of West Coast Theatres, Inc., will be general manager of the campaign, working in conjunction with the Wampas Committee. A huge parade of stars has been arranged. Complete support of commercial interests is assured by the Chamber of Commerce.

It is expected that Greater Movie Season will open in Los Angeles during the last week of July in order that publicity accruing from the stars' participation may be carried throughout the country in time to influence the coast-to-coast celebration.

Des Moines Drive Under Way

At a meeting of the moving picture interests in Des Moines, A. G. Stolte, Manager of the A. H. Blank enterprises who had been elected general manager of the Greater Movie Season campaign at a previous meeting appointed the following committees to assist him in the campaign. Board of Managers — Harry Hiersteiner, Herbert Grove, Harry Mitchnik, exhibitors, and W. Banford of the Metro Goldwyn exchange.

Finance Committee—Harry Hiersteiner, Jess Day, exhibitors and Frank Crawford of Famous Players. Press Committee—D. Day of the A. H. Blank Offices, chairman with power to select assistants—Cooperative Committee to obtain window displays, tie-ups, etc., Tilton of First National Exchange, chairman with the assistance of the publicity men of all local exchanges. Bill Posting Committee—Herbert Grove, Mr. B. I. Van Dyke and Mr. S. Elman, exhibitors. Parade Committee—Banford of Metro-Goldwyn, E. I. Tilton of First National, and M. Gottlieb of Universal. Decoration Committee—Abe Frankel, H. Mitchnik and H. Grove, exhibitors. Newspaper Advertising —A. G. Stolte, O. Kenyon, exhibitors, and Ballantyne of Pathe.

It was decided to start the advertising campaign actively on July 19th, opening Greater Movie Season on Monday, August 3rd, with a big street parade on Saturday, August 1st.

Because Minneapolis inaugurated the First cooperative drive, Northwest Go-to-Movie-Week in 1922, from which the national season developed and exhibitors have learned its box-office value, an extensive campaign is looked for throughout this territory embracing all the Finklestein and Rueben houses and the membership of the Allied States organization, of which W. A. Steffes is chairman. Exhibitors' meetings are now being set for a discussion of ways and means and the election of a general manager.

Atlantic City Meeting

Atlantic City joined the Greater Movie Season Campaign on Wednesday when every theatre in the city and a great many outlying cities, sent representatives to a meeting held at the Globe Theatre. Edward J. O'Keefe, Manager of the City Square theatre, was elected General Manager of the Atlantic City campaign; Alexander Strauss, Manager of the Colonial, vice chairman William Ford, manager Central Theatre, chairman of decoration committee; John Gillespie, chairman, publicity committee.

What is estimated to be a gift of more than $100,000 in bill-board space was presented to the Greater Movie Season Campaign at a meeting of the Board of Directors of the Poster Advertising Association at the Hotel Traymore.

This association, headed by W. W. Workman of Richmond, Va., which represents 1,600 billboard plants throughout the United States, investigated thoroughly the plans of the Motion Picture Producers and Distributors of America, Inc., for Greater Movie Season and adopted a resolution calling upon all its members to contribute billboard space to the various Greater Movie Season Committees throughout the country.

St. Louis Committees Named

Joe Mogler, President of the local Motion Picture Theatre Owners, was elected General Manager of the St. Louis Greater Movie Season Campaign at an enthusiastic meeting of exhibitors. Fred Brinkmeyer, general manager of the Skouras Circuit, will be assistant General Manager. The Finance Committee is as follows: George McKean, Chairman; Oscar Lehr, assistant manager; Eugene Freund, Henry Shearer, Harry Keplar, Hershel Stuart, Harry Greeman, Tom Meyers, Charles Skouras, Fred Wohrenberg, William Goldman, Fred Cornwall, Mike Nast, John Karzin.

Spyres Skouras is chairman of the newspaper committee with the following associates, J. Hill, assistant chairman; William Goldman, Wm. Saal and H. Stromberg.

Publicity Committee; Reeves Espy, chairman; D. Dygart assistant chairman; George Gabriel, Maurice Davis, Al Marks, Morris Stahl, M. Reeves, Charles Goldman, Claude McKean, Harry Neimeyer, Jack Schultz, Chas. W. and Arthur Wade.

Parade Committee; Fred Wohenberg, chairman; Sam Koplar, Assistant Chairman, Harry Weiss, Herbert Kraus, Thomas McKean, I. Koenig, Bessie Schulter; Dave Nelson, Wm. Shearer, Benj. Harris, Jos. Wagner, J. D. Hill, Harry Hynes.

Ten thousand dollars was voted for carrying on the campaign.

Albany Zone Active

Tony Veiller, of the Mark Strand-Lincoln Theatre, Troy, N. Y., was appointed general manager of the Greater Movie Season at a meeting of exhibitors from the Albany zone. Mr. Veiller, an ex-newspaper man, is considered the ideal choice. His election means that the campaign will go over one hundred percent. Meyer Schine, of the Schine circuit, and Mr. Smalley of the Smalley circuit were prominent at the meeting.

After a thorough discussion of the Greater Movie Season plan the principal exhibitors of Butte and Anaconda appointed the following committee to handle the drive; William J. Sullivan, Rialto Theatre, chairman and general manager; Merle Davis, Ansonia Theatre; William Woolfall, Peoples Theatre; George Buckmiller, Ansonia Theatre; Albert Nadeau, Blue Bird Theatre, Anaconda, R. C. Hudson, Universal; Frank Murphy, Famous Players, and W. J. Heineman, Warner Brothers. Theatres represented on the general committee have pledged themselves to participate, and at a further meeting an advertising appropriation will be determined to put the season over in vigorous style.

Strong Backing in Memphis

A strong organization has been formed to handle Greater Movie Season in Memphis with Lloyd Dearth, of the Pantages Theatre as chairman and William A. Finney, of Loew's State Theatre, secretary-treasurer. George Brown, of Loew's Palace, Walter League, of the Strand, and Bert Jordan of the Majestic, comprise the board of directors, while members of the general committee are Joe Maceri, Paul Zerilla, Tom Ballas, Clark Porter, Tony Richards and Fred Suzorre, all prominent exhibitors in this territory.

A special committee of exchange executives to work in conjunction with the exhibitors' organization consists of A. J. Carey, Pathe, chairman; W. E. Swipe, Universal, secretary-treasurer; C. E. Hilger, Famous Players, and J. L. Franconi, F. B. O., directors. Little Rock, Ark., being affiliated

with Memphis, a solid campaign is also expected there.

Preliminary work for Greater Movie Season is being done in Cleveland with a view to submitting a concrete campaign to theatre-owners, who will attend a meeting together with exchange managers, exploitation and publicity men. To add weight and prestige to the movement several prominent business men will be made honorary members of the general committee. Contacts have been established with local branches of the national organizations that have endorsed Greater Movie Season in letters to Will H. Hays. A canvass of important exhibitors shows them to be unanimously in favor of the season.

Cincinnati will swing into line with other key-cities celebrating Greater Movie Season in August. Negotiations involving the Libson theatres and membership of the Greater Cincinnati Motion Picture Exhibitors are going forward to bring about an effective campaign. No general manager has yet been named.

San Francisco Optimistic

With profitable experience of previous Greater Movie Seasons, San Francisco theatres anticipate further success this August when the season will have behind it the full weight of a national drive. Local and national efforts will form the subject of discussions when field-representatives of the Will H. Hays organization arrive this week. Meanwhile Herman Wobber, who was largely instrumental in putting over previous seasons, is marshaling exhibitors.

Harry M. Crandall has been elected general manager of Greater Movie Season in Washington, D. C. The committee on finances consisting of Mr. Crandall, Julian Brylawski of the Earle Theatre, Larry Beatus of the Palace Theatre, Wm. P. Herbst, Morris Davis of the "M" Street Theatre, and Nash Weil, is preparing a budget to be passed upon by the next meeting of exhibitors and exchange managers.

At a meeting of Buffalo exhibitors and exchange managers Thursday, June 18, in the Root building offices of Buffalo Zone, M. P. T. O. of N. Y., committees were named to aid in putting over the Greater Movie Season in Buffalo and western New York. J. H. Michael, manager of the Regent, was named chairman of the exhibitor committee which includes Walter Hays, Barney Vohwinkle, Jacob Rappaport, William Dillemuth, N. Vassiliadis, M. Slotkin, Fred M. Shafer, Al Beckerich, Frank Nowak and Arthur Skinner. Members of the exchange managers' committee are: Sydney Samson, Norman L. Sper, Howard F. Brink, Marvin W. Kemper, Harry T. Dixon, Frank J. A. McCarthy, W. C. Rowell, Henry W. Kahn, Basil Brady, Fred M. Zimmerman, Joe Miller, W. L. Sherry, Earl W. Kramer and Charles W. Anthony.

$3,500 Budget Voted

A budget of $3,500 was voted for an extensive billboard and newspaper campaign to be started two weeks in advance. A second meeting was held Friday June 26 in the Hotel Statler when the various committees necessary to put the campaign over were appointed and several western New York cities organized for the movement. H. L. Royster, representing the Hays office in New York has been in town getting the campaign under way. Buffalo is behind the idea 100 per cent., according to Mr. Michael and an extensive publicity barrage will be laid down in this end of the state.

Radio Tells of Warners' Southern Invasion

WARNER BROTHERS are using the radio extensively to let motion picture fans know of their invasion of the southern exhibition field. The taking over of the houses in the south was broadcasted and in some instances the first day's operations under the new management were announced.

The southern theatres recently purchased by Warners include the Pastime, Concord, N. C., the Lexington at Lexington, N. C., the Broadway, Charlotte, N. C., and the Ideal, Columbia, S. C. The concern also obtained a management option on the Lincoln, a Craver theatre, at Winston-Salem, N. C.

H. C. Farley was named general manager of Greater Movie Season in Montgomery, Alabama.

At the request of the bureau in charge of Greater Movie Season, Nationaal Screen Service has undertaken the production of two unusual trailers for exhibitor use as their contribution to the drive. Entertainment value has been aimed for and attained to such a degree that the trailers can be regarded as featurettes, one of 200 ft., and the other of 100 ft.

Contrasting modern pictures with flashes from such early efforts as Vitagraph's "License No. 13 or the Hoodoo Auto," produced in 1905, and Universal's "Going Straight" of 1910, with Mary Pickford and King Baggott, the huge advance in screen-art is emphasized; shots of travel put over the idea that films bring the world to a patron's chair, while well-animated titles and cartoons stress the industry's financial importance.

The trailers are finely dressed with art titles, and a big demand has already come for them from key-cities where exhibitors have formed their Greater Movie Season organizations. National Screen Service conforms with other manufacturers in making their offerings available at cost, the 200 ft. trailer being $6.00 and the 100 ft. production, $3.50.

License Reduction Won for Kansas City

As a result of the combined effort of the Kansas-Missouri exhibitors the license tax has been reduced on theatres in Jackson County, in which Kansas City is located. The decrease was obtained through an appeal by the exhibitor body to the county court.

The old license scale called for an annual tax of $100 for all theatres of more than 600 seats and $50 for houses of less than 600 seats. The new order reads as follows:

"Upon each motion picture show in Jackson, County, Missouri, given or conducted in a building in an inclosure in said county, the license tax therefore is hereby fixed and imposed in the sum of $5 per year for each 100 seats or fraction thereof, provided that the minimum license tax for any motion picture theatre shall be $25 per year or pro rata for a shorter period thereof, and that the maximum license tax for any motion picture theatre shall be $50 per year or pro rata for a shorter period thereof."

In and Out of Town

E. A. ESCHMANN of First National, left on Monday for Chicago on a business trip.

W. J. MORGAN, sales manager of Producers Distributing Corp., left Saturday, June 20th, for Chicago and the principal exchange cities of the Middle West.

MAJOR H. C. S. THOMPSON, president and managing-director of F. B. O., has returned to New York after a four weeks' visit to the Coast studios of the company where he has been lining up production plans.

SAM WARNER, of Warner Bros., is making a good many swings around to the various branch offices of the Warner organization in the interest of "get together meetings."

CHARLES BEAHAN, chief reader of the scenario department of Producers Distributing Corp., is on his way to the West Coast to look over production conditions.

L. K. BRIN of Warner Bros. left last Saturday for his headquarters at Seattle, Wash., after a short visit at the home office.

LACY W. KASTNER, president of Inter-Ocean Film Co., left the latter part of last week for the West Coast to acquire product for foreign distribution.

BEBE DANIELS and Harrison Ford left Tuesday for Bermuda to film exteriors.

ALICE JOYCE is enroute to Hollywood to start work on her new picture.

Head of Canada Association Aids "Open Door" Program

Col. John A. Cooper of Toronto, president of the Motion Picture Distributors and Exhibitors of Canada, representing the Hays organization in the Dominion, has just carried out an effective bit of co-operation with the New York Association of the industry in the distribution throughout the whole of Canada of the pamphlet called "The Open Door," which was prepared by the Motion Picture Producers and Distributors of America, Inc.

This booklet deals with the organization of a Department of Public Relations in the New York office of the Will H. Hays body for the purpose of securing co-operation from the general public. In Canada a general invitation has been issued to editors, public men and others to offer criticisms or suggestions that would lead to the improvement of the screen.

Brother of Adolphe Osso Dies in Argentina

E. E. Shauer, director of the foreign department of Famous Players-Lasky Corporation has received word of the death of Joseph Osso, brother of Adolphe Osso, general manager of Paramount's French organization. The death occurred in Buenos Aires, Argentina, where Osso had been acting as representative of the Society of Authors and Composers of France, of which his father, Oscar Osso, is president.

Customer Given Preference Over Universal's Own House

Dunsmoor Case Cited As Explaining Policy of "U"

CARL LAEMMLE, president of Universal, recently faced with the alternative of withholding Universal product from a regular Universal exhibitor or seeing a newly acquired Universal theatre in the same town go without the Universal product, has come out, it was announced this week, in favor of the exhibitor, C. C. Dunsmoor, proprietor of the Legion Theatre, Marshalltown, Iowa. The Legion Theatre will continue to show Universal Pictures, while the Casino of Marshalltown, recently bought by Mr. Laemmle from Hostettler, must buy outside product.

This is announced by Universal as Mr. Laemmle's answer to queries whether or not his theatre acquisitions would bring hardships to regular Universal customers. Wherever this question comes up, the Laemmle forces have been instructed that "the customer gets the preference," the announcement says.

There are three theatres in Marshalltown: the Casino, the Universal house; the Strand, owned by the Blank-Balaban & Katz interests and the Legion. It was reported this week that A. H. Blank might build a new house in the town.

The Casino Theatre was taken over by Universal as a part of the Hostettler chain. That chain, the storm center of the Omaha territory, was being angled for by several big producers, and Universal bought in "self-defense" in order to keep from being frozen out of that territory altogether, according to statements made at the time of the purchase.

Mr. Dunsmoor has been a Universal exhibitor for some time. When he realized that the Casino, his competing house, had become a Universal house, he sat down and wrote to Carl Laemmle, asking what effect the purchase would have on the Legion Theatre. The Universal chief answered as follows:

"To prove that neither you nor any other exhibitor need have any fear that the Universal has any desire or intention of harming you, I am prepared to offer you the Universal product for your house for the 1925-1926 season and I am prepared to say that I will continue to do this as long as you and the Universal remain in business if you are willing to meet me even a part of the way in the matter of price. The fact that Universal may or may not have an interest in an opposition theatre will make no difference. It will not deprive you of Universal pictures.

"I don't want to compete with you or with any other exhibitor who gives me a half-way decent 'break.' Universal has not deliberately invaded your town. The opposition theatre simply happened to be a part of a chain of theatres which I had to buy because Universal was frozen out of some of the towns represented by the chain of theatres. So, even if Universal should harm one of its own theatres, or a theatre in which it has an interest, by giving Universal pictures to you, I am ready to go through with it one hundred percent."

As a result of this communication, a Universal representative visited Dunsmoor and arranged a contract for the Second White List, Universal's 1925-1926 product. Mr. Dunsmoor now says that he did not believe the contract would be approved by the Universal Home Office. True, the prices were somewhat higher than he had paid in the past, but still he was sceptical and questioned whether he would get the Universal product or not.

Upon receiving the contract he wrote a letter to Mr. Laemmle, praising him for his fairness. He also told the story to the local newspaper which printed laudatory stories of the deal.

Here is the letter Dunsmoor wrote to Mr. Laemmle:

"Dear Sir:—The other day I received your approval on your second white list contract I signed. The very day after the news was made public of your buying the Casino your representative called on me. I asked him: 'Why call on me now that Universal has a house here.' He replied that it made no difference, and as long as I had been running the product he would again offer me the '25 and '26 stuff. I, a little skeptical, said 'Sure, offer at a prohibitive price.' But he soon made it plain that the price was quite fair so I signed up, with doubts of getting an approved contract.

"In due time the contract came back, and, Carl, I want to thank you for your fairness in the matter, and I think I can make money on the price paid. Believe me with the line up I have now your manager will have to go some when I play the Dennys and Hoots.

"It may be of interest to you to read the news item in the local paper, and believe me Carl there is more truth in this paragraph than the picture magnates will admit openly.

"Again thanking you for your fairness and hoping you will prosper as you deserve I am

"Sincerely yours,
"C. C. Dunsmoor,
"Marshalltown, Iowa.
"June 19, 1925.

"P. S. You will notice that I paid a very considerable increase over the rental of last year, but I did it for two reasons: I really am expecting a better year next year and I think that your new product with the national advertising it is getting is entitled to an increase, and with absolute confidence that if business fails to increase that you will protect me. I don't care what I pay for service if we both can make money."

Here is the newspaper clipping from the Marshalltown *Labor World* to which reference is made in Dunsmoor's letter:—

"The Universal Picture Corporation, who sometime ago bought the Casino Theatre, has lived up to Carl Laemmle's declaration that he does not want to be a competitor of the independent exhibitor who has run his product by selling his next year's output of pictures to Mr. Dunsmoor of the Legion theatre.

"The situation is all the more interesting as the Universal products for the coming year are of exceptional quality and Mr. C. C. Dunsmoor, manager of the Legion theatre is to be congratulated upon his shrewdness in contracting for them. Also Carl Laemmle is to be congratulated for his fairness in selling his product to the Legion theatre, even though he now will be compelled to run other pictures in his newly acquired house.

"The public may not be aware, but there is now a terrific battle going on in the picture industry, the larger firms trying to get control of the industry all through the country destroying competition and only too late will the masses realize that they will pay later to the trusts.

"For better pictures and fair prices the industry should keep competition alive, and if the small independent exhibitor plays square with the public the public will stand by them."

The following statement was given out at the Universal Home Office in connection with the Dunsmoor case:

"The same answer that Mr. Laemmle gave Dunsmoor, goes for all the other Marshalltowns in America. Universal is not in business in competition with its customers. It never was, it never will be. Mr. Laemmle will sell every theatre he has, as he said at Milwaukee, if he can get a square break in the bookings of those theatres and always assuming that the purchaser will take the lean with the fat. He does not propose to sell the good theatres and be saddled with the unprofitable ones.

"If the theatre business is going to resolve itself into a producer-controlled situation, Universal does not propose to be left out in the cold because it did not take heed of the way the wind was blowing. But if independent exhibitors are going to hang on to their theatres; if they are going to fight, Universal will fight with them as it always has done and will spend every last dollar it has to maintain their independence and its own."



SPURGEON JOINS FOX NEWS
In Charge of Editorial Council

JOHN J. SPURGEON, newspaper editor and writer of wide experience, has become Chairman of the Editorial Council of Fox News, Motion picture reel of current events issued by Fox Film Corporation.

Spurgeon's newspaper career began at the age of sixteen when he became a reporter on the Philadelphia Press, then edited by former Postmaster General Charles Emory Smith. Later he served on the Cleveland World, and returning to New York, became associated with the Mail and Express. Upon retiring from the city desk of that paper, he became telegraph editor of the New York Herald and he left there to join the Joseph Pulitzer staff on The World. He was in turn reporter, copy reader, night City Editor and acting Managing Editor of The World.

Spurgeon in 1915 returned to Philadelphia where for seven years he was Managing Editor of the Philadelphia Public Ledger and on the first day of January, 1923, became managing Editor of the Washington Post.

The alliance of Spurgeon with Fox News, which continues under Truman H. Talley, Director-in-chief, completes a staff of experienced journalists comprised of Spurgeon, Edwin C. Hill, Charles Sarver, John Weier, Gerald K. Rudulph, Ray Hall, Elizabeth Pickett, James Darst and William A. White.

To Urge Admission Tax Repeal

Removal Will Be Recommended at the Next Session of Congress in December

THE theatre admission tax will be among the levies which Secretary of the Treasury Mellon will urge for repeal before the Ways and Means Committee of the House when that body meets in October to work on the bill which it will introduce at the December session of Congress.

The proposal to repeal this and other taxes which carry the "war taint" is likely to meet with favorable action by the Committee and Congress as well, representatives of both parties having pledged themselves to remove the so-called "war measures" from the revenue bill.

Leaders in Congress are determined to pass a revenue law which will simplify matters for the taxpayer, and among the confusing sections which have been recommended for removal in the process of lightening the burdens of the income taxpayer is the admission tax. It is also among the group which has come into disfavor since it was introduced during the war period and is regarded an unpleasant reminder of war.

Much of the consideration given to the framing of a new bill will be directed toward relief for the individual taxpayer, a source from which bitter complaints over the confusing technicalities of the present measure have proceeded. It is believed in Washington that the removal of the admission and other small taxes will work for the benefit of the country generally, it being contended in some quarters that their repeal would be as welcome as a further lowering of the income tax.

Stars To Attend Jersey Meet

Record Attendance Expected at Convention to Be Held at Asbury Park Next Week

JOSEPH M. SEIDER, president of the State organization, and heads of committees in charge of the convention to be held at Asbury Park on June 29, 30 and July 1, declare that indications point to a record attendance of exhibitors at the sixth annual meeting of the New Jersey body.

Exhibitors from all parts of the state have signified their intention of attending the meeting, which the officers of the organizations have planned on a more elaborate scale than anything attempted previously by the Jersey Theatre Owners.

Among the leading features of the business program are President Seider's report, National President Woodhull's address, National Chairman of the Board of Directors Sydney S. Cohen's address, Milwaukee Convention, Bureau of Trade & Commerce, Play Dates, Greater Movie Season, Power Rate reduction, The Report on Arbitration by Leon Rosenblatt, and the elimination of duplication of dues are some of the important business features to be brought up at the business sessions of the convention.

To the entertainment schedule already announced there have been added several outstanding features. Among these will be the appearance of the forty-eight girls and Principals from Earl Carrol's "Vanities," and swimming and diving exhibitions by Olive Filer, Penthalon champion and junior national 100 yard free style champion, and Ruth Thomas, member of the American Olympic team.

Martin J. Starr, who has many motion picture stars under his personal supervision, will present some of the screen's biggest celebrities at Asbury Park convention. Tom Meighan, Johnnie Walker, Johnny Hines and Dagmar Godowsky have definitely promised to appear.

Among those who have accepted the invitation to be present are United States Senator Edward I. Edwards and Assemblywoman Mae Carty, sponsor of the New Jersey Sunday Opening Bill, and Nathan Burkan, counsel for T. O. C. C.

New Corporations Given New York Charters

Newly incorporated motion picture companies in New York state, filing the necessary papers with the secretary of state during the past week, included the following, the names of directors and the amount of capitalization, when stated, being given: Gramercy Productions, Inc., $1,500, A. Fischer, C. J. Mulligan, P. M. Trebitsch, New York City; Blum Productions, Inc., $25,000, G. Blum, M. Wellin, New York city; H. B. Forbes, Brooklyn.

Kansas City Operating Corporation, $5,000, M. Vargas, L. M. Scheuer, New York city; T. J. Ahearn, Jr., Flushing; Russco Trading Corporation, $5,000, E. C. Larson, Harold Cohn, E. J. Russo, New York city; Pola Film Corporation, $250,000, Alex Kahanowicz, W. Koslowski, Brooklyn; A. F. Augustynowicz, New York city; Robert Kane Productions, Inc., $25,000, C. Rush, M. Tartaglia, J. Katz, New York city.

Glass Slipper Corporation, Adolph Zukor, Gilbert Muller, Daniel Frohman, New York city; Rosalno Amusement Corporation, $10,000, A. Noda, Abraham Rosenfeld, Leo Sunshine, New York city; The Red Knight, Inc., with H. L. Cross, L. S. Hazzard, J. S. Collins, New York city.

Plan Winter Campaign on Daylight Saving

With many of the leading cities of New York state at odds when it comes to the question of daylight saving or standard time, motion picture exhibitors are quietly planning a campaign during the coming winter that may bring a resultant saving of thousands of dollars to them next summer.

At the present time seven of the larger cities of the state have daylight saving. Rochester, however, continues on standard time, while Syracuse to the east, and Buffalo to the west, are on daylight saving time. It is expected that the exhibitors will organize for this campaign in the early fall and endeavor to bring about the adoption of some uniform law which will clarify the situation.

Policewoman Guests at A. M. P. A. Luncheon

Mrs. Mary Hamilton, New York policewoman, was the guest of honor and chief speaker at the weekly luncheon of the A. M. P. A. at the Cafe Boulevard, New York, last week. She told, among other things, of what she hoped to accomplish with "Lilies of the Street," the production she has just finished supervising for F. B. O. Mrs. Hamilton expressed herself as being opposed to censorship, except within the industry, and advocated changes in the admission of children to the picture houses. She thought the children should be admitted under the supervision of a competent theatre hostess.

Following the luncheon a jui-jitsu exhibition was given by Miss Girard, also of the Police Department, and her assistants.

Elliott Honor Guest at Luncheon

New Leader of Independents Pledges 100 Per Cent Cooperation With Play Date Bureau

DECLARING that the independent organization will wage a hard-hitting, vigorous campaign to compel a square deal for the independent picture producers, exhibitors and exchangemen, and pledging 100 per cent. cooperation with the Play Date Bureau, Frederick H. Elliott, who recently assumed his duties as executive manager of the I. M. P. P. D. A., told members of the organization that their cause was bound to win "because we have right and justice on our side as well as the courage to fight," at a luncheon-meeting held in his honor at the Hotel Astor in New York last week.

The meeting ratified a proposal of the new executive to change the title of the organization from "Independent Motion Picture Producers and Distributors Association," which he said was unwieldly and not sufficiently broad, to "Independent Motion Picture Association of America."

The members adopted a resolution expressing the deep regret of the Association and its individual members over the death of Harry M. Berman, general manager of Exchanges for F. B. O., who died June 18th, at his home in New York City.

The Elliott welcome luncheon was presided over by Ben Amsterdam, of Philadelphia, first vice president.

Mr. Elliott was the principal speaker. He declared his intention of conducting a vigorous offensive against the "Big Three" and their allies in the campaign to fight in the cause of the independents.



Frederick H. Elliott, newly elected General Manager of the Independent Motion Picture Association of America.

Mr. Elliott pledged himself to 100 per cent cooperation with the Play Date Bureau and called upon the members of his organization to give the M. P. T. O. A. agency every possible aid in its work.

"A united front, both here and with our allies, the theatre men, is absolutely essential to our success in the work that lies ahead of us," he said. "Ours is to be a constructive, not a destructive crusade, and we are going to pursue it with the greatest vigor. I have not had time to work out the details of our platform, but I wish to announce that we are going to fight fairly for our rights. Our campaign will be open and above board, with no hitting below the belt, but make no mistake that we will hit hard.

"Remember, the Liberty Bell was not cracked standing still and Paul Revere did not get his place in history merely as a jockey. Both are units and symbols of action in the war for liberty—and action and liberty are what we are going to have here."

The first copies of the Bulletin and other literature prepared by the Play Date Bureau of the Board of Trade and Commerce were distributed at the meeting and plans were discussed for future cooperation with the M. P. T. O. A. and the committee directing the Play Date Bureau.

It was announced that several accessory and equipment companies were anxious to affiliate with the Association and a committee consisting of H. W. Pearlman, Ray Johnston and Oscar A. Price was appointed to submit recommendations as to ways and means for admitting them to membership.

Upon recommendation of the membership committee, the Sierra Pictures, Inc., of Hollywood, and the Independent Film Corporation, of Philadelphia, were enrolled as members.

Paramount Founds Idea-Exchange

Claud Saunders Inventor of System for Exhibitor Co-operation in Planning Exploitation Campaigns

AN "idea-exchange" designed for the purpose of getting exhibitor viewpoints on all exploitation campaigns planned for their productions, has been established by Paramount. The system is the invention of Claud Saunders, head of the Paramount Division of Exploitation, and is said to have received the endorsement of leading exhibitors in several territories where the plan is now in operation.

The plan was introduced by Saunders at the Paramount International Convention, when he advanced the opinion that prominent exhibitors in every territory would welcome the opportunity for an open discussion on the subject of exploiting and publicizing Paramount pictures.

The idea has been developed and put into effect by having meetings of exhibitors at the exchange cities. The exhibitors are the invited guests of the Famous Players-Lasky Corporation. The sessions last from two to three days, according to the number of exhibitors who attend.

The purpose of this system is to develop exploitation campaigns which will apply effectively in all localities, as experience has shown that no iron-bound method of national exploitation can be successfully developed.

According to reports from Paramount the convention plan has worked out perfectly in every instance in which it has been applied. All of the conventions so far called have met with hearty response by the exhibitors invited to attend.

The usual program is to preview the current product, and those pictures in the Greater Forty available for screening. Following this, the convention discusses each picture individually, notes are taken, and when the exhibitors leave each is equipped with a thorough analysis of the pictures he is going to play, and a practical campaign for each picture worked out in detail, representing the combined experience of his and the other best exhibitor brains in the territory.

At the first of these conventions, held in the Paramount Kansas City branch under the direction of Earl Cunningham, local exploitation representative, William H. Wagner, Stanley Chambers, Glen Dickinson, Fred Fress, John H. Plumb, Fred Green, O. K. Mason, J. Earl Hayes, Harry Kiefer, Milton Feld, William Jacobs, and Frank Newman, Jr., attended. At the conclusion of the meeting the exhibitors sent Claud Saunders the following telegram:

"Please accept our thanks for the expoitation party given undersigned in Kansas City. We feel greatly benefited. We have been able to frame all our Fall campaigns from advance information furnished by you. Congratulations on the wonderful national tie-ups. Paramount has again taken an important step that more firmly than ever established its leadership."

After the meeting held in the Paramount St. Louis branch, R. E. Jarrett, Joe Hewitt, A. H. Whitney, O. E. Simon, C. L. Lindsay, Mr. and Mrs. McCutcheon, H. B. McFarland, C. E. Lilly, and J. J. Reilly sent the following wire to the Paramount home office:

"Consider exhibitors exploitation convention held here in St. Louis, with Mr. Gambrill, a huge success and of intense interest to the exhibitor. We look forward to next year's convention."

In Detroit the first meeting was so constructive that the exhibitors have asked Kenneth Renaud, exploitation representative, to hold similar meetings every other Wednesday.

One of the points that Claud Saunders has asked the representatives of his department to emphasize during these conventions is "that an exhibitor has an obligation to his public—to publicize his pictures so that the public may buy entertainment with the same assurance that they buy merchandise; knowing that they will get what they have been promised—to the end that public confidence will rest securely on the exhibitor's judgment of entertainment."

Loew Defines M.-G. Foreign Policy

Satisfied With Representation In England and France— Explains Purpose of Schiller's Mission Abroad

AN IMPORTANT statement on the theatre policy of the Loew interests abroad was issued this week by Marcus Loew, president of Loew's, Inc., and Metro-Goldwyn. It follows:

"The recent departure for Europe of E. A. Schiller of our organization has caused comment in the trade press to the effect that it was our intention to start a wholesale theatre building policy in England and the continent. This of course is not the case, and while people on the inside know the facts, it seems advisable at this time to make the issue clear and our position equally plain.

"We do not intend to build any theatres in England because our films are being properly presented there. Three years ago we arranged with the owners of the Tivoli, London, to play our films. This arrangement has proved beneficial to us and also to the British exhibitors and the industry generally in England. We are therefore perfectly content with our present London situation.

"We recently became associated with the Gaumont Company in the operation of their exchanges and to assist in the management of their theatres in France. It was for this purpose that Mr. Schiller was sent abroad.

"We have no intention of erecting theatres anywhere in the world merely for the purpose of creating a competitive situation.

"Our purpose in this business is to improve it, and not to undermine other interests.

"We have no desire to build or own a theatre in any city which is adequately seated and properly equipped theatrically to present pictures as they reasonably should be exhibited. Indeed, we are not out looking for spots to build theatres at all, but rather to help the European public get the best entertainment if there are no facilities for their getting it today.

"It is only by companies of experience in theatre management and picture presentation taking an interest in exhibition throughout the world, that this industry can properly develop. That has been the experience in America, and we feel that the expansion of motion pictures abroad will come through progressive methods of presentation in adequate theatres.

"Where a foreign country is devoid of adequate houses, we shall attempt to convince local exhibitors that they ought to build proper theatres and we are ready to lend our resources to help build such theatres.

"Theatre owners abroad are capable of providing this amusement service for the public. We have no intention whatsoever of trespassing.

"I hope there will be no misconstruction of what I am saying. Our spirit is not competitive. Our desire is to keep hands off where things are recognizedly right. And to help with our resources and advice where they are admittedly wrong."

Ohio Sunday Ruling Is Challenged

Petition in Error Filed with Supreme Court in Chillicothe Sabbath Closing Case

THE long legal battle against the motion picture theater owners of the city of Chillicothe, Ohio, started several months ago when it was decided in that city that Sunday shows must go, has taken a new turn, following the filing of a petition in error in the supreme court of Ohio on the part of the owners of the theaters.

The petition in error, which was filed, is entered in the name of Earl Myers, plaintiff in error, against the State of Ohio. Other grounds set forth in the petition in error are concerned with the motion to quash and demurrers to the indictment and other questions arising in the legal part of the movie cases.

The appeal to the state supreme court was the direct outgrowth of a long fight in the Ross county courts against the showing of Sunday motion pictures in Chillicothe. The fight was brought about by the ministerial association of the county in an effort to make the old blue laws hold good. The effort failed, following the closing of the city for one Sunday, after which the shows opened and other places were permitted to operate as usual.

The entire affair centers around Earl Myers, John Kasier and Charles A. Smith, operators of theaters in the city. All were found guilty of violating the Ohio law that was interpreted by Judge Hornbeck to read 'guilty of exhibiting a theatrical performance on Sunday,' which in the judge's general charge was that a moving picture show is synonymous with a theatrical performance.

Judge Hornbeck, in his pronouncement, admitted that while the defendants took no part in selling tickets or operating the motion picture machine on the Sunday in question, yet he was present and he felt under those circumstances, the court must indulge in the presumption that he at least aided in the operation of a motion picture.

The men were fined $100.00 and costs in these cases and given suspended sentences of 60 days in jail each for operating their motion picture houses on Sunday. If they continue to operate on Sunday and the supreme court upholds the trial judge, they will be compelled to serve out the jail sentences. If they are given a clean bill of health in their appeal to the supreme court, they will escape other punishment. Indications are that they will take a chance and operate on Sunday.

North Carolina Elects Officers

Craver Made President at Wrightsville Convention— Spirit of Cooperation Prevails in Organization

R. D. CRAVER, of Charlotte, was elected president of the Motion Picture Theatre Owners of North Carolina at the semi-annual convention held at Wrightsville Beach, June 23-24, and featured by an address from R. F. Woodhull, president of the M. P. T. O. A.

Many names were mentioned for the presidency but the executive committee, which had charge of the nomination of a slate of officers, finally narrowed the choice to two—Mr. Craver and Paul McCabe, of Tarboro, and the former was elected by vote of the delegates. Mr. McCabe was given the office of vice-president and F. A. Abbott was re-elected secretary-treasurer.

Affiliation with the national organization was deferred for further consideration by North Carolina's board of directors. They will hold further conferences with national officers before taking action.

A spirit of general co-operation prevailed throughout the entire convention and expressions of satisfaction were heard on every hand with the outcome of the Milwaukee convention.

President Woodhull was cordially received when he spoke on the final day of the convention and was elected to honorary life membership as a token of appreciation. Sam Warner, of Warner Brothers, made one of the important speeches of the session.

The newly-elected board of directors follows:

Paul McCabe, Tarbore; Capt. C. L. Welch, Salisbury; R. D. Craver, Charlotte; Percy W. Wells, Wilmington; S. S. Stevenson, Henderson; Fuller Sams, Winston-Salem; M. S. Hill, Asheville; Charles Picquot, Pinehurst; A. B. Huff, High Point; J. A. Estridge, Gastonia; Claude Lee, Hickory; R. T. Wade, Morehead City.

The executive committee is composed of Messrs. Picquot, Stevenson, Sams, Welch and Hill. Pinehurst was elected as the mid-winter meeting place.

Cohen Announces Fair Play Bureau

Connecticut M. P. T. O. For Adjustment of Exhibitor Complaints; Re-Elects Joseph W. Walsh at Enthusiastic Convention

FORMATION of a bureau of Fair Play, as part of the M. P. T. O. A. Bureau of Trade and Commerce, was announced by Sydney S. Cohen, chairman of the M. P. T. O. A. Board of Directors, at the annual convention of the Motion Picture Theatre Owners of Connecticut, held at the Hotel Garde, New Haven, June 23.

The Fair Play Bureau, Mr. Cohen said, was effectively adjusting and conciliating differences between theatre owners and distributors. The convention was one of the best attended meetings in the history of the organization.

State President Joseph W. Walsh, one of the Regional Vice Presidents of the Motion Picture Theatre Owners of America, presided.

Leaders at Convention

National Treasurer L. M. Sagal, and Mr. Cohen, attended the convention together with George P. Aarons, Recording Secretary of the National Organization.

President Walsh rendered a report of the activities of the Connecticut Organization for the past year, reporting particularly on the legislative situation. Also an account of the Music Tax and arbitration matters. He spoke of the many adjustments that had been made for theatre owners by way of film and other service and the splendid cooperation they had given to the Post Office Department in its various campaigns. He told how the Postmaster General had shown the appreciation for this assistance in the recent Connecticut legislative campaign.

State Treasurer C. M. Maxfield read the financial report for the year, showing all obligations and commitments had been taken care of.

Sagal's Address

National Treasurer Sagal addressed his fellow Connecticut theatre owners on the national and state activities and urged the prompt payment of dues to both organizations. A committee was appointed to expedite the collection of these moneys in Connecticut.

George Stanton, City Passenger Agent of the New York Central Railroad, appeared at the meeting and spoke of the special tour that is being arranged from New York for the Los Angeles Convention of the Motion Picture Theatre Owners of America in June 1926 and gave a full itinerary of the trip, which met with much favor by those present.

Aarons Talks on Service

Mr. Aarons in his talk stressed the Public Service features of the theatre, showing the great progress that exhibitors had made along this line and urging a continuation and even greater interest in such efforts, pointing out the business dividends that accrue from such work. He spoke at length regarding the Independent Motion Picture Producers and Distributors and pleaded that the strongest kind of support be given to them in the battle for independence.

Mr. Cohen spoke of the progress of the Board of Trade and Commerce inaugurated by the M. P. T. O. A. at the recent Milwaukee Convention and of the development of the Play Date Bureau. The Bureau of Fair Play, he said, is doing excellent work in bringing about a better understanding between theatre owners and distributors. Two recent occurrences Mr. Cohen mentioned were of special interest. One, a theatre owner in the Southwest, Mr. Cohen said, was unable to secure any film for his theatre because of the opposition of producer-distributor houses. He communicated with the Board of Trade and Commerce and through the affiliated producing and distributing members, this theatre owner has been offered sufficient quality independent film first run for his own houses. Another theatre owner in the Middle West advised that the prices he was being asked for independent film was so high it was impossible to contract for same. The Bureau of Fair Play took the matter up with the home office of the distributing company, one of their representatives was dispatched to gather the facts in the matter and an adjustment has now been made, one equally fair to the distributor and the theatre owner. Similar situations are being adjusted at this time in different parts of the country.



Harry M. Berman, former general manager of exchanges for F. B. O., whose death is mourned throughout industry.

In this connection Mr. Cohen requested that theatre owners having similar complaints, or complaints on any score, communicate immediately with the M. P. T. O. A. and their grievances will be turned over to the Board of Trade and Commerce so help and assistance of a definite nature can be brought to them. Mr. Cohen urged all theatre owners to bring their matters to the attention of this Bureau as it welcomes the opportunity of serving them. He also discussed the Greater Movie Season asking all theatre owners to cooperate and help in this relation. He suggested that every theatre owner do his bit to make it the Greatest Movie Season for the entire Industry, including himself and the independent producers and distributors.

Every theatre owner present signed a pledge card for Play Dates and agreed to increase his business for the coming season with independents.

Officers Elected

The following officers were elected to serve for the coming year:

President: Joseph W. Walsh, Hartford.

Vice Presidents: E. S. Raffile, New Haven; Harry Cohen, Bridgeport.

Secretary and Treasurer: C. M. Maxfield, New Hartford.

Executive Committee: Jacob Alpert, Putnam; N. J. Fournier, Moosup; Rossi Cabol, Torrington; John Foy, South Manchester; Frank Frauer, New London; Albert Hamilton, South Norwalk; Louis Luippold, New Haven; W. A. Moore, Seymour; Henry Needles, Hartford; J. R. Pickett, Willimantic; A. M. Shuman, Hartford; L. M. Sagal, New Haven; Adolph Schwartz, Bridgeport; J. R. Shields, Derby; Maurice Culhaime, Shelton; I. Bernstein, Waterbury; C. P. Winklemann, New Haven; B. Z. Zunner, New Haven.

Two Inspectors Named on New York Commission

Two more inspectors have been added to the New York State Motion Picture Commission in the persons of Abraham Klein, and Frank Dermody, both residents of New York city, who will be employed in covering the metropolitan district. They will receive $1,600 a year. Mary Farrell, a reviewer on the Commission, located in New York city, will sail on July 3 for a three months' trip to Europe. She has been given a leave of absence.

Film Notables Attend Berman Funeral

THE remains of the late Harry M. Berman, general manager of exchanges for F.B.O. were laid to rest June 19th. Funeral services were held from the family home at 215 West 19th street, New York City with Dr. Sidney Goldstein officiating. Berman passed away the day previously following a protracted illness. Interment was at Cypress Hills cemetery.

Among the film notables who attended the funeral were: Sidney S. Cohen, Arthur S. Kane, H. M. Warner, Colvin W. Brown, of F.B.O., J. I. Schnitzer, Vice-President of F.B.O., David Poucher, Treasurer of the company, Nat. G. Rothstein, Director of Publicity & Advertising, Lee Marcus, the late Mr. Berman's assistant in the Sales Department; Al Boasberg, Edna Williams, Foreign Sales Manager, E. J. Smith, Eastern Division Manager of F.B.O., F. L. MacNamee, Branch Manager, Washington; Abe Schnitzer, Branch Manager, Pittsburgh, Benjamin P. De Witt, attorney for F.B.O., and Messrs. Lancaster and Yates, on the F.B.O. Board of directors.



HARRY H. BUXBAUM JOINS FOX
In Charge of Metropolitan Sales

HARRY H. BUXBAUM, sales executive formerly associated with First National, has joined the Fox Film Corporation as head of the sales and distribution for the New York and New Jersey Territory. He will assume his new duties on June 29th, succeeding Louis Rosenbluh, who will take a vacation before entering upon important executive duties with Fox which will be announced later.

Buxbaum is well known in film sales circles. Before joining First National two years ago he was with Famous. He entered the film business with the old General Film Company. Prior to his connection with pictures he was a banker and was one of the organizers of the Harriman National Bank.

He will be in charge of the new executive offices on the fourth floor of the Capitol Theatre Building, where the Fox sales force for New York City, Long Island and Northern New Jersey will be installed.

Italian Production At Crisis

Government Aid Sought in Effort to Meet the Foreign Competition

THE motion picture industry in Italy, which had developed rapidly and had achieved a considerable measure of success, has, according to Commercial Attache H. C. MacLean in a recent report to the Department of Commerce, been in the throes of a severe crisis on account of its inability to meet foreign competition, not only abroad, but also in the local market. Italy possesses not only incomparable scenic advantages but also climatic conditions especially favorable to the production of films and at first had set an artistic standard that was exceptionally high as compared with the production of other countries. However, from the technical standpoint far more rapid progress has been made elsewhere, while money was spent too lavishly which, with the lack of efficient organization that exists, accounts for the present crisis. According to an article recently published in *La Tribuna* the number of films produced in Italy is decidedly limited and is not more than about twenty per annum.

The same article emphasizes the strength of the competition that is being felt from the American industry which has reached extraordinary perfection of organization and enjoys ample financial support while, at the same time, its local market is so vast that export business is a side issue and films can be sold abroad at prices which simply can not be met. Furthermore, it is admitted that American films have a quality of freshness and originality which makes a strong appeal to the masses while, on the other hand, Italian films are somewhat heavy.

The Italians admit that they can only hope to succeed by improving the quality of their films to a point where they can compete, not only in the local market, but also abroad. Italy alone does not present a sufficiently wide field to justify large productions, and even if foreign films were entirely excluded, the crisis would not be solved. Other markets must be exploited if the local industry is to develop.

The Italian producers are again appealing to the Government to support their efforts, pointing out not only the necessity for protecting those who are dependent upon the motion picture industry, but also the importance of the film as a means of propaganda and of making known to the world what Italy really is. While no indication has been given as to the character of the aid that may be granted, it seems probable that the elements that have brought about the continued crisis will be carefully studied and an attempt will be made to put the motion picture industry in Italy on a sound basis.

Rembusch Heads Indiana Exhibitors

Frank J. Rembusch was elected president of the Indiana M. P. T. O. and member of the National Executive Board at the annual meeting of the organization held at the Claypool Hotel in Indianapolis. M. J. Doody of Indianapolis was elected secretary, and Harry Koch of Indianapolis, treasurer.

Several matters of importance were considered at the meeting. The buying of pictures from independent producers, those who are not acquiring theatres in opposition to their customers, was endorsed. The uniform contract was condemned as being unfair and inequitable, especially the arbitration clause. The meeting recommended the right to cancel pictures of poor merit, asked that producers do not serve non-theatrical performances and endorsed the general idea of Greater Movie Season.

Metro-Goldwyn Pictures for Sol Lesser Houses

One of the biggest individual deals in the history of the industry has been consummated between Sol Lesser, of West Coast Theatres, Inc., and Metro-Goldwyn, whereby the entire Metro-Goldwyn-Mayer product for 1925-26 will be played over the West Coast circuit.

There are 110 houses in the chain, and the deal is said to have involved over a million dollars in rentals. Joseph Goldberg, of West Coast, co-operated with Mr. Lesser in closing the contract.

Mr. Lesser, commenting on the deal, said he considered the Metro-Goldwyn output as being among the finest produced, and added that, in his opinion, 10 or 15 out of the 52 are worthy of being played for long runs at $2 top.

In many instances the Metro-Goldwyns will be given week runs in towns like Berkeley, Stockton, San Jose and Fresno. This was stipulated in the contract.

Yeggs Slay Patrolman Aiding Treasurer

Patrolman Patrick McGovern, who was escorting Treasurer George Haney of Lubliner and Trintz Pantheon Theatre, Chicago, was shot down and killed while defying three bandits who escaped with $4,000, two days' receipts of the theatre which the theatreman and policeman were taking to the bank.

This is the seventh policeman shot down in the performance of his duty in the last sixteen days and the authorities are making extraordinary efforts to apprehend the murderers. The Pantheon Theatre has suffered from robberies twice before within the last year, once when the safe was blown and once when Treasurer Haney was kidnaped in a taxi and relieved of the money he was conveying to the bank.

Alfred H. Varley Dies After Long Illness

Alfred Herbert Varley, veteran producer and theatre manager, died at his home in Brooklyn, N. Y., June 22, following an illness extending over seven weeks.

Varley has been prominently identified with the theatre for over forty years. He

$300,000 Suit Filed in Ohio Against Film Board and Others

JOHN ROMWEBBER, owner of the State Theatre, Akron, Ohio, has filed suit in the Federal District Court at Cleveland for $300,000 against five distributing companies, charging them with conspiracy in restraint of trade.

The petition names the Film Board of Trade, Pathe Exchange, Skirboll Gold Seal Prod., Progress Pictures Corp. and the Ohio Educational Exchange. Romwebber asserts that these companies conspired to cancel film contracts because of his refusal to accept certain pictures.

This is the first suit filed in Ohio as a protest against the operation methods of the Film Board of Trade and the Arbitration Board. Other cases of similar nature are about to be filed in Ohio, it is reported.

Charles C. Pettijohn, general counsel for the Film Board of Trade, stated that he was awaiting a transcript of the petition from attorneys in Cleveland. After its receipt, he expected to issue a statement.

Lewis Inerarity, of Pathe, said he had no knowledge of the case except from published stories, and therefore would make no comment. At Educational inquiries were referred to Mr. Pettijohn.

N.Y. Standard Code Operative Soon

New Building Regulations Effective July 1—State Troopers to Help Enforce Law

MANY motion picture theatre owners in New York state will probably be more or less affected by the new State Standard Building Code, which will become operative on July 1.

Along with the adoption of the new Standard Code, the issuing of the certificates of compliance with the law, which has been done by the state labor department, will fall to the lot of the New York State Troopers after July 1, except in certain specific instances, where the Industrial Commissioner will still be called upon to enforce the Code, make the inspections, and issue the certificates.

While the new Code will probably affect none of the more modern houses in the state, it will probably have a direct reaction upon the smaller theatre that is run by an irresponsible owner. One of the principal features of the new Code provides that on and after July 1, no place of public assemblage will be permitted in a building any part of which is used as a garage, dry cleaning establishment or other type of occupancy that may be deemed hazardous by the industrial commission.

Owing to the fact that there are 28 cities in New York state which have their own enforcing authorities, the State Troopers will have nothing to do with the enforcement of the provisions of the Code in these places. The State Industrial Commission, however, will furnish copies of the new Code to these cities at once and will look to the cities themselves to see that the Code is enforced to the letter. These cities are: Amsterdam, Auburn, Beacon, Canandaigua, Cohoes, Cortland, Dunkirk, Fulton, Gloversville, Hornell, Ithaca, Jamestown, Johnstown, Kingston, Lackawanna, Little Falls, Middletown, Norwich, Olean, Oneida, Oneonta, Oswego, Plattsburg, Rensselaer, Rome, Saratoga Springs, Sherrill, and Watervliet. In 20 cities in New York state, the building code of the city itself may be said to supersede the state code. This has come about through the enactment of legislation within the past year to exempt such cities from the standard building code.

These cities include New York city, Albany, Binghamton, Buffalo, Elmira, Lockport, Long Beach, Mount Vernon, Newburgh, New Rochelle, Niagara Falls, Poughkeepsie, Rochester, Schenectady, Syracuse, Troy, Utica, Watertown, White Plains and Yonkers.

The Industrial Commissioner himself will enforce the new state code in Batavia, Corning, Geneva, Glen Cove, Glens Falls, Hudson, Mechanicville, North Tonawanda, Ogdensburg, Port Jervis, Salamanca, and Tonawanda.

The New York State Troopers will enforce the new Code in all towns and villages in the state where there is no authority to enforce a building code.

The provisions and regulations governing projection booths are not changed in the new Code. While considerable space has been given to such matter, the section itself has been taken, unchanged, from the general business law of 1913, and fitted into the Code.

Other provisions specify that exits must be not less than 44 inches in width, and that each floor of a theatre must be provided with the following number of exits: not less than two where the capacity is from 100 to 500 persons, not less than three where the capacity is from 501 to 700, and not less than four where the capacity is 700 persons or more. The aggregate width of exits on any floor must be not less than 36 inches to each 100 persons capacity. Capacity is determined by the number of fixed seats plus allowance of one person for every three square feet where standing room is possible. In case benches without arms between seats are used, their capacity must be figured on the basis of not more than one person to each 18 inches in width. In cases where fixed seats are not provided, such capacity must be based on one person for each six square feet of floor area.

Where exit stairs from any floor terminate on the main floor, then the aggregate width of exits on the main floor shall be increased so as to provide for not less than 100 per cent of the capacity of such stairways.

Not more than 14 seats will be permitted in any row extending from one aisle to another, nor more than seven in any row extending from an aisle to a wall. Theatres using printed programs must print thereon a diagram of each floor showing the location of the exits.

Some latitude is permitted by the code which provides that where strict adherence to the conditions set forth work an unnecessary hardship, the party affected may petition the Industrial Board for a modification as provided in section 30 of the Labor Law.

Copies of the new Code are being printed and will be available soon for general distribution.

Famous Offers Common Stock Issue

Corporation Has Paid Over $14,300,000 in Dividends Since 1919, According to Letter to Stockholders

FAMOUS Players-Lasky Corporation has paid over $14,300,000 in dividends since 1919, according to a letter to stockholders in connection with offerings of new common stock at $90 a share to stockholders. Earnings of the common stock for the last five years have been equal to $89.63 a share, or an average of $17.92 a share. The earnings for the first six months of this year are considerably ahead of the same period last year, according to the statement of Adolph Zukor, president.

The letter to stockholders states that the proceeds of the common stock now being issued will be used in the development and expansion of the business. It continues as follows:

"There are outstanding at present 83,000 shares of preferred and 243,431 shares common. After issue of present offering there will be outstanding 365,146 shares common and an additional 77,153 shares of authorized common will be reserved for conversion of the preferred.

"Balance sheet as of December 27, 1924, shows net assets of $31,647,061, to which should be added proceeds of present issue of common, making a total of over $42,000,000. In the last six years over $18,000,000 has been spent by the company and its subsidiaries in fixed assets and amortization of mortgages and retirement of preferred stock.

"All bank loans were paid off December 27, leaving $2,700,000 in cash on hand. In 1924 peak of bank loans was $4,900,000 and in 1923 was $5,875,000.

"Twenty years ago moving pictures were a curiosity. Today there are about 18,000 movie theatres in the United States and more than $550,000,000 is paid annually for admissions. Capital invested in the industry is more than $1,250,000,000.

"The foreign business of the company is growing very rapidly in importance and has practically doubled in the last five years. In spite of this the foreign field is still relatively undeveloped. During the first three months of 1925 the foreign gross business showed an increase of 25% over the 1923 period, the best year heretofore. Famous now has its own selling and distributing branches known as film exchanges in practically every large city all over the world. Paramount pictures can be seen in every civilized country.

"The greater part of the inventory is composed of negative and positive films. After a picture is finished it is carried on the books at actual production cost, including an allowance for overhead. Of this cost 80% is allocated to United States and Canada. Within three months after a picture is released 60% of inventory cost allocated in this country is written off, and at the end of a year 90% is written off. Foreign countries are assigned 20% of cost, a portion of which is written off in first year. The entire cost of a picture is written off by the end of the second year.

"At end of March, 1925, inventory totaled $15,450,000, of which $7,650,000 represented residual value of pictures already released; $5,225,000 represented completed pictures not released; $1,975,000 represented work in process, supplies, etc., and $600,000 represented rights. Against the above item of residual value of pictures released there is an estimated unplayed business of $19,150,000, or a ratio of one to two and a half. A large part of this sum is represented by signed contracts with exhibitors."

F.P.-L. Buys Out Wilmer & Vincent

Large Chain Acquisition Expected to Be Followed by Others—Theatre Map Changing Rapidly

THOUGH official announcement has not yet been made, it is understood on excellent authority that Famous Players-Lasky has purchased the important Wilmer & Vincent theatre chain, comprising 16 houses in Pennsylvania. The consideration involved is placed at $4,500,000.

This is the second large chain purchased by Paramount within recent weeks, the other being the Gordon circuit in New England. It would not be surprising if Famous Players also took over at least one other large circuit shortly—perhaps more.

The Wilmer & Vincent Pennsylvania chain comprises the following theatres: Colonial, Rialto, Lyric and Orpheum, Allentown; Colonial, Bethlehem; Orpheum and Colonial, Easton; Colonial, Victoria, Majestic, Orpheum, Capitol and Strand, Harrisburg; Capitol, Hippodrome and Rajah Temple, Reading.

Negotiations were closed also for the erection of a Paramount theatre in Birmingham, Ala., to cost $1,500,000, with seating capacity of 3,000. The building will include stores and will be located at Third avenue and Eighteenth street.

In New York State, circuit activity continued. The Genesee Theatrical Enterprises, Inc., which operates a chain of seven houses in Western New York, has bought the site of the Community Theatre in Batavia. It is expected the present building will be replaced by a theatre and hotel. The company is negotiating for four more houses upstate.

Nikitas Dipson, president of the Genesee concern, said the Batavia purchase was the first step in a plan to have fifty houses in the circuit by January.

A. H. Schwartz, prominent Brooklyn exhibitor, will, it is reported, build a number of theatres in Long Island towns, Huntington, Freeport and Corona among them. He has already announced new projects for Flushing and Avenue U, Brooklyn. The Schwartz chain at present includes the Farragut, Albemarle, Merrick Rialto, New Linden, Kingsway, and Century. He built the Gramatan in Mount Vernon, N. Y., which was later taken over by Loew.

Out in the Middle West, the Gary Theatre Co. is building a 3,000 seat house to be known as the Palace, at Gary, Ind.

The Comerford Amusement Company, whose chain now includes about a hundred theatres, has awarded the contract for the erection of a new theatre in Hazelton, Pa., to seat 2,700. Comerford is also building a 1,600 seat house in Old Forge, a suburb of Scranton.

The sale was announced this week of the Hippodrome Theatre, Williamsport, Pa., at a reported price of $255,000. The purchase was made by a real estate dealer for interests whose identity was not disclosed. It is believed, however, that he was acting for a corporation operating a chain of theatres. The new owner will take possession July 15. The house seats 1,200.

Considerable building is going on in San Francisco. The newest announcement is of three houses, two of which will be Class C and the other Class A. The latter will be built by Anthony Milano for George Lagomarsino at Mission and Oliver streets. Ruegg Bros. have let the contract for a small theatre on San Bruno avenue. A new $300,000 theatre will be built for Samuel Levin near Polk Street and Broadway. There will be 20 stores and apartments in the structure.

A new theatre of Moorish design will be erected immediately on Polk, north of Green, San Francisco, at a cost of $350,000, it was announced by J. R. Miller and T. L. Pflueger, architects. The owners are T. & D. Junior Enterprises, Inc. Nasser Brothers, associated with T. & D. in the operation of this and other theatres, including the Royal on Polk Street, are owners of the Castro Theatre, one of the principal neighborhood houses, which will celebrate its third anniversary on June 22.

The various associated interests in this enterprise, operating in some districts with another large circuit headed by Robert A. McNeil and E. H. Emmick, own altogether close to 50 theatres in Northern California. Occupying a lot of 100 x 150 feet, the theatre will seat 1,750 persons. Its frontage will be taken up by the entrance, flanked by two modern shops.

Many German Producers Active

Ufa, Westi and Other Leading Producers Are Planning More Extensive Programs Than in the Past

By Heinrich Fraenkel of Berlin.

IN my last article I gave all noteworthy particulars about the forthcoming Ufa productions which amount to as many as 33 for the first half of this season. Here are some details about the other German companies' plans of productions:

Next to Ufa, one of the biggest German concerns and naturally the one enjoying most international (within Europe) connections is Westi Film Co., a company which is well known to be backed by capital of Stinnes who was by far the richest of the German industrial magnates. Westi has several producing units at work in different European countries. In Berlin Victor Jansen has been booked on a long term contract. In Paris (where the company cooperates with Pathé) a film "Vertige" (taken from the play by Charles Méré) has just been started, produced by Robert Pequi and starring the well known French character player Nicolai Volin.

The season's first Pathe-Westi production was "Yokaste," taken from the famous novel by Anatole France and directed by Ravel. The next one will be called "The Czar's Curier" (adapted from Jules Verne and produced by Victor Turschansky). The next on the list will be produced by Henri Fescourt, the story having been taken from Victor Hugo's famous novel "Les Miserables."

As to Westi's Italian productions, the first one, a Sonya Gallone picture, has been finished already. It will probably be called "Riding Through Flames." Apart from that, Westi have a producing unit of their own in Sweden. The firm is called "Nordwesti," and they have just started production of "Jerusalem," Selma Lagerlöf's famous story. V. Hemberg is directing the film; Conradt Veidt and Jenny Hasselquist are playing leads.

Another one of the big German film concerns is "Phoebus Films" who handle all Metro-Goldwyn productions in this country and who are lately also strongly going in for the exhibiting side of the business, controlling close to 30 big theatres already in this country. This company too has several producing units at work, and they will turn out some twenty pictures within the season. Most of them will be big modern features, such as "Der Leibgardist," taken from the famous play by Ferenz Molnar. Walter Jonas is writing the scenario. Robert Wiene (producer of Caligari), is directing the film, and Maria Corda (known in the U. S. A. from the Austrian production "Moon of Israel") is playing lead.—Luciano Albertini, the well known stuntist, who has been connected with Universal for a time, furnishes four productions. The producers of the other films are Fred Sauer, Carl Wilhelm and Robert Dinesen, the authors: Walter Jonas and Curt T. Braun.

As to the independent German producers, special mention should be made of Hans Neumann who is adapting "Casanova" on a very lavish scale, and of Carl Grune who has just finished for Stern Films a big modern feature, called "Jealousy," and starring Lya de Putti.

One of the best known German stars is Henny Porten, who is starring in three or four big modern productions of her own company.

Another highly renowned German star and stuntist is Harry Piehl, who is co-operating with Gaumont of Paris and who is also going to produce the play lead in at least three or four big productions in the course of the year.

The Vienna Pan Film Co. is just embarking on a big adaption of the famous opera "Der Rosenkavalier," by Richard Strauss. The film is directed by Robert Wiene, the producer of "Caligari," who has above been mentioned to be booked for Phoebus Films later on in the season.

Joe May, one of the most famous of the German producers, has finished his biggest and most ambitious production, called "Texas Farmer." The world rights of the film, although it is an independent production, are handled by Ufa. The picture will, however, not be released before the fall. In the meantime, Joe May will probably go to America to have a general look round.

Jay Marchant Will Make Columbia Series

President Joe Brandt and production manager Harry Cohn of Columbia Pictures have engaged Jay Marchant to make a series of six new Perfection Pictures for them. These six in the order of their release dates will be "Fighting Youth," "The Speed Demon," "The New Champion," "The Great Sensation," "A Fight to a Finish" and "The Handsome Brute."

William Fairbanks will be the star of the series, while the feminine leads will be taken care of by Edith Roberts, Lotus Thompson and Phyllis Haver. Other screen players who will take parts in the pictures are Lloyd Whitlock, Pat Harmon, Tom Carr, Frank Hagney, Johnny Fox, William Norton Bailey, Marion Court, Bob Kortman, George French, Bert Appling, Florence Lee, Tom Ricketts, Robert Bolder, Jack Britton and Al Kaufman.

Wesley Ruggles Directs Laura Jean Libbey Picture

Wesley Ruggles will direct "When His Love Grew Cold," the first of the Laura Jean Libbey novels to be put on the screen by F. B. O. The script is being prepared by Gertrude Orr and casting will be started as soon as it is finished. It is expected the picture will go into production within the next two weeks. Several others of Miss Libbey's novels are to be filmed by F.B.O.

Whitman Bennett to Make Ten for Arrow

Whitman Bennett will sponsor only ten of the pictures of the Golden Arrow franchise instead of twenty-four, as recently announced in error.



Production stills from "The Bloodhound," an F. B. O. feature.



Alice Joyce and Mary Brian in the Herbert Brenon production for Paramount, "The Little French Girl."

Fox Rebuilds Branch Offices

Increased Business Makes Larger Quarters Necessary in Many Cities

IN anticipation of the greatest year in the history of the Organization, Fox Film Corporation is planning the rebuilding and reconstruction on a large scale of many of its branch offices throughout the country. Five new exchange buildings will be opened in a short time, two present offices will be rebuilt entirely and a new building will be erected for the New York exchange.

Fox has acquired a site in 44th street between Eighth and Ninth Avenues for the erection of a modern film building to house the sales and distributing organizations for the New York City, Long Island and Northern New Jersey territory. Plans have been drawn and the actual construction of the building will be rushed so that it will be ready for occupancy by January 1st. The building will be three stories in height and of fireproof construction throughout.

New branch buildings which are nearing completion will be opened shortly in Philadelphia, Atlanta, Charlotte and Detroit. Plans are now being drawn for a new exchange building in Albany on a site recently purchased. In Philadelphia the Fox exchange has outgrown its present headquarters at 1315 Vine street and in a few weeks Manager Edgar Moss and his staff will be located in the new Fox building recently erected at 1238 Vine Street.

The next Fox exchange to move into its own building will be the Charlotte office, now located at 213 South Church Street. On July 15th Manager B. S. Bryan and his staff will occupy the new exchange at 505 West Fourth Street.

The Atlanta office in charge of George Allison is another exchange that is to be given it own building. The Georgia workers will move from their present location at 111 Walton Street to the new exchange at 114 Walton Street about July the first.

The new Detroit exchange, to be located at 66 Sibley Street, is being rushed to completion. Manager Frank Drew will move his office from its present location at 159 East Elizabeth Street to the new building on October 1st.

In Milwaukee, where previously there was only an office for the city salesman, the new exchange opened this year has been completely reconstructed and is now in operation at 721 Wells Street with Manager John Lorontz in charge. This office will serve the exhibitors in the vicinity of Milwaukee and also many of the Wisconsin towns formerly handled through the Chicago exchange.

The Cincinnati office, located at 514 Elm Street with Manager Rudolph Knoepfle in charge, has been altered and reconstructed so that the enlarged space will be ample to take care of the increased business in this territory.

Goulding Adapting 'Boheme' for Metro-Goldwyn-Mayer

Edmund Goulding, Metro-Goldwyn-Mayer director who formerly specialized in writing original scenarios and adaptations for the screen, is writing the photoplay version of "La Boheme," in which Lillian Gish will star for the M-G-M organization.

Goulding recently completed "Sun-Up," one of his first directorial efforts, and has been induced by officials of the studio to lay aside the megaphone long enough to fill the important assignment of writing a scenario for "Boheme," which the company announces is to be made on an elaborate scale.

Charles Beahan Departs for West Coast

Charles Beahan, production manager of Producers Distributing Corporation has left for the west coast where he will spend several weeks conferring with production units now at work on new product for the 1925-26 schedule.

On his way to Los Angeles Beahan will stop off for a visit with the De Mille production forces on location in the Grand Canyon in Colorado, where the opening scenes of "The Road to Yesterday," De Mille's first personally directed production under his new independent arrangement with Producers will be taken.

"The Road to Yesterday" is an adaptation by Jeanie Macpherson and Beulah Marie Dix from the stage play by Beulah Marie Dix and E. G. Sutherland. In the cast are Joseph Schildkraut, Jetta Goudal, Vera Reynolds, William Boyd and Julia Faye.

Gertrude Short Signed for Ray Picture

Chadwick Pictures Corporation has engaged Gertrude Short for an important role in the second Charles Ray picture for that company. Jerome Storm who directed "Some Pun'kins," Ray's first vehicle, will also direct the second, under the supervision of Joseph De Grasse. Gertrude Olmstead has the leading role opposite the star.

Dale Fuller Joins Theda Bara Cast

Dale Fuller has been assigned a character role in "The Unchastened Woman," in which Theda Bara will return to the screen for Chadwick Pictures Corporation. Miss Fuller gained considerable prominence for the role she played in "Foolish Wives."

"Sea Beast" to Be First Barrymore Vehicle

A STORY of the whaling industry called "The Sea Beast" will be the first vehicle in which Warner Brothers will present John Barrymore. The story substituted for "Captain Alvarez," a romance laid in South America and previously announced as the first Barrymore would do under his new contract, is an adaptation of "Moby Dick," Herman Melville's celebrated tale of the whaling trade in New England in the period of 1840. The scenario is being prepared by Bess Meredyth. Millard Webb will direct the production, which Warners announce will be staged on an elaborate scale.

Metro-Goldwyn Shift Field Executives

IN preparation for the improved handling of Metro-Goldwyn-Mayer's heavy output for the coming season, Metro-Goldwyn has made a number of changes in the personnel of the field executives.

C. E. Almy, former branch manager at Cleveland has been appointed district manager in charge of Detroit, Cleveland and Cincinnati with headquarters at Cleveland. Walter J. Brandt, Cincinnati manager, has been transferred to Cleveland as branch manager, and E. J. McIver has been appointed manager of the Cincinnati branch.

Sam Burger of the home office sales force who has been in temporary charge of the Cleveland office, has been assigned special sales work in the Ohio district.

Flora Le Breton Signed for "Lovers' Island"

Flora Le Breton, well known as a screen and stage star in England, and also with a success to her credit on Broadway, has been given a prominent role in the Associated Exhibitors' feature, "Lovers' Island," which is being directed by Henri Diamant Berger.

Miss Le Breton, who scored in the Broadway stage success, "Lass O'Laughter," recently supported Barbara La Marr in "The White Monkey." Hope Hampton, James Kirkwood and Louis Wolheim have the leading roles in "Lovers' Island," which also has in the cast Flora Finch, Jack Raymond, Gaby France and Douglas Gilmore.

Katherine Hilliker Signs New Contract

Metro-Goldwyn-Mayer has signed Katherine Hilliker, well known title writer to a new contract and she will have an important part in the production program of the organization for the coming season. The schedule of the company calls for one picture a week, or fifty-two for the season, which will be inaugurated August 16th with the release of Tod Browning's "The Unholy Three."

Henley Starts Work on "Exchange of Wives"

The Frederic and Fanny Hatton adaptation of the Cosmo Hamilton stage play, "An Exchange of Wives," has been put into production by Hobart Henley for Metro-Goldwyn-Mayer. In the four leading roles are Eleanor Boardman, Lew Cody, Renee Adoree and Creighton Hale. The roles are equally important.

Effie Ellsler Will Make Screen Debut

Effie Ellsler, noted character actress of the speaking stage is to make her screen debut in "I'll Tell the World," a Metro-Goldwyn-Mayer production which William Wellman is directing. The picture was adapted from the stage success, "Don Quixote, Jr., by George Scarborough and Annette Westbay.

Miss Ellsler is well known for her performances on the speaking stage in such productions as "The Brat" and "The Goose Hangs High." This is the first time she could be persuaded to appear in a motion picture.

Irving Cummings Directs "Dance Madness"

Irving Cummings has been signed by Harry Rapf to direct "Dance Madness" for Metro-Goldwyn-Mayer. This is an original story by S. J. Kaufman and Max Marcin. Aileen Pringle and Lew Cody are to be the featured players. Alice D. G. Miller is preparing the continuity and the picture will be put into production in the near future.

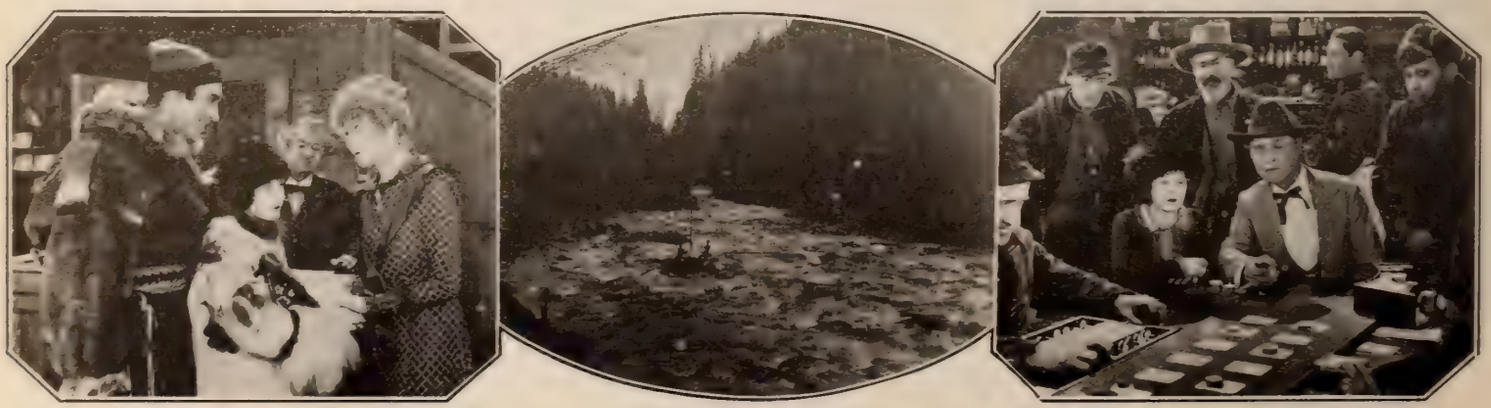
Richard Wayne Joins Cast of "Big Parade"

King Vidor has added Richard Wayne to the cast of "The Big Parade," the Laurence Stallings story starring John Gilbert for Metro-Goldwyn-Mayer. Renee Adoree plays opposite Gilbert and the supporting cast includes Tom O'Bryen, Carl Dane, Rositta Marstini, Julanne Johnstone, Kathleen Key and Jackson J. Parks.

Two Stories Chosen for Adolphe Menjou

THE next two stories in which Adolphe Menjou will appear have been decided upon by Famous Players. He will start work on July 6th under the direction of Mal St. Clair in "The Grand Duchess and the Waiter."

Immediately following this production, which is being adapted for the screen by John Lynch from the stage play recently given a successful premiere at the Biltmore Theatre in Los Angeles, Menjou will start "The King on Main Street," which Monta Bell will direct. The latter is an adaptation from the Leo Deitrichstein play, "The King."



Scenes from "Winds of Chance," the new Frank Lloyd special for First National.

Marmont Named for Role of "Lord Jim"

Percy Marmont has been selected by Famous for the role of "Lord Jim," an adaptation from the Joseph Conrad masterpiece, which will go into production about the middle of July under the direction of Victor Fleming. The adaptation is being prepared by John Russell, noted for his short stories and successful screen plays. The selection of Marmont for this big role was made after many players had been given consideration.

Lee-Bradford Feature Ready for Release Soon

Lee-Bradford announces that "Down Upon the Swanee River," one of the first offerings on the new program from that company, will be ready for release within two weeks. The camera work was completed recently and the film is now being edited and titled.

Among the players who have principal roles in the feature are Mary Thurman, Arthur Donaldson, Blanche Davenport and Charles E. Mack.

Carroll Clarke Heads Art Department of F. B. O.

F. B. O. has appointed Carroll Clarke as art director to succeed Frank Ormston, who recently sailed on an extensive tour of Europe. Clarke has been associated with the organization in the drafting department for a long time. He designed the F. B. O. float, "The Spirit of the Nile," which won first prize in the motion picture pageant of the recent Shriners' parade in Los Angeles.



Milton Sills in First National's "Making of O'Malley."



Views from the latest starring vehicle for Richard Talmadge titled "The Mysterious Stranger" released through F. B. O.

Culver City Studio Enlarged

Metro-Goldwyn-Mayer Improve Their Plant for Gigantic Production Schedule

As a result of the gigantic production program planned for the coming year, Metro-Goldwyn-Mayer are expending more than a million dollars in the enlargement and reconstruction of their Culver City studios. New buildings are being added until there are now more than fifty on the lot. In the last five months six new stages have been built making in all fourteen stages with a total of 200,000 square feet of stage space.

Every stage has been equipped with innovations for handling the huge lights by mechanical devices in place of hand labor. Water has been piped into all stages and an additional electric power plant has been established to supply power for the new stages.

Aside from the 200 dressing rooms for featured players the general dressing rooms for extra talent have been enlarged so that they can now accommodate as many as 5,000 extra people. The purchasing department and the transportation department have been installed in a new building. The carpenter shops and the mill have been made double their former size.

The following companies are now busy with production activities or will be in the immediate future:

Lillian Gish in "La Boheme," directed by King Vidor; Marion Davies in "The Lights of New York," directed by Monta Bell; Lon Chaney and Norma Shearer in "The Tower of Lies," directed by Victor Seastrom; Ramon Novarro, Kathleen Key and Carmel Myers in "Ben Hur" directed by Fred Niblo; Eleanor Boardman and Conrad Nagel in Elinor Glyn's "The Only Thing," directed by Jack Conway; George K. Arthur, Gertrude Olmstead and Charles Murray in "I'll Tell the World," directed by William Wellman; Ramon Novarro in "The Midshipman," directed by Christy Cabanne, Eleanor Boardman, Lew Cody and Renee Adoree in "An Exchange of Wives," directed by Hobart Henley, and Pauline Starke in "Paris," the Robert Z. Leonard production for which Erte is designing the sets and costumes.

Cruze Ready to Start "Pony Express"

James Cruze will start production of "Pony Express" for Paramount on June 29th at Sacramento, California. For the past month a large force of carpenters, masons and electricians have been busy erecting sets representing Sacramento as it appeared in 1860.

Betty Compson, Ricardo Cortez, Ernest Torrence and Wallace Beery are the featured players. The authors of the story are Walter Woods, Cruze's production manager, and Henry James Forman, former editor of Collier's Weekly.

Rollo Joins Schulberg Sales Staff

Stanley J Rollo has been appointed by J. G. Bachmann to the sales staff of B. P. Schulberg Productions and he has started for a tour of the Schulberg exchanges from coast to coast.



Production highlights from "Smooth As Satin," an F. B. O. feature starring Evelyn Brent.

New P.D.C. Sales Appointments

G. F. Lenehan and Ralph Clark Made District Managers by John Flinn

NEW appointments to the sales organization of Producers Distributing Corporation have been announced by John C. Flinn, vice president and general manager. G. F. Lenehan, formerly connected with First National in the Washington territory, has been made manager of District No. 3, which comprises the exchanges at Washington, Charlotte, and Atlanta, and Ralph H. Clark, also a former First National sales executive, has been given the managership of District No. 6, which includes the Des Moines, Kansas City, Omaha and St. Louis territories.

E. S. Olsmith, a well known exchange man, has been placed in charge of the Oklahoma City Branch of Producers Distributing. This is a new exchange and was recently opened at 108 S. Hudson St., in that city.

Frank E. Stuart, new Manager of Detroit exchange, is one of the pioneer film men of Michigan, having ranged that district since the early days of the General Film Company in 1911, for which he was branch manager. Subsequently he was with the Fox Film Corporation as assistant branch manager and was also with Select for three years.

Diaz Callahan, who succeeds R. A. Morrow as Branch Manager at Dallas, Mr. Morrow being made District Manager, has been selling film in Texas for thirteen years, having operated branches there for Triangle, Realart, Fox and Selznick.

F-N's July Productions Started

Sam Rork to Begin "Clothes Make the Pirate" in New York; Others on Coast

SIX or eight pictures will be put into production by First National and companies releasing through them during the month of July. Colleen Moore is expected back from her vacation in Europe and will start work in Hollywood on "We Moderns," from the Israel Zangwill play, which John Francis Dillon will direct.

Corinne Griffith Productions will start a new picture with Miss Griffith as the star. It will be "Forever After," from the Owen Davis play. About the middle of the month Frank Lloyd will start photography on "The Splendid Road," from the Vingie E. Roe novel. Robert Kane will start about July 20th on his first picture for First National, "Invisible Wounds," from Frederic Palmer's novel.

Sam Rork will begin shooting at about the same time on "Clothes Make the Pirate." This production will be made at the Cosmopolitan Studio in New York, with Leon Errol in the leading role. Sawyer-Lubin expects the new Barbara La Marr vehicle, "Florrie Meets a Gentleman," to get under way early in the month. Joseph M. Schenck will probably start the new Constance Talmadge picture, "The Man She Bought."

Special Field Staff for Lloyd's "Freshman"

A staff of thirteen special representatives has been appointed by Pathe for the promotion of Harold Lloyd's latest comedy "The Freshman." This special field force has been assigned to the different territoritories as follows:

Pat Campbell, general field representative; G. S. Jeffrey, New England states; H. W. Peters, Kansas City, Oklahoma City and Dallas; H. E. Stahler, St. Louis and Indianapolis; Ben Abrams, Pittsburgh and Cincinnati; J. P. Stapleton, Washington and Philadelphia; J. R. Kaufmann, Cleveland and Detroit; H. L. Knappen, Albany and Buffalo; A. A. Duchemmin, Charlotte, Atlanta, New Orleans and Memphis; S. B. Rahn, Minneapolis, Omaha and Des Moines; Lester Adler, New York and Northern New Jersey; Frank Harris, Los Angeles, San Francisco, Seattle and Portland; Ben Fish, Denver, Salt Lake City and Butte.

Max Parker Joins DeMille as Art Director

Max Parker, architect and decorator who has served as an art director with Mary Pickford and Famous Players-Lasky, has joined the Cecil B. DeMille organization as a designer and decorator of settings for the productions of that company. Among the numerous important productions with which Parker was associated as art director are "Joan the Woman," "Beggar on Horseback," "Pollyanna," and the "The Hoodlum."



A trio of action stills from Paramount's "Lost—A Wife."

Columbia Preparing for Big Campaign

Columbia Pictures is preparing press books, special herald and other exhibitor aids for their eighteen releases for the coming season. In the pictures will be seen such players as Elaine Hammerstein, William Fairbanks, Jane Novak, Pauline Garon, Dorothy Revier, Cullen Landis, Robert Edeson and Robert Gordon.

The Columbia output will be made up of Perfection, Columbia and Waldorf series, all adaptations from well-known stories. Columbia productions will be "The Danger Signal," "The Unwritten Law," "SOS Perils of the Sea," "Ladies of Leisure," "The Lure of Broadway" and "Midnight Flames."

The six Waldorf releases will be "The Thrill Hunter," "The Penalty of Jazz," "Sealed Lips," "The Fate of a Flirt," "The Prince of Success" and "An Enemy of Men."

The Perfection series will be made up of "Fighting Youth," "The Speed Demon," "The New Champion," "The Great Sensation," "A Fight to a Finish" and "The Handsome Brute."

Alyce Mills Again Back With Schulberg

Alyce Mills is back on the Schulberg lot after having completed a leading role in the F. B. O. special, "The Keeper of the Bees." Her next vehicle with Schulberg will probably be "With This Ring," a Saturday Evening Post serial by Fanny Heaslip Lea and now appearing in book form. Fred C. Windemere will start this picture as soon as the cast is completed.



Action highlights from "Free to Love," a B. P. Schulberg production.



Scenes from a current First National production "Just a Woman's" cast for which includes Conway Tearle, Claire Windsor and Percy Marmont.

First National's August List

Five Important Features Announced for Release During Movie Season

FIRST National is releasing five of its most important features for the year during the month of August, the period of the Greater Movie Season drive. Starring vehicles for Constance and Norma Talmadge, Milton Sills, and Doris Kenyon are included in the list, which also contains the John M. Stahl production, "Fine Clothes."

First National officials point to the line-up the company has arranged for August as refutation of the contention that only pictures of minor importance are released during the hot weather period.

The productions and release dates are as follows:

August second. "Her Sister from Paris," a Constance Talmadge starring vehicle, produced by Sidney Franklin from a story by Hans Kraeley. Ronald Colman plays the leading male role.

August ninth. John M. Stahl's screen version of "Fashions for Men," the Franz Molnar play, which he has produced under the title, "Fine Clothes." Lewis Stone, Percy Marmont, Alma Rubens, Ray Griffith, Aileen Percy and William V. Mong have the principal roles.

August sixteenth. "The Half-Way Girl," directed by John Francis Dillon, with Doris Kenyon and Lloyd Hughes in the featured parts. Hobart Bosworth, Tully Marshall, Sam Hardy, Sally Crute, Martha Madison, Teddy Sampson, Harriet Sterling, and Charles Wellesley are in the supporting cast.

August twenty-third. "The Knockout," starring Milton Sills and produced from M. C. C. Crawford's novel, "The Comeback." The picture was directed by Lambert Hillyer.

August thirtieth. Norma Talmadge in "Graustark," produced from the popular novel of that title, under the direction of Dimitri Buchowetski. In the supporting cast are Eugene O'Brien, Marc MacDermott, Roy Darcy, Albert Gran, Lillian Lawrence, Wanda Hawley, Winter Hall and Michael Vavitch.

Blanche Sweet in Feature for Associated

Blanche Sweet is making her last picture before entering upon her long term contract with First National. It is titled "The Lady from Hell" and will be released by Associated Exhibitors.

This is the first production of the Stuart Paton Pictures Company and is being directed by Stuart Paton. This marks the first directorial work done by Paton since his recovery from blindness caused by an accident two years ago. The story is by Norton S. Parker and the adaptation by J. Grubb Alexander.

In the supporting cast to Miss Sweet are Roy Stewart, Ruth King, Allen Sears, little Mickey Moore, Ralph Lewis, Templar Saxe and Margaret Campbell.

De Mille Signs Alan Hale as Director

Cecil B. De Mille has signed Alan Hale, famous as a screen villain, to a long term contract as director. Hale recently quit acting to become a director and has made one picture, "The Scarlet Honeymoon" for Fox. His first production for the Cecil B. De Mille Corporation will be a Leatrice Joy starring vehicle, "The Wedding Song," adapted by Charles Whittaker from the novel by Ethel Watts Mumford.



Officials of the reorganized Tiffany-Truart-Renown-Carlos companies. Left, A Carlos, Secretary; centre, L. A. Young, President; right, M. H. Hoffman, Vice President and General Manager.

Young Heads Tiffany-Truart

Automobile Spring Manufacturer Made President of Reorganized Companies

AT a reorganization meeting held during the week in New York, L. A. Young of the L. A. Young Industries, large automobile spring manufacturers, with offices in Detroit was elected president of Tiffany, Truart, Carlos and Renown organizations and an additional $250,000 of cash capital was added to the finances of the organizations for the furtherance of production activities.

Young was in conference for several days with M. H. Hoffman and A. Carlos before the reorganization was affected. By the new arrangement Carlos becomes secretary of Tiffany, Truart, Carlos and Renown, and Hoffman remains vice-president and general manager.

With the advent of additional capital and the capability of the men at the helm of Tiffany and its affiliated organizations every effort will be made to add to the quality of productions for the future.

Both Carlos and Hoffman have had years of experience in the executive, selling and production ends of the picture industry. Hoffman was for many years general manager of Universal Film Company and as an independent producer brought out Mae Murray in some of her most successful screen plays. Carlos was for a long time one of the chief executives of Fox Film Corporation and is an authority in the foreign field.

Independents Report New Sales

State Right Territories Steadily Closing on Product Announced for New Season

INDEPENDENT DISTRIBUTORS are continuing sales drives for the closing of territories on the product they have announced for next season and as a result the features and short subjects being made for the state rights market are being placed under contract well in advance of release dates.

Among those reporting new sales this week is the Henry Ginsberg Distributing Corporation, which handles the Royal pictures and Banner Productions. Ginsberg has closed with Bond Photoplays Corporation of Buffalo and Albany for the entire Banner and Royal product in that territory. The sale closes up the New York territory on these two groups of features.

Independent Pictures Corporation has sold the new Liberty Film Distributing Corporation of Atlanta, Georgia, which is a combination of the Southern States Film Company and Creole Enterprises, the Big Timber Productions for the territory of Texas, Arkansas and Oklahoma, Louisiana and Mississippi, Georgia, Florida, Alabama, North Carolina, South Carolina and Tennessee. The contract covers eight productions to be released over a period of a year and a half.

A. G. Steen announces the sale of New York State and Northern New Jersey territory on "9 3/5 Seconds," six reel melodrama, starring Charles Paddock, the Olympic Champion. Contract for the territory was closed with Charles Goetz, of Dependable Exchange, Inc., through Joe Klein, who is handling the territorial sales of this and other features distributed by Steen.

Herman F. Jans, president of Jans Productions, Inc., has closed contracts on his new series of pictures for several territories. Celebrated Players Film Corp., of Chicago and Indianapolis, have obtained the Indiana rights to the Jans pictures. The Kent Film Company of Detroit, has closed for Michigan. The St. Louis Film Company will handle the Eastern Missouri and Southern Illinois section. The Elliott Film Corp., of Minneapolis, Minn., will distribute the Jans product in Minnesota and North and South Dakota, while Big Feature Rights Inc., of Louisville, have closed contracts for the state of Kentucky. The above sales include all six of the Jans pictures including "Playthings of Desire," "The Mad Dancer," "Married?" "Ermine and Rhinestones," "The Roaring Forties" and "Indiscretions."

Lee-Bradford reports the sale of "The Passionate Adventure" to the Capitol Film Exchange, New York City, for the Greater New York and Northern territory. The Wisconsin rights for this feature have been purchased by Mid-West Distributing Company of Milwaukee.

The series of 18 "Lightning Comedies," which Lee-Bradford is distributing, have been bought by Imperial Pictures of Philadelphia, the Peter H. White Company for the Cuba and Mexico markets; and to Hi-Mark Sales Company for Japan. Hi-Mark also signed with this company for "Adventures in the Far North," a feature, for Mexico. Two features, "Unrestrained Youth," and "Shattered Reputations" were sold to the Tsushosha for distribution in Japan.

Henry Goldstone of the Phil Goldstone Productions, announces that he has disposed of all the foreign rights to "The Handicap" and "The Brand of Cowardice" to Jacob Glucksmann. He has also sold to Glucksmann for the South American territory "Passionate Youth" and "The Fighting Cub."

Ad Campaign Launched by Bernarr Macfadden

A national advertising campaign has been inaugurated in the Macfadden publications on the Bernarr Macfadden productions being made by his own company, the True Story Film Company. Full page advertising is being carried in the True Story Magazine, Dream World, True Romances, Fiction Lovers, True Detective, Modern Marriage, Dance Lovers, Movie Weekly and Sportlife.

The colored cover of True Story Magazine for September will carry a picture of Ann Cornwall, who enacts the leading feminine role in the first production "The Wrongdoers." The same number will have the first installment of the fictionized version of the story. Lionel Barrymore heads the cast for "The Wrongdoers."

Kate Price Signs With Larry Semon

Kate Price, screen veteran, will have an important part in the "Perfect Clown," Larry Semon's next comedy vehicle for Chadwick Pictures Corporation. Miss Price made her debut with Vitagraph in the early days of pictures.



Production stills from the Warner Brothers picture, "Tracked in the Snow Country."

Moomaw to Make Third for Associated

Having completed his second picture for Associated Exhibitors, Louis Moomaw had departed for the coast to make a third, which will be based on the theme, "How to train a wife." The new one is still untitled.

Moomaw's first picture for Associated was the successful "Chechacos." His second to be released in the Fall is "Under the Rouge." It was made in Oregon with a cast headed by Tom Moore and Eileen Percy, and including James Mason, Mary Alden, Chester Conklin, Calire de Lorez, Eddie Phillips, Tom Gallery, Bruce Guerin, Carmelita Geraghty, William V. Mong, Peggy Prevost, Stanley Blystone, Aileen Manning and William Dills.

Mildred Ryan Given Lead With Johnny Hines

Mildred Ryan, seventeen years old, has been selected by C. C. Burr to play the leading feminine role with Johnny Hines in "The Live Wire," his first picture for First National release. Miss Ryan is a graduate of the Professional Children's School in New York and made her film debut six years ago. Among the recent pictures in which she has appeared are "The Little French Girl," "The Wild, Wild Girl," "Zaza" and "The Man Who Found Himself."

"Cyrano" to Be Shown on Broadway

"Cyrano de Bergerac," presented in America by E. T. Peter, will open at the Colony Theatre, New York, for its Broadway showing on July 5.



Dramatic episodes from "The Light of Western Stars," a Paramount production.



Some of the highlights from "The Talker," a First National release which was produced by Sam Rork.

Redistricting Plan Effective

Producers Distributing Corporation Now Operates in Eight Divisions

THE redistricting of territories and the new plan of handling contracts, as devised by John C. Flinn, vice-president and general manager, has been put into effect by Producers Distributing Corporation. Division managers from now on are empowered to accept or reject any and all contracts without referring them to the home office.

Under this redistricting plan, the sales territories which originally consisted of four divisions, the Eastern, Western, Mid-West and Central Divisions, have been extended into eight Districts, as follows:

District No. 1, L. J. Hacking District Manager, with headquarters at Boston Exchange, will comprise New Haven and Boston branches; H. R. Olshan, New Haven Manager.

District No. 2, W. F. Seymour District Manager, with headquarters at New York Home Office, consists of Buffalo, Fred Zimmerman, Manager; Albany, Robert Mochrie, Manager; New York, G. M. Dillon, Manager; and Philadelphia, W. G. Humphries, Manager.

District No. 3, G. F. Lenehan District Manager, embraces Washington, D. C., G. M. Falkner, Manager; Atlanta, Ga., Mrs. A. H. Sessions, Manager; and Charlotte, N. C., Dist. Mgr. Lenehan's headquarters are at Washington exchange.

District No. 4, Robert Cotton District Manager, with headquarters at Cleveland Exchange, comprises Cleveland, G. W. Erdmann, Manager; Detroit, F. E. Stuart, Manager; Cincinnati, N. G. Shafer, Manager; Indianapolis, Dudley Williston, Manager; Pittsburgh, G. R. Ainsworth, Manager.

District No. 5, Cecil Maberry District Manager, with headquarters at Chicago Exchange, includes Chicago, H. S. Lorch, Manager; Milwaukee, C. R. Lundgren, Manager; and Minneapolis, J. E. O'Toole, Manager.

Ralph H. Clark is District Manager of District No. 6, which comprises Des Moines; Kansas City, L. Reichert, Manager; Omaha, F. De Lorenzo, Manager; and St. Louis, C. D. Hill, Manager. Mr. Clark will make his headquarters at St. Louis Exchange.

R. A. Morrow is Manager of District No. 7, with headquarters at Dallas, Texas. Oklahoma City, E. S. Olsmith, Manager; Dallas, Diaz Callahan, Manager, and New Orleans, G. C. Brown, Manager, are included in this District.

L. W. Weir, District Manager of District No. 8, will have his headquarters at San Francisco Exchange; San Francisco, M. E. Cory, Manager: Los Angeles, J. S. Stout, Manager; Butte, C. R. Wade, Manager; Denver, J. S. Hommel, Manager; Salt Lake City, C. F. Parr, Manager, and Portland, Oregon, are the exchanges under the control of Mr. Weir.

Kathleen Myers Leading Lady for Keaton

Kathleen Myers a girl in her teens, and with less than two years of motion picture experience will be Buster Keaton's leading lady in "Go West," which has just gone into production for Metro-Goldwyn-Mayer. Miss Myers, until recently, was a San Rafael, California, convent schoolgirl. She has appeared in pictures with Universal, Fox and Christie Companies.

The announcement is also made that Howard Truesdale has also been signed for a leading role in the Keaton comedy. This Joseph M. Schenck production is an original story written by Keaton in collaboration with Raymond Cannon and Lex Neal.



Highlights from "My Ladies Lips" a B. P. Schulberg production.

Chadwick Program Progressing

Four of Seventeen Features for New Season Completed; Four More in Work

WITH four of the seventeen features which Chadwick Pictures Corporation has announced for next season finished and four more now in production, I. E. Chadwick, head of the company who is supervising the making of the pictures, estimates that the entire schedule will be completed in the late fall. The entire line-up will be made in Los Angeles.

Those pictures which have been completed are "Some Pun'kins," in which Charles Ray is starred; "American Pluck" and "Blue Blood," both George Walsh starring vehicles; and Larry Semon's feature comedy "The Wizard of Oz," which was completed some time ago and has already had pre-release runs in several key cities.

Semon is now at work on "The Perfect Clown," which is to be his second feature for Chadwick. It is being directed by Fred Newmeyer, who directed many of Harold Lloyd's comedies. Dorothy Dwan, Oliver Hardy and Kate Price are the players who have been engaged to date for the cast in support of the star.

Theda Bara, who will return to the screen as a Chadwick star in "The Unchastened Woman," from the play by Louis K. Anspacher, is now doing the final scenes on that picture under the direction of James Young. Immediately upon completion of the current work, Young will start production of "The Bells," in which Lionel Barrymore is to be starred. The adaptation will be written by the director.

Charles Ray is now at work on his second vehicle, as yet untitled. It is being directed by Jerome Storm, who made "Some Pun'kins," with Gertrude Olmstead in the role of leading lady.

Five Warner Pictures in Work

Five New Companies Start Production; Eight of the Specials Completed

FIVE new companies have started production on Warner Brothers pictures so far this month, bringing the total up to seven features in production for the 1925-26 schedule. Eight of the forty specials on the program have already been completed.

The five new ones in work are, "Satan in Sables," from Bradley King's novel, "The Easiest Road," "The Ranger of the Big Pines," "The Love Hour" and "His Majesty Bunker Bean."

Lowell Sherman is starring in "Satan in Sables," with Pauline Garon in the leading feminine role. In the cast for "The Love Hour" are Ruth Clifford, Huntley Gordon, Louise Fazenda, Willard Louis, John Roche, Gayne Whitman and Charles Farrell.

"The Easiest Road" is a comedy by Lewis Milestone and has in the cast Marie Prevost, Clive Brook, John Patrick, Charles Conklin and Claude Gillingwater. Matt Moore and Dorothy Devore are the principals in "His Majesty Bunker Bean," and Kenneth Harlan is featured in "The Ranger of the Big Pines."

DeMille Engages Berliner as Musical Director

Rudolph Berliner, former musical director for Klaw & Erlanger, has been engaged by Cecil B. De Mille to write musical settings and prepare cue sheets for all of the productions to be made at the De Mille studios in Culver City.

Berliner will be stationed at the studios and will arrange the cues and scores for the pictures as they are produced. He is at work on the music which will accompany "Hell's Highroad," in which Leatrice Joy is playing the star role.

Alice Calhoun Signed for Lead in "Part Time Wife"

Sam Sax has engaged Alice Calhoun for the stellar role in "Part Time Wife," an adaptation of a current magazine story by Peggy Gaddis, which will be produced by Gotham Productions and released by Lumas during the coming season.

The cast which will support Miss Calhoun is now being selected and production is scheduled to start soon at the Hollywood studios under the supervision of Renaud Hoffman.

Columbia Buys Films Rights to Magazine Story

Columbia Pictures Corporation has purchased the screen rights to "The Handsome Brute," a magazine story by Lillian Taft Maize. The work will be put into production late in the summer as a starring vehicle for Pauline Garon.



Claire Windsor in "The White Desert," for Metro-Goldwyn-Mayer.

"Midshipman" is Novarro Picture Title

Ramon Novarro's new picture for Metro-Goldwyn-Mayer being made at the Annapolis Naval Academy and provisionally known as "True Blue," will be released under the title of "The Midshipman." Commander Herbert A. Jones has arrived at Annapolis to supervise details of production.

Harriet Hammond plays opposite Novarro and heads a supporting cast which includes Margaret Seddon, Kathleen Key, Pauline Neff, Crauford Kent, Wesley Barry, William Boyd, Harold Goodwin, Gene Cameron and Maurice Ryan.

Claire Windsor Signs New Contract

Metro-Goldwyn-Mayer have signed Claire Windsor to a new contract and she will be seen in a number of pictures made by that company during the coming season. Four years ago Miss Windsor signed a contract with Goldwyn and that was taken over by Metro-Goldwyn-Mayer when the companies were merged. She was signed to the new contract immediately upon its expiration. The first picture under the new agreement has not yet been decided upon.

"Wreckage" is Title Given New Banner Production

Production of the Izola Forrester story published under the title "Salvage" has been started by Banner Productions. The picture will be released with the title "Wreckage," which was substituted for the reason that a previous film play was called "Salvage."

The picture is being made by Ben Verschleiser and will be distributed on the independent market by Henry Ginsberg. May Allison, Rosemary Theby, John Miljan and Holmes Herbert are playing the featured roles.

"The Splendid Road" Next for Frank Lloyd

"The Splendid Road" will be Frank Lloyd's next production for First National, following "Winds of Chance," which he recently completed. The new story, from the Vingie E. Roe novel will go into production about the middle of July with Anna Q. Nilsson in the leading role. The continuity is now being prepared.

Schulberg Completes Story Lineup

WITH the acquisition of "His New York Wife," B. P. Schulberg has completed his production lineup of eighteen Preferred Pictures for the coming season. The story was written directly for the screen by John Goodrich. It is said to contain a plot full of dramatic contrasts in which the son of a small family brings home a Boardway bride to startle his conservative relatives.

Lloyd Comedy Release Date Set

HAROLD LLOYD'S latest comedy for Pathe "The Freshman" has been definitely set for National release on September 20th. That date was decided upon as it inaugurates the football season. The Lloyd comedy depends largely upon football sequences for its laughs. The picture is said to be the most pretentious offering of Lloyd.

John Grey, Sam Taylor, Ted Wilde and Tim Whalen prepared the script for "The Freshman" and it was directed by Sam Taylor and Fred Newmeyer, who were jointly responsible for such Lloyd successes as "Hot Water," "Girl Shy" and "Safety Last."

Supporting Lloyd in the coming picture are, Jobyna Ralston as leading lady, Brooks Benedict as the heavy, Pat Harmon as the coach, Hazel Keener, James Anderson and Joseph Harrington.

F. B. O. Enlarging Studio to House Added Units

The F. B. O. studios in Hollywood are being enlarged to take care of the increased production activities called for in the releasing schedule of 64 features which that company has announced for next season.

Among the alterations which are now being undertaken at the plant are the combining of stages one and two into one large space, added dressing-rooms, new electrical units, and the enlargement of the property and costume departments. It may be necessary to build another large stage, but action on this matter has been delayed until the increased facilities of the present alterations have been tested.

Julian Solomon in Charge of Davis Publicity

Julian Solomon, well known in the film industry, in which he has served as an exhibitor, film salesman, and publicity and advertising specialist, has been appointed director of advertising and publicity for Davis Distributing Division.

During his career as a publicity man Solomon has been connected with Bosworth, Paramount, Vitagraph, and recently had charge of the advertising and publicity for the Haring and Blumenthal chain of theatres in New Jersey.

Marguerite De La Motte is Signed by Schulberg

Marguerite De La Motte is to be co-featured with Lionel Barrymore in "The Girl Who Wouldn't Work," according to announcement by B. P. Schulberg. In the supporting cast are Henry B. Walthall, Lilyan Tashman and Forrest Stanley.

"The Girl Who Wouldn't Work" is an adaptation from the novel by Gertie D. Wentworth-James. It will be Marcel De Sano's initial production under his new contract with Schulberg.

Ramsdell Made Manager of Loew's Victoria

Lon B. Ramsdell, for the past two years manager of B. F. Keith's Baltimore Hippodrome, has been appointed manager of Loew's Victoria in New York City.

Griffith Signs Kirkwood for Feature

D. W. Griffith has signed James Kirkwood to play the leading role opposite Carol Dempster in "That Royle Girl," Griffith's first production under his contract with Paramount. The picture will be started in the immediate future at the Long Island studio.

"That Royle Girl" was adapted to the screen by Paul Schofield from Edwin Balmer's serial story in Hearst's International-Cosmopolitan Magazine. Kirkwood only recently completed an engagement in New York on the speaking stage in "Ladies of the Evenng."

Ned Sparks Given Role in "Only Thing"

Ned Sparks has been assigned an important supporting role in the Elinor Glyn production of "The Only Thing," now being directed by Jack Conway for Metro-Goldwyn-Mayer. Sparks is valet to the hero, Conrad Nagel.

Elinor Boardman plays opposite Nagel in this picture, while in the supporting cast, in addition to Sparks, are Carrie Clark Ward, Edward Connelly, Louis Payne, Arthur Edmund Carewe, Vera Lewis, Mrs. C. E. Wylie, Dale Fuller, Mario Carillo, David Mir and Michael Pleschkoff.

French Actor in "Exchange of Wives" Cast

The first role of Count Pierre De Ramey, noted French actor, under his long term Metro-Goldwyn-Mayer contract, will be in "An Exchange of Wives," by Cosmo Hamilton, directed by Hobart Henley. The picture was adapted to the screen by Frederic and Fanny Hatton and has in the cast Eleanor Boardman, Renee Adoree, Lew Cody and Creighton Hale. The Count was initiated into American movie methods during the filming of "Madame Sans Gene," in which he had an important part.

Schulberg Signs Russell for "Parisian Love"

J. Gordon Russell has replaced George Siegman in the cast of "Parisian Love," according to announcement by B. P. Schulberg. The picture is an adaptation from the novel of the French underworld by F. Oakley Crawford and is a Gasnier production. In the cast are Clara Bow, Lou Tellegen, Donald Keith and Otto Matthieson.

Guy Empey Stories for F. B. O. Feature

TWO novelettes by Arthur Guy Empey, famous war hero, are to be combined into one big railroad picture and produced by F. B. O. The stories are "The Dynamite Limited" and "The Book Engineer," both of which appeared in recent issues of Triple X Magazine.

This is a new departure in the adaptation of stories and the assignment will be given one of the best of the F. B. O. staff of writers. The punch scenes and thrills of both stories will be combined into the one. Arthur Guy Empey wrote "Over the Top" and his name will be widely used by F. B. O. in the exploitation of the forthcoming production.



Some idea of the types of ads used for the pre-release showings of "I'll Show You the Town" (Universal) may be gained from the layout above. The six ads, ranging from one to three columns, were used by the following theatres: Kings Garden and Rivoli theatres, St. Louis; the Granada theatre, San Francisco; Laughlin, Long Beach, Calif.; Colorado, Indianapolis; Empire, Syracuse, and the Liberty theatre, Kansas City.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents.

CLASSIFIED SERVICE

A classified ad in MOTION PICTURE NEWS offers the full resources and circulation of the NEWS to the advertiser at a ridiculously low figure.

Whether you want to reach executives, branch managers, salesmen, or theatre managers, you can accomplish this quickly and economically through the NEWS Classified Columns.

Wanted

NON-PEDAL ORGANIST, man, desires position; work alone; experienced. Box 300, Motion Picture News, New York City.

ORGANIST.—Concert; feature; experienced; only fine instrument considered; employed; open until October. Address, Box 230, Motion Picture News, New York City.

WANTED.—To buy old films by length or weight; not screening purpose. Kuroki, 238 East 63d St., New York City.

MANAGING DIRECTOR, available about June 1st, desires to negotiate with a theatre owner requiring the services of a capable manager thoroughly versed in the technique of modern theatre management; have had 17 years' experience in Chicago and Illinois; am 37 years old and married; prefer to locate in Indiana, Ohio, or Western Pennsylvania; write or wire full particulars. Address, Box 260, Motion Picture News, New York City.

MOTION PICTURE OPERATOR.—Experienced; young man; wishing position anywhere. Write Dion Moller, 411a Prospect Ave., Brooklyn, N. Y.

ART DIRECTOR, scenic artist of established reputation, solicits engagement with organization who demand high class scenic prologues. Will go anywhere. Milo B. Denny, "Den," 5701 Cherokee Ave., Tampa, Fla.

AGENTS WANTED

strictly high class reliable people wanted in every state to sell the

BAIRD PROJECTOR

Write for particulars

BAIRD MOTION PICTURE MACHINE CO.

31 East Runyon Street
Newark, New Jersey
U. S. A.

For Sale

CAPITAL FURNISHED to build or reconstruct motion picture theatres in towns of over 10,000 population. Prefer cooperating with owners who are desirous of expanding. Give full particulars in first letter. Box 290, Motion Picture News, New York City.

THEATRE EQUIPMENT FOR SALE.— 600 chairs; 1 piano; 2 Motiographs, De Luxe model; 2 30-inch exhaust fans with aeroplane blades; 4 side wall fans, 16-inch; 3 ceiling fans; 1 Wagner rotary converter; 1 dark green plush drop, fits opening 16 high 32 wide; other scenery and stage equipment; everything in good condition; must be disposed of before June 27th. L. C. Barnes, Fuller Theatre, Kalamazoo, Mich.

Exhibitors Service Bureau



Attractive lobby display in the Rivoli theatre, Portland, Ore., during the showing of "Declasse" (First National). Practically the entire lobby space was devoted to stills of the production.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

Edward L. Hyman, Mark Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr., Finklestein & Rubin, Minneapolis.

Leo A. Landau, Lyceum theatre, Minneapolis.

E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Metropolitan theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Managing Director, Famous Players-Lasky theatres, Los Angeles.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

W. C. Quimby, Managing Director, Strand, Palace and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Grauman's theatres, Los Angeles.

: : THE CHECK-UP : :

Weekly Edition of Exhibitors' Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

TITLE	Poor	Fair	Good	Big	Value	Length
FAMOUS PLAYERS						
Adventure	—	2	7	2	70	6,602 ft.
Charmer, The	—	2	5	3	73	6,076 ft.
Madame Sans Gene	1	3	4	2	62	9,994 ft.
FIRST NATIONAL						
Declasse	—	3	5	3	70	7,869 ft.
My Son	—	2	7	1	67	6,500 ft.
Quo Vadis	—	1	5	6	83	12 Reels
UNIVERSAL						
Let 'Er Buck	—	1	9	3	75	5,547 ft.

Louis K. Sidney, Division Manager, Lowe's theatres, Pittsburgh, Pa.

George E. Brown, Imperial theatre, Charlotte, N. C.

Geo. Rotsky, Managing Director, Palace theatre, Montreal, Can.

Eddie Zorn, Managing Director, Broadway-Strand theatre, Detroit.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, T. D. & L. theatre, Glendale, Calif.

Claire Meachime, Grand theatre, Westfield, N. Y.

Ace Berry, Managing Director, Circle theatre, Indianapolis.



Mounted posted paper was used to good advantage in building up a strong lobby "flash" by R. M. Kennedy at the Royal theatre, Birmingham, Ala., on "That Devil Quemado" (F. B. O.).

Book and Cosmetic Tie-ups on "The Great Divide"

Charles Glickauf, Metro-Goldwyn exploiteer, attracted attention to the showing of "The Great Divide" when this picture played recently at the Strand theatre in Evansville, Ind., by tying up three book stores, two drug stores, three music stores and the public library and its nineteen branches with the showing.

Copies of the book were featured in the window displays contributed by the book stores, while cosmetics were featured by the drug stores. Copies of the song "West of the Great Divide" were prominently exhibited by the music stores, and the piece was also featured in the program at the Strand throughout the week. Art cards and stills were posted in the library and its branches.

Four thousand three hundred pay envelopes printed with an announcement of the showing were distributed by thirty factories and three leading department stores, and 1,000 heralds were given away on the streets. Extra space was taken in the papers, and the town was lavishly posted. There was also a special lobby display.

Frankness of "Greed" Told in San Diego Campaign

"Greed" recently played at the Pantages theatre in San Diego, Cal., and was given a brief but vigorous campaign confined to the press and to a special lobby display. The entire campaign exploited the brutal frankness of the picture, and characterized the production in all ads appearing in the press as a photoplay entirely different from the usual run of pictures by reason of its thorough-going realism.

Eight oil paintings were placed on display in the lobby and a twenty-four sheet cutout was mounted above the marquee for the first time in the history of the town. Three-sheet and six-sheet cut-outs were used inside the lobby, and the town was liberally posted.

Photographs of the audiences which turned out for the opening night were used in the press on the following day.

H. W. Lawrence, Metro-Goldwyn exploiteer, and Manager J. S. Rice of the Pantages theatre, cooperated on this campaign.

"Dressmaker From Paris" Given Double Display

Prior to the opening of "The Dressmaker From Paris" at the Palace theatre, Fort Worth, Manager Barry Burke had a show window built in the foyer, which was a replica of the window display arranged by the local merchant cooperating on the style show staged in connection with the photoplay. Everything in the theatre display was on a miniature scale, with tiny models dressed in gowns, duplicates of those originally used in the shop windows. Even the hand painted display cards and cut-outs were copied in miniature. This proved a real novelty, which netted both theatre and merchant valuable publicity.

With the aid of the ladies' ready-to-wear shop, an interesting style show was put on, with three models appearing twice daily, exhibiting the latest in feminine apparel.

In addition to the window display, the merchant's newspaper advertising carried special mention of the style show in connection with the picture, a point played up strongly in the theatre's ads.

Imprinted Paper Napkins for "Charley's Aunt"

Something simple, inexpensive and remarkably effective in the way of exploitation was put over by the Isis theatre in Topeka, Kansas, for their showing of "Charley's Aunt."

In a special arrangement with all of the big popular downtown restaurants, the theatre management furnished their week's supply of crepe paper napkins in the center of which was a regular advertisement for "Charley's Aunt" printed in blue ink, in newspaper style.

This idea may be duplicated anywhere as the restaurant managers will be glad to get a supply of napkins free of charge.



Manager G. P. Banniza of the Strand theatre, Nashville, Tenn., gave "Playing with Souls" (First National) a strong lobby display as illustrated here. Cut-out heads and banners were used to good advantage.

"The Lady" is Campaigned During Mothers' Week

Manager H. Browning of the Olympia theatre, New Haven, booked "The Lady," for showing during Mothers' Day Week, because Miss Talmadge in this production, plays a mother role yet depicted on the screen. He prepared a special program of "Mother's Musical Memories" in connection with the feature. Among the songs rendered were "Silver Threads Among the Gold," "The Old Gray Bonnet," "When You and I Were Young," and "Home Sweet Home," sung by Helen Marek.

He advertised the program as suitable for Mothers' day in his newspaper advertising, in the program and in the official score card for the New Haven Baseball Exhibition Co., Inc., of the Eastern League.

Rowley Gives 'White Moth' Thorough Campaign

Some clever e ploitation work was done by Manager Jack Rowley of the Royal theatre, Laredo, Texas, in putting over "The White Moth." Manager Rowley is one of those live and wideawake movie managers who believes in resorting to all kinds of stunts to attract the attention of his patrons and get them into his playhouse.

He did not stop at mere exploitation of the picture through trailers and slides on the screen of the Royal theatre, augmented by lithographs and stands of pictures inside and outside the spacious lobby, but he enlisted the services of a famous Mexican jazz orchestra that was passing through Laredo from Mexico to begin an engagement with the Keith circuit to take a place on the program during the afternoon showing on Sunday, and also a famous Mexican soprano to do the prologue stunt in the evening. These added attractions served to interest the movie-goers in the program at the Royal theatre on the opening date.



Lobby display on the Educational Film Exchanges special two-reeler "Balto's Race to Nome," arranged by the manager of the Merrill theatre, Milwaukee, Wisconsin.

Manager Rowley arranged an attractive cut-out of Barbara LaMarr, put a pair of massive white and gold wings on the cut-out and had it connected with a motor taken from an oscillating fan, with the result that the movable wings attracted much attention as the cut-out occupied a place in the large main entrance door of the Royal theatre. Then he made a cut-out from a one-sheet lithograph and placed it in the centre of the attractive display window of "La Moderna" dry goods store of Shapu & Frelich, this cut-out being surrounded by ladies' ready-to-wear and attracting much attention from passersby.



Front of the Dome theatre, Akron, Ohio, after Manager Allen T. Simmons finished dressing it for "The Great Circus Mystery" (Universal).

Girls in Runabout Act as "Man and Maid" Ballyhoo

A runabout, appropriately decorated with hearts, banners, pennants, etc., carrying two girls, one of whom was dressed as a boy in Tuxedo evening dress and a high hat, recently appeared on the streets of Los Angeles distributing heralds which exploited the showing of "Man and Maid" at Loew's State theatre. This couple stopped at corners and did a brief loving act in pantomime that attracted sensational attention. On the opening Sunday this couple worked the beaches and the ball game, and spent the rest of the week in the vicinity of the theatre with excellent results. Five thousand heralds were distributed during the week. This tie-up with the automobile concern was achieved by Eddy Eckels and H. W. Lawrance, Metro-Goldwyn exploiters. Ray Coffin, publicity director for the West Coast theatres, co-operated in this drive.

An 18-foot balloon, an exact replica of the regular army observation kite balloons, was flown from the roof of Loew's State every day throughout the showing from 10 o'clock in the morning until 10 at night. The balloon and its two banners, one reading "Elinor Glyn's 'Man and Maid'," and the other "Now, Loew's State," could be seen for blocks and created enormous interest, many people coming down into the busy section to be able to read the banners and so discover what it was all about. At night the balloon and its banners were illuminated by a powerful army search light.

Striking Colored Display on "Quo Vadis" Showing

A colored box display that received much comment from his patrons was arranged by the manager of the Strand theatre in Milwaukee for the showing of "Quo Vadis."

The display consisting of a view of a section of the Roman Coliseum, with lions springing up to reach a Christian maiden, while at the other end Nero is seen fiddling while Rome burns, was done in brilliant colors. The box was electrically lighted by concealed lamps and attracted attention.

Old Fashioned Ballyhoos Boost "The Denial"

The screen contest now being conducted by Metro-Goldwyn-Mayer on the Coast in collaboration with the Los Angeles Express is winning a great deal of exploitation, as the entire string of Dixon-Kellog papers, comprising 14 dailies in Los Angeles and the vicinity, are carrying front page publicity on it. The contest has been tied up by Eddie Eckles and H. D. McBride, Metro-Goldwyn exploiteers, with the showing of "The Denial" at Loew's State.

The old Sears-Roebuck auto-buggy used in "The Denial" was used as a street ballyhoo with excellent effect. A banner six feet by three hung from the top of this auto-buggy reading on one side "This horseless carriage may look funny and it is funny in 'The Denial', now at Loew's State," and, on the other, "This horseless carriage is a full-fledged star in support of Claire Winsor in 'The Denial' at Loew's State theatre." The driver distributed 6,000 heralds to the curious crowds that congregated about the car.

A girl dressed in the style of 1897 paraded the street with an umbrella upon which was a sign reading "Come with me to 'The Denial' at Loew's State theatre." Her quaint garb caused much comment and created vast interest on the downtown streets.

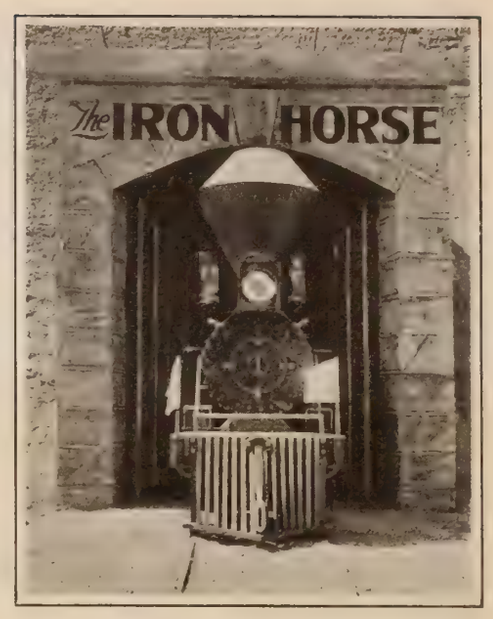
A fashion show contrasting the styles featured in the photoplay with modern dress was used as a stage presentation, and proved popular. Slides and trailers were used and fifty 24-sheets were posted. One hundred and fifty photos were displayed with suitable advertising material in windows.

Doormen of Denver Exploit Run of "Last Laugh"

When "The Last Laugh" played the American theatre, Denver, Manager H. E. Long conceived the novel idea of enlisting the doormen of the city in his behalf. Since this production is concerned with an aged doorman in a Berlin hotel, Long figured that the men who open carriage doors in his city would be especially interested in the film.

Consequently he wrote a letter to every hotel in Denver and to every department store or business which had a doorman. The letter requested the management of these establishments to send on a certain day the doorman of their place to a special showing of "The Last Laugh." The letter requested that the doorman be there in uniform too. A picture was taken of these dignitaries in all their glory and was run in the newspapers of the city.

In addition to getting a good story on his engagement, he also made sure that the doormen knew of the picture. Then when anyone asked them what show to see in town—as strangers stopping at a hotel often do—they would be likely to recommend "The Last Laugh."



Public highway display advertising the showing of "The Iron Horse" (Fox) at Grauman's Egyptian theatre, Hollywood. The tunnel and engine are brilliantly lighted at night.

Picturesque Lobby Painted for "Sans Gene" Showing

Realizing the possibilities offered by the backgrounds in "Mme. Sans Gene," Manager F. J. Miller conceived a novel and arresting display for the Modjeska lobby, Augusta, Ga.

Against a background painted with trees and shrubbery was depicted the terrace of a French chateau with its approach of stone steps, flanked on either side with a low wall. At the head of the steps was a small cut-out of the star as "Mme. Sans Gene," standing between two vases filled with greens. Trees along the stone wall added a touch of beauty to the scene. This miniature display, mounted in a shadow box and illuminated by various colored lights had a tremendous drawing power.

In addition to the standard campaign and the distribution of 500 rotos and 500 Swanson postcards to special mailing list, including women's clubs and civic organizations, several excellent window displays were secured in which 8x10 stillboards were used.

Juvenile Dog Contest Aids "Lighthouse by the Sea"

Manager Harry Hardy's recent dog contest in connection with his showing of "The Lighthouse By the Sea," at the Alhambra, proved a veritable sensation in Charlotte, N. C.

Dog blankets with lettering "Rin-Tin-Tin in The Lighthouse By the Sea—Alhambra—now" were given to the contestants in addition to a free ticket to see the picture. Prizes of $1.00 in cash were given for the dog most resembling "Rin-Tin-Tin," the smartest dog, the largest, the smallest, the prettiest and the ugliest dog.

Eighty dogs were entered in the contest, and on the opening day of picture these entrants were paraded throughout the business section each carrying a blanket on the attraction. This stunt brought the title before the public repeatedly in a manner calculated to gain the attention of everyone.



Many electric bulbs, flats stippled with a half-dry sponge and paint, and special artwork combined to make up Frank Steffy's attractive lobby display on "If I Marry Again" (First National) at the Coliseum theatre, Seattle.

EDUCATIONAL PICTURES

Sixth Annual Announcement

1925 1926



Never since motion pictures entered the present era of elaborate productions have Short Subjects occupied a more important position in the building of programs--the presentation of Quality Diversified Entertainment.

Side by side with the reaction against overlong, padded features has come a better appreciation of the public's interest in the comedies and other Short Subjects that constitute such a big part of every Well Balanced Program.

There follow as a matter of course more recognition of the true box-office value of good pictures in the briefer lengths and a greater demand for QUALITY SHORT SUBJECTS.

Educational, eminently qualified to meet this demand, will do so in the coming season with a program that not only is bigger than any it has presented before, but offers unquestionably the greatest attraction values ever found in any line-up of one and two-reel pictures.





The basis of the whole policy of *Educational Pictures* is the firm conviction that every item on the Showman's program should not only entertain his patrons but make money for him -- the Short Subjects as well as the longer features. *Educational's* offerings for 1925-1926 are replete with names that mean cash at the box-office -- stars such as Lupino Lane, Lige Conley, Johnny Arthur, Bobby Vernon, Walter Hiers, Jimmie Adams, Bill Dooley and Neal Burns, under the directorial supervision of such comedy geniuses as Jack White and Al Christie. The amount of "added profit" that *Educational Pictures* will make for you is limited only by your own efforts in advertising and exploiting them.

E. W. Hammons

Educational Pictures

"THE SPICE OF THE PROGRAM"

Lupino Lane Comedies



ne of the world's greatest masters of pantomime, heir to the best talents of a long line of English actors, Lupino Lane is repeating in his screen comedy work the success that has made him so famous on the stages of both Europe and America. His work, in the words of the New York Evening Post, "touches a high mark in comedy which no screen actor save Chaplin has ever reached".

6 Two-Reel Comedies

Educational Pictures
THE SPICE OF THE PROGRAM



HAMILTON
COMEDIES



The strongest short comedy box-office attractions on the market to-day. The rivals of all but the best features in drawing power for the Showman who exploits them.

6

Two-Reel Comedies

Educational Pictures
THE SPICE OF THE PROGRAM



Lloyd Hamilton



loyd Hamilton's name is better known by far than the names of the great majority of feature stars Five years of excellent work under the *Educational Pictures* banner have established him as one of the most popular comedy stars the screen has ever developed.

He will put over a show when the feature is weak. He will make a good show better. He will always make Added Profit for you if you advertise him.

Educational Pictures
"THE SPICE OF THE PROGRAM"



Bobby Vernon Comedies



Bobby Vernon has a fan following at the box-office that few short comedy stars can equal. His comedies are notable for their fast action and fine stories.

6
Two-Reel
Comedies



Educational Pictures
THE SPICE OF THE PROGRAM

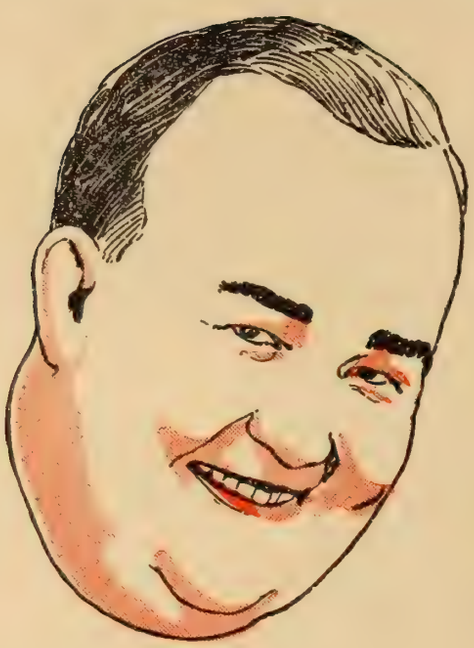
WALTER HIERS COMEDIES

6 Two-Reel Comedies

One season as a star in short comedies has established Walter Hiers firmly among the most popular of screen comedians. Hiers is not "just fat"--he is funny, an actor of rare talent, a proven box-office attraction.

Educational Pictures
THE SPICE OF THE PROGRAM





JIMMIE ADAMS COMEDIES



6 Two-Reel Comedies

Jimmie Adams has won his way to comedy stardom through consistently excellent work in featured parts in some of the best of Educational's comedies for several seasons. He has a large and enthusiastic following.

Educational Pictures
THE SPICE OF THE PROGRAM

MERMAID COMEDIES





JACK WHITE PRODUCTIONS

In their field of broad, fast action, thrill comedy, Mermaid Comedies know no competitor for first place. Lige Conley, the high speed boy, Jack Lloyd, Virginia Vance, Estelle Bradley and other popular fun makers will be in the casts.

18

Two-Reel Comedies

Educational Pictures

THE SPICE OF THE PROGRAM



M·L



Christie Comedies









Only Christie has been able to combine such funny stories with so many laugh "gags" and such fast, snappy action. Bill Dooley, eccentric comedian from vaudeville, a new Christie "find", and Neal Burns, an old Christie favorite, will play featured parts. Others prominent in the Christie casts will include Jack Duffy, Vera Steadman, Natalie Joyce, Bill Blaisdell, Lincoln Plumer, Rosa Gore, Doris Wynn and Jean Lorraine.





10
Two-Reel Comedies

Educational Pictures
"THE SPICE OF THE PROGRAM"



Tuxedo Comedies



Each new Tuxedo Comedy offers a brand new comedy idea and novel treatment. There is never any "sameness" about them. But all show the finest directorial effort and laugh-getting qualities. Johnny Arthur, whose comedy portrayals have won for him predictions of a brilliant future, will be featured, under the direction of William Goodrich.

6

Two-Reel Comedies

Educational Pictures

THE SPICE OF THE PROGRAM





Juvenile
-COMEDIES-





If there is one kind of comedy that is sure to appeal to young and old alike, it is a comedy of kids. The spirit of youth that pervades Juvenile Comedies makes them not only amusing and entertaining, but invigorating and inspiring.

6

Two-Reel Comedies

Educational Pictures

THE SPICE OF THE PROGRAM







M.L.

Cameo COMEDIES



Maintaining in these short rough and tumble comedies the same high standards of entertainment quality that guide the best two-reel fun features--this explains the splendid record of Cameo Comedies for three seasons and their present widespread popularity. Cliff Bowes continues in featured parts.

24
One-Reel
Comedies

Educational Pictures
THE SPICE OF THE PROGRAM



LYMAN H·HOWE'S HODGE-PODGE



The whole wide world, all its peoples, and their myriad interests, form the limitless field from which Lyman H. Howe's Hodge-Podge draws its entertaining features. It is packed with new ideas, often amusing, often instructive, but always entertaining and always treated in an intriguing manner. There is no single-reel subject on the market better suited to put your audience in the best frame of mind to enjoy the rest of your program.

12
One-Reel
Novelties

Celebrated Pictures
THE SPICE OF THE PROGRAM



Felix the Cat



Pat Sullivan's universally popular cat where you have always wanted to see him--on the *Educational Pictures* program.

26

Short-Reel Animated Cartoons

Educational Pictures

"THE SPICE OF THE PROGRAM"

KINOGRAMS



The NEWS REEL
Built like a newspaper

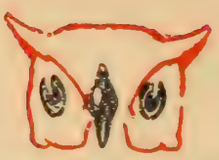
Every news reel must "tell the news," of course. But one news reel may tell it more *entertainingly* than another. *Entertainment* should be the test you put to a news reel, just as it is the test for your whole program. How well the fine, trained staff that produces Kinograms has succeeded in making it an *entertaining* news reel is shown in the fact that the number of theatres in which it is a regular feature has practically doubled in the last two years.

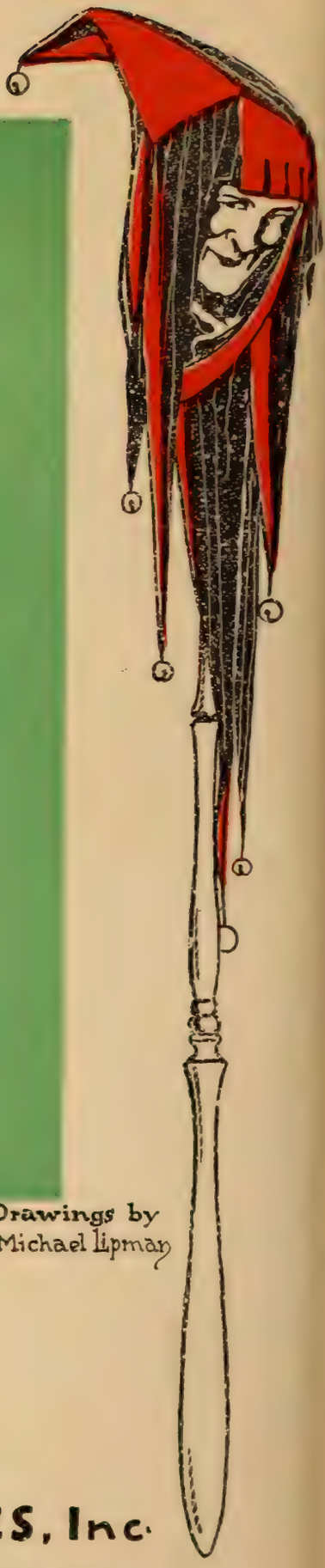
Released Twice a Week

Educational Pictures
THE SPICE OF THE PROGRAM









The advertising support and exploitation cooperation provided on *Educational Pictures* has never been approached on any other group of Short Subjects. Consistent national advertising in the Saturday Evening Post and publicity in magazines and newspapers everywhere are telling YOUR patrons about *Educational Pictures* and the people in them. You can tie up with this and cash in on it by local exploitation, especially by making good use of the great assortment of accessories available, including posters, lobby display cards, photos, slides, press sheets, free publicity and advertising mats, and trailers on star comedies.

Never forget that any picture that merits a place on your program merits your best advertising and exploitation efforts

Drawings by
Michael Lipman

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.

E·W·Hammons-------President.

Executive Offices: 370 Seventh Avenue, New York, N.Y.



Here's Good Cheer
For the New Series, 1925-1926!

BOBBY VERNON COMEDIES

produced by Christie—
released by Educational



Mr. Exhibitor

NEAL BURNS

Is a Real Box-Office Attraction—

Look Him Over in
Christie Comedies
This Season.

Thanks, boys, for putting over my first series of two-reelers

Here's my best regards for 1925—*the comedy year*

WALTER HIERS





JUST A REMINDER!!

JIMMIE ADAMS COMEDIES

BOOK THE SERIES—

Educational Pictures
"THE SPICE OF THE PROGRAM"

Stars of New Educational Program

BOBBY VERNON

For years one of the mainstays of the Christie comedy organization, Bobby Vernon has consistently maintained his place among the outstanding personalities of the screen. His position today is assured for he commands a large following among the screen patrons and enjoys the utmost respect of comedy producers as a player having a firm grasp of screen technic and one endowed with exceptional native talents for mimicry and characterization.

Vernon is listed among the leading stars who will contribute to the Educational program for next season. He will make a series of 6 two-reel comedies, all of which are to be produced at the Christie studios under the supervision and direction of the men who developed his talents as a comedy actor

WALTER HIERS

During the past year Walter Hiers, Educational comedy star, faced one of the most difficult tasks which could be cut out for an actor. He had made a reputation as a feature star, and his acquisition by the producers of short comedies was widely exploited as one of the big events of the year. After an advertising campaign which promised everything, Hiers set out to live up to the reputation and the great expectations engendered by the advance notices. That he was able not only to satisfy the whetted appetites of exhibitors and screen fans but beyond that to make appreciable advances in popularity is something which must always stand to his credit and glory.

He continued to make new friends among the fans and the success of his films emphasized the value of continuing him in a series of comedies under his own name.

BILLY DOOLEY

Billy Dooley, well known to vaudeville audiences for his amusing capers in a sketch called "The Misfit Sailor," is a screen "find" of no less an authority on comedy films than Al Christie, who sought him out after witnessing his act on the stage. It was not long before Christie had Dooley's signature to a contract to devote himself exclusively to screen comedies, and a short period spent in general stock was all that was necessary to equip Dooley for featured parts.

Dooley will alternate with Neal Burns as the leading funmaker in the series of ten Christie Comedies.

JIMMIE ADAMS

There will be many to applaud the elevation of Jimmie Adams to stardom in a series of six two-reel comedies, which are to form an important part of Educational's 1925-26 schedule. For over three years Adams has been prominent in Educational comedies produced by Christie. During that time he has been called upon to essay the most difficult sort of comedy roles and in every instance he has scored an individual hit. His work in the last two series of Christie Comedies led to his promotion.

He has started work on the first offering in the series. It is being directed by Harold Beaudine.

NEAL BURNS

Neal Burns is a veteran of the screen and one of the most consistent comedy performers the photoplay has developed. He has appeared in more than one hundred and fifty pictures. He is completing his ninth year with the Christie organization, a most enviable record for any comedian to boast. During this long career Burns has kept himself in the forefront of the comedy stars, working with sincere purpose and exceptional skill in putting over comedy effects.

His assignment for the coming season is the important task of playing star in five of the ten Christie Comedies which Educational will release.

VERA STEADMAN

Vera Steadman is one of the favorite leading ladies of the short comedies. Since entering pictures several seasons ago as a member of the Keystone company, Miss Steadman has played opposite many of the most prominent comedy stars. With the Christie company she has figured importantly for a long time, though the fact is that she is still a young woman, like many other screen players, she is a "veteran" actress.

Miss Steadman will be seen next season as the lead in support of the Educational stars sponsored by Christie.



BILLY DOOLEY

"The Misfit Sailor"

from the Orpheum Circuit

Now Featured In

CHRISTIE COMEDIES



With My Very Best Wishes

VERA STEADMAN

Christie Comedies

Five Stores Tie Up to Aid "Oh, Doctor" Campaign

New Haven, Conn., was thoroughly tied-up for a recent showing of "Oh, Doctor!" at the Globe theatre. Between them, Ed Raffile, manager of the house, and Phil Kahn, Universal exploiteer, secured the co-operation of Loft's candy store, Liggett's drug store, Shastenberg store, New Haven Union, and New Haven Times-Leader.

Loft's furnished 5,000 packages of "Love Pills" and 5,000 "Oh, Doctor Kisses," which were distributed by dressed girls in nurses' uniforms.

The drug store enclosed 5,000 prescription blanks advertising "Oh, Doctor" with packages as they were wrapped up. A window was also used to display the book and medical apparatus.

Of the two newspapers, the Union started a 12-weeks limerick contest with a set of rhyms on "Oh, Doctor," and the Times-Leader ran a prescription contest for the best old-fashioned home remedies.

Cipher Lobby Message for "Marriage in Transit"

In his recent exploitation of "Marriage in Transit," Manager J. H. McLaughlin of the Franklin theatre, Tampa, used a cipher contest which proved a triumph.

With the co-operation of the Citizens Bank & Trust company, a beaverboard poster was placed outside the bank on which was printed the following:

"What did the bride say to the groom while being married in transit? Code message—the first 25 people to cipher this message correctly will receive two tickets each to see Edmund Lowe and Carole Lombard in "Marriage in Transit" at the Franklin theatre, Wednesday and Thursday, April 29-30th. Mail answers to Franklin theatre.

The cipher message with its accompanying "key" drew crowds every hour of the day, many people copying the message and key code to work it out in their homes or offices.



Man dressed in armor as a street ballyhoo for "The Iron Man" (Universal), used by G. W. Speakman of the Palladium, Liverpool, England.

The correct solution was: Open our joint account at the Citizens Bank—The big bank at the big building.

Over 200 correct answers were recieved at the theatre, which with the bank scored heavily in the publicity resulting from the stunt.

Manager McLaughlin received high praise for the idea, the Citizens Bank going so far as to write him a letter complimenting him on the stunt, and further stating that several of their patrons had commented favorably on the code used in the advertisement. Many young college men found the code useful in writing notes to their young lady friends.

"Kiss in the Dark" Lobby Visualizes Title

Manager F. J. Miller's display in the Modjeska lobby, Augusta, Ga., for "A Kiss in the Dark," was an excellent visualization of the title.

Set in a shadow box was a miniature display depicting a garden scene at night with a man and woman sitting on a bench kissing.

A sky of twinkling stars and a large laughing moon shining directly on the lovers added a touch of romance. Perched in one of the trees, an owl blinked knowingly at the couple. The owl's eye was equipped with a flasher socket, while the entire exhibit was illuminated by a dark blue spot, giving an extremely realistic night effect.

A prominently located vacant store window was pressed into service on this attraction, the glass front being entirely painted over with only a small opening in the center for a "peep hole." In this window was placed a silhouette cutout of a couple kissing with an 8 x 10 stillboard, the latter dimly lighted by a baby spot. Directly above the "peep hole" was the wording: "Kiss in the Dark." This window drew crowds and proved a real publicity getter for the picture at the Modjeska.

Novelty Dodger Proves Aid to "Cheaper to Marry"

A feature of Manager D. Roscoe Faunce's campaign on "Cheaper to Marry" at the Strand, Birmingham, was the distribution of a novelty dodger, printed red on white as follows: Wait! Anyone contemplating a plunge into matrimony would do well to visit the STRAND any day next week and see if it is "Cheaper to Marry" for marriage is a game of "Give and Take"—give up your freedom and take the consequences.

The regular newspaper and billing campaign was augmented by teaser ads in the local newspapers a week prior to opening.



Window in the Bohm-Allen Jewelry store in Denver, one of the high-grade stores of the city, for the showing at the Colorado theatre of "Quo Vadis" (First Nat'l). The Roman friezze and bust were borrowed from the public library.

Imprinted Envelopes Boost "Daddy's Gone a-Hunting"

"Daddy's Gone a-Hunting" was exploited when it played recently at the American theatre in Evansville, Ind., by the distribution of 4,200 pay envelopes, each printed with a cut and an announcement of the showing. These envelopes were distributed by thirty of the best factories in the city and three of the leading department stores. Charles Glickauf, Metro-Goldwyn exploiteer, achieved the tie-up.

Two striking window displays helped exploit the picture also. The first of these tied up the title of the photoplay with a display of sporting goods and the second featured candies specially suited to carrying on hunting trips for nourishment and refreshment. One thousand heralds were distributed and the town was liberally posted. Slides and trailers were brought into play at the American and at other theatres in the city, and fifty window cards were exhibited in stores throughout the loop district.

A vigorous newspaper campaign supported these, and there was also a special lobby display.

Jockeys on Street Exploit "The Dixie Handicap"

"The Dixie Handicap" was recently exploited in Lorain, O., where this picture played at the Ohio theatre, by the appearance of two young men in jockey costumes on horses on the main streets. Both carried banners announcing the run of the picture and attracted widespread attention.

C. C. Deardourff, Metro-Goldwyn exploiteer, backed up this feat with a vigorous press campaign, thereby exploiting the engagement effectively.



Window display in which two children played with toys advertising "New Toys" (First Nat'l) at the Garden theatre, Battle Creek, Mich.

Rag Patch Contests Boosts "Rag Man" in Lima

When "The Rag Man" played recently at the Lyric theatre in Lima, Ohio, C. C. Deardourff, Metro-Goldwyn exploiteer, drew attention effectively to the showing by running a rag patch contest in the leading newspaper, the Lima Daily News. A large mat was used for the contest and five days' co-operation for the News was achieved by this tie-up. The contest proved exceptionally popular.

Several window displays featuring Jackie Coogan caps and suits helped exploit the showing also, and there was a special lobby display.

Printed Balloons Exploit "Rag Man" Showing

Two thousand balloons printed with a cut of Jackie Coogan and an announcement of the showing of "The Rag Man" at the Rivoli theatre in Elyria, O., were recently distributed by C. C. Deardourff, Metro-Goldwyn exploiteer, among the smaller children of the schools of the city. These balloons were carried by the children into all parts of the city and exploited the showing effectively.

This feat was backed up by advertising in the press and there was, in addition, a special lobby display.

Illuminated Cut-Outs Aid Flash on "The Lady"

An illuminated cut-out display in lamps was used over the marquee of the Strand theatre, Seattle, for "The Lady." Under the marquee was another cut-out in parchment paper, carrying the name of the star.

Effective use was made of the posters for "The Lady," eight pictures of the star being used on the theatre front. A large cut-out head was used above a specially decorated card carrying the name of the star and the picture in front of the ticket booth.

Cadets on street Exploit "Classmates" Showing

Two fine looking boys, dressed as West Point Cadets, were recently stationed outside the Tivoli theatre, Chattanooga, during the run of "Classmates," their smart appearance creating a world of attention and favorable comment for Manager H. B. Stiff.

The regular newspaper and billing campaign was started three weeks in advance with the distribution of ten 24 sheets. Two splendid window displays were also secured on the attraction.



Shadow-box arrangement used by Manager Harry Jones of the Milwaukee theater, Milwaukee, Wis. for "Up the Ladder" (Universal) during the showing.

YOUR IDEA

IN THE MAIL

LOUIS C. SHIMON submits some corking good posters done by SHIRBY YOUNGBECK with copy written by SHIMON used at the Milwaukee theatre, Milwaukee also a circular impression reading "Milwaukee theatre—Truth Well Told" which he uses on all of his posters. To quote from his letter "We do not tell our patrons that a fair picture is great or a good picture wonderful—in these modern times you can't hoodwink the public." Great idea say we.

An attractive souvenir program is at hand from the Temple theatre, Kane, Pennsylvania, a new house sponsored by H. E. BROWN and A. R. NELSON. It is gotten up in good style with plenty of white space, the cover having the name of the theatre in blue with a blue border and a simple design beneath. Altogether a neat bit of work.

COMMUNITY SERVICE

THE theatre fraternity of Atlanta stepped into the limelight last week by making the largest individual contribution yet tendered to the Firemen's Relief fund—a fund being raised by voluntary subscription to go to the widows and orphans of six Atlanta firemen who lost their lives in a disastrous fire that three weeks ago swept a section of Atlanta and threatened lives and property of thousands.

Every theatre manager in Atlanta co-operated in the movement which resulted in adding $3000 to the relief fund. The amount was raised by a mammoth midnight show staged at the city auditorium at half past ten o'clock Friday night. The hour was such that it did not break into the regular shows at the theatres, and drew hundreds who earlier in the week had attended some one of the theatres furnishing talent for the big benefit performance.

Immediately following the tragic fire that cost the lives of six members of Atlanta's fire department, leading citizens and prominent organizations have devoted themselves to raising a relief fund of not less than $20,000 for the families left destitute. Of this amount a little less than $17,000 was reported before the brilliant benefit performance brought the total to $20,000.

All three Atlanta dailies sponsored the raising of the fund and gave front page prominence to the midnight show staged by the theatre fraternity as their contribution to the cause. A group of men from the fire department was detailed to co-operate with theatre managers and tickets were sold in the lobbies following each performance.

Not only the picture theatres, but vaudeville and legitimate and tab houses co-operated in the undertaking. Every theatre using a screen carried a trailer announcing the benefit, placards were displayed in the lobby and at the box-office, tickets were on sale at each box-office as well, and various stores in town also co-operated in the sale of tickets.

So successful was the advance sale that two thousand tickets were disposed of before the box-office at the auditorium was opened the night of the performance. All tickets were "general admission"—price one dollar.



Effective atmospheric prologue put on by Manager Guy Kenimir at the Arcade theatre, Jacksonville, Fla., during the showing of "The Spaniard" (Paramount).

The program was a really brilliant one, made up of the regular five acts of vaudeville at Loew's Grand, the five at Keith's Forsyth, a special act from the Howard (picture house) the orchestra from the Metropolitan theatre with Enrico Leide, conducting; the Howard orchestra with Alex Keese conducting; several local jazz orchestras, and with City Organist Charles Sheldeon opening the bill.

Manager Thomas H. James of Loew's Grand acted as General Chairman with Willard C. Patterson, manager of the Metropolitan as co-chairman; Manager Howard Price Kingsmore of the Howard headed the committee in charge of publicity and advertising.

The complete committee, representing the full managerial talent of Atlanta's theatre fraternity, as is follows: Thos. H. James, Loew's Grand; Willard C. Patterson, Metropolitan; Howard Price Kingsmore, Howard theatre; W. T. Murray, Rialto theatre; Lewis Haasse, Atlanta theatre (legitimate) Martin Semon, Forsyth theatre (Keith house); Thomas G. Coleman, Cameo; James F. Jackson, Tudor; Matt H. Whitham, Alamo No. 2; Sol Samuels, Alpha; W. E. Finch, Alamo No. 1; George Campbell, Bonita (tabloid); Alpha Fowler, PPalace (suburban).

MAKE A PICTURE

IF you can get a cameraman, we know of no better business stimulator (and this is a pretty good time of year to put it over) than the making of a home talent motion picture. Done legitimately, with tie-ups with local merchants, clubs, schools and the like, it will have everyone in town talking. The expense is fairly heavy, of course, but split up among several merchants and organizations it is not prohibitive, and the exhibitor will be more than compensated for his share by the interest (and business) which will result. Get everyone in town into the picture, even if only in a mob scene, and they'll all turn out to see how they look "in the movies." Down in Chillicothe, in the southern part of Ohio, the Sherman theatre, operated by manager Johnson, has combined with the retail merchants to put over a stunt of this nature. Backed by the Chamber of Commerce, a four reel film is to be made. This film will include civic scenes, and activities of local interest. Also a short comedy will be made. "Fatty" David Southerd has been engaged to play the leading comedy role. All other roles will be portrayed by local talent. The stunt also includes a parade with floats by the retail merchants. Manager Johnson has agreed to run this picture on his screen the week following its completion.

COLLEGE AIDS EXPLOITATION

ONE of the special exploitation stunts recommended in connection with "Introduce Me," was used during the present run of the picture at the Criterion theatre, Los Angeles. This stunt was the formation of a chapter in the "Introduce Me" club, of which Anne Cornwall, who plays opposite the star in the picture, is president. The chapter was sponsored by the University of Southern California, and the complete outline of the working of the club was set forth in the college daily, "*The Trojan.*" The daily said, in part:

"'I'm George Columbus. I'd like to have you meet me. And you are .....?' This is only a sample of the newest line to be popularized on the U. S. C. campus. It's made possible by the 'Introduce Me' Club, the latest organization.

"Membership in the club is not restricted to the campus, as the organization is for the whole city of Los Angeles. The chief requirements for membership are a sweet disposition, which includes a broad grin, and ability to make the best use of a strong right hand for the extensive handshaking which is a criterion of membership.

"The club buttons are much in evidence on the campus which shows that the Trojans are taking interest in this organization."

While over 20,000 of the "Introduce Me" Club cards and membership buttons were distributed during the Los Angeles run of the picture this is the first collegiate chapter of the club to be organized.

With colleges of the type of the University of Southern California taking up the idea of the "Introduce Me" club, it opens up unusual opportunities for exhibitors to tie-up with a similar plan in colleges and high schools.

AND OURS



An attractive prologue staged by M. P. Wetherell for the showing of "The Thief of Bagdad" (United Artists) at the Empress theatre, Kamloop, B. C.

NEW STYLE SHOW ANGLE

IT'S not always easy to find a new twist for the ever popular style revue, but Manager Robert W. Bender of the Columbia theatre, Seattle, found several for the one he put over with "Fifth Avenue Models" recently.

Bender tied up his show with one of Seattle's leading women's apparel shops, so that all costumes for the show were loaned for the occasion. But instead of using professional models, Bender secured the services of four of Seattle's foremost society debutantes, who were heavily advertised and featured as the models for the show. In order to make the stunt possible, the girls decided to donate their entire salary at the end of the week to various Seattle charities, which plan in itself was good for far more than the average newspaper publicity which would have been given had the Columbia used professional models.

For the show itself, Bender arranged a replica of a Yellow Cab at one side of the stage, and each girl made her appearance from the cab, as the door was opened by a uniformed attendant. They modeled the clothes during special musical numbers by the Columbia Concert orchestra, arranged by Director Francesco Longo, and retired at the other side of the stage. The revue was brought to a close by a vocal specialty sung by a popular Seattle soprano, and the screening of the feature followed as the lights were gradually lowered and the song number was carried throughout the film as the theme piece.

CO-OPERATION WINS

ALTHOUGH it was developed for use at Easter, the stunt recently employed by Joe Greene of the Lafayette theatre, St. Louis, should be good for a display at any time—and the cost is virtually nothing. It was worked in this way.

Greene wanted a special lobby display for his showing of "Fifth Avenue Models," and he thought that a nice floral display would be appropriate in view of the season. So he arranged with a nearby florist to arrange an attractive display in the lobby of the Lafayette, with a card on it crediting the work to the florist.

In addition—and this is the significant point—Green ran a typed radio-mat on his screen stating that the lobby display had been prepared by the florist in question.

In this way, Greene received without cost a lobby display worth around a hundred dollars, on top of which the florist reported that he had sold out every flower in the place as a result of the direct advertising.

EDUCATING PATRONS

IF patrons could be educated to shop for good pictures and good entertainment, rather than just a picture featuring So-and-So, many of the problems of this industry would be greatly simplified. There is a chance, now and then, through advertising to put in a little sales talk along this line. The *Jackson Theatre News*, published by the Jackson theatre at Jackson Heights, L. I., leads off a recent issue with an exscellent little editorial headed "Who Is In It?" which reads:

When the telephone rings at the Jackson and some one — who should be receiving the *Jackson Theatre News* but has failed to send their name in — asks, "What is the picture tonight?" A house attache (who should be attending to other business connected with the theatre) takes time to give the title of the picture, and the producer.

"Who is in it?" is the invariable comeback.

Now, it is impossible to read the entire cast over the phone, so the informant merely gives the name of the best known player.

If the party at the other end of the line likes the "star" they come to see the picture. If they don't, they stay away.

This is a poor standard by which to judge an entertainment.

A good picture is the result of a combination of the following: A good plot, artistic directing, competent acting and adequate settings and photography.

Perhaps the most important single item is the directing. For instance, the fact that James Cruze directed and produced "The Goose Hangs High" is far greater indication that the picture will be excellent than the fact that certain players appear in it.

It is certain that with Cruze directing, the acting and the settings will be all that can be desired. And since the plot is taken from the popular Broadway stage play, it is bound to be interesting.

If you want to choose your picture entertainment with care, the best plan is to have the *Jackson Theatre News* mailed to you every week, and read it thoroughly. In it you will find the complete programs, with illuminating notes on the pictures and other features of the programs, and you will be in a position to pick just exactly what you would like to see. Send your name and address to the manager, or leave a request with any house attache, and you will receive the *News* every week, free.

SHORT SUBJECT RECOGNITION

THE theatre program is one of the finest mediums of publicity which any theatre possesses but remains, in most cases just another of the publicity channels neglected so far as the Short Subject is concerned. One of the exceptions "Saxe-O-Grams" a program published by the Milwaukee theatre, Milwaukee, devotes most of a page to "Balto's Race to Nome" an Educational Film Exchange release. It contains an attractive pictorial layout with well written copy surrounding it.



Effective use of stock cut in three-column ad on "Any Woman" (Paramount) at the Capitol theatre, Houston, Texas.

Short Subjects and Serials

Educational Signs Hamilton

Comedian Will Make Series of Six Comedies for Next Season's Program

EDUCATIONAL FILM EXCHANGES has signed Lloyd Hamilton for a fourth series of six Hamilton comedies, the first of which will go into production at once. They will be released on the schedule for the coming season. The comedian will again have Dorothy Seastrom for his leading lady. She appeared with him in many of his successes of the past year.

This will be the sixth year in which Hamilton has participated in the Educational program. For two years he was a featured comedian in Mermaid comedies. Following this the Lloyd Hamilton Corporation was formed and Hamilton comedies starring Hamilton appeared on the program. Three of these series of six comedies have already been released.

During the season just closing Hamilton was starred in six two-reel Hamilton Comedies, "Jonah Jones," "Crushed," "Hooked," "Half a Hero," "King Cotton" and "Waiting." The last named is a July release. At the start of the season he was under the direction of Fred Hibbard, who died early in the year. Since then he has been directed by Stephen Roberts.

This season Hamilton will be directed by William Goodrich, one of the best of the comedy directors. Goodrich is responsible for many of the successful Tuxedo Comedies, notably "Dynamite Doggie," "The Iron Mule" and "Curses."

Production work will start at once on the new Hamilton series at the newly acquired Educational Studio, formerly the Principal Studios. The first of the series will appear on the Educational program as an early Fall release.



Lloyd Hamilton who is to make a new series of comedies for Educational release.

Century Establishes New Preview System

A new system under which all Century Comedies will be available for screening for exhibitors in all Universal exchanges months in advance of release has been inaugurated by Julius and Abe Stern, heads of the Century company.

The innovation places comedies on the same basis with features, as the Century product may be viewed by the exhibitors long before they are released for public presentation.

In discussing this innovation, H. M. Herbel, sales manager for Century, calls attention to the fact that since this plan was inaugurated several weeks ago, sales on Century Comedies for next season have shown a decided increase, both in volume and in price.

"We are finding out that the exhibitor is just as willing to preview a comedy as a feature, and that in the contracting for a season's output, he wants to know what he is getting. He does not want to buy a cat in a bag on his comedies any more than he wants to buy a block of features sight unseen.

"By unprecedented production activity this spring, and by close cooperation with the Universal laboratories, we have been able to get far ahead on our comedy schedule. We now have Century Comedies in the Universal exchanges as far ahead as the first of the year. In fact we have been that far ahead with sample prints for previewing for the past thirty days. And it is in this thirty days that we have noticed the increased booking most strikingly.

"I look for a big Comedy year. It's in the air. There must be something to it when you realize that many exhibitors actually are getting their short comedies lined up in advance of their feature bookings. We have numerous cases of this kind among our Century bookings. It shows a trend towards comedy. And exhibitors have a sixth sense. They seem to know in advance what is coming."



Release stills for "Official Officers," a two-reel Hal Roach comedy featuring "Our Gang." A Pathe release.

New Educational Line Up Not Yet Complete

THE program of Short Subjects outlined in the Sixth Annual Announcement of Educational Pictures for 1925-1926 running in this issue Motion Picture News does not necessarily represent a complete line-up of the subjects to be distributed next season through Educational Film Exchanges, Inc., according to a statement by E. W. Hammons, President of Educational.

"Educational's Annual Announcements heretofore have not been issued until late summer," said Mr. Hammons, "but because of the very evident desire of exhibitors to line up their product early this year, it was deemed advisable for us to announce at this time all the series of pictures now definitely lined up. We have not yet had time to complete arrangements for two or three other groups of subjects which it is very probable we will distribute in the coming season. Detailed announcements of these aditional pictures will be made to exhibitors just as soon as it is possible."

Exploiting Short Subjects Is Box-Office Tonic

Actual Experience of Exhibitors Are Cited

By S. J. MAURICE,
Special Representative, Serial Dept., Universal

(Editor's Note.—This is the second of aseries of four articles by Mr. Maurice. The next will appear in an early issue).

WHEN I was down in Dallas several years ago as general press representative of the Southern Enterprises, a chain of more than one hundred theatres, I had an opportunity of proving the value of playing up short subjects in the advertising, of proving it not only to myself, but to the exhibitors as well. I always had the idea that good short stuff would draw on it's own account just as well as a good feature. Managers had been so prone to laying stress on the five reelers in the advertising and press matter, patrons would not have known there were to be one and two reelers on the program except that they knew it to be the custom. They just took the little fellows for granted and never knew in advance what they were to be.

Well, in Dallas I expounded my theory to Herschel Stuart, then director of theatres for the Southern Enterprises, and now managing director of the Missouri Theatre, in St. Louis, and incidentally one of the best house managers in the United States. He was interested immediately and said the idea sounded good to him and wondered why he had not thought of it before. He was about to play at his leading theatre a feature that had none too strong a punch despite an alluring title that promised a wallop. And he had a corking good two reeler, a Larry Semon comedy, which under ordinary circumstances would merely have been mentioned in the advertising in small type, if at all.

"We should play up the comedy on equal terms with the feature," I advised him. "Let's tell the public how good it is. Let them know in advance that there is double treat in store. They will think they are to get twice as much as usual for their money and won't be disappointed. The psychology of it is simple, in fact, fundamental!

And that is what we did. It worked like a charm. Never before had the Dallas people seen a short subject placed on an advertising equality with the longer picture. The novelty of the thing piqued curiosity and excited comment. The seed was planted in fertile soil and the harvest was all that could have been desired. Business jumped up twenty-five per cent and the patrons enjoyed that short subject twice as much as they would have if they had not gone to the theatre expecting to see it and it had been flashed upon them unawares. It has been that way too long—the short stuff looked upon as a mere filler—in or a side issue. The most gratifying part of the matter was, however, that the sale of that Semon comedy was stimulated among the exhibitors. Seeing it played up in Stuart's advertising immediately enhanced its value in their eyes. "If Herschel Stuart advertises it like that, it must be good," they argued, "so we will buy it and feature it too." They did so with the result that it did better business than any other two reeler of is calibre ever did before in that section of the country.

Policy Remains in Force

And, moreover, the policy thus inaugurated has been in force there ever since, though Mr. Stuart has gone to wider fields where he still maintains this policy which has proven so profitable. Only the other day Mr. Stuart advertised a short subject using as much space for it as he did for the bigger picture. Stuart knows short subjects as sure-fire drawing cards and dosen't hesitate to talk about them in his paid advertising.

But that was not the only experiment we tried successfully in Dallas. The Crystal Theatre in that city was not doing any too well, when the Southern Enterprises took it over and I suggested to Ol' Bill Saal, our booking manager that he book an entire program of short subjects at that house.

"Short Stuff House"

"Make it a short stuff house," was my advice. "Go after the shoppers and business men. Give them a quick, snappy, diversified show where people who are pressed for time can drop in for fifteen minutes, or half an hour and see variety and action. A lot of folks can't sit through a two hour program. If they cannot sit out a feature they would rather not start one. Make a feature of a featureless show."

The idea was radical, but Ol' Bill Saal saw there was much in its favor. So he tried it out. He put together a two reel western, a two reel comedy, a one reel review, a travelogue and a news-reel, we advertised it heavily and sold it for fifteen cents. The audiences came out saying it was the livest show they had seen in months and the Dallas papers declared that the new kind of motion picture program had come to stay and it had. If I remember correctly the Crystal is playing just such a program to this day. The house is filled and emptied each hour from eleven o'clock in the morning on, so that, at fifteen cents a head, it grosses more money that opposition houses that play a standard two hour bill with a feature at twenty cents.

Exploit the Shorts

Mr. Exhibitor, if you are going to buy short subjects why not exploit them? Why not tell the people what you've got. If they are good enough to buy and exhibit, if they are good enough to see, certainly they are good enough to advertise. Why waste so much good publicity material?. No successful merchant confines his advertising to the most expensive goods in his shop. He must sell his notions and his knick-knacks as well as his silks and satins if his business is going to prosper. And he advertises them all, often giving the greatest amount of space to the less expensive things.

Just how important your comedies and serials and travelogues and animated cartoons and news-reels are would be proved to you very quickly if you tried to get along without them. Just drop your short subjects for a week and try to get through on features alone and see where you would land. Well, if you can't get along without them, if the public must have them, why not try to extract every possible bit of showmanship value out of them?

And it is not only your short photo-plays —the comedies and westerns that deserve such attention. Often there is a shot in the news-reel that would fill your house for you if you let the people know you were going to show it. Time and again I have played up in the ads. a two minute flash from "current events" when it was something particularly timely or interesting and it proved as potent a drawing card as the feature.

The whole thing resolves itself down to this: make the most of the material in hand. Certainly you cannot neglect your features and their stars. You have paid big money for them and you expect them to bring the money back with interest. BUT, you also paid big money for the short stuff. It should also return dividends and it will, if only you give it the proper chance.

Resume of Current News Weeklies

PATHE NEWS NO. 51: King's Bay, Spitzbergen—Amundsen returns after 28-day battle with frozen north; Cambridge, Mass.—Harvard seniors bid farewell to college days; Rome, Italy—All Italy honors King on 25th anniversary of his reign; Lowell, Mass.—Clancy twins are ring veterans at age of 7; Washington, D. C.—Sen. Robert M. LaFollette dead; N. Y. City—Gertrude Ederle sails, will try to swim across English Channel; Woodstock, Vermont—Boy travels to school daily in lamb-drawn vehicle; N. Y. City (Newark only)—Mayor Frank Hague, of Jersey City, sails for Europe; Honolulu, Hawaii—Aquatic daredevil performs on surfboard; Casablanca, Morocco—Riff tribesmen invade French Morocco; Lawrence, Kansas (Kansas City only)—77 Indians graduated from Haskess Institute; New Castle, Pa. (Pittsburgh only)—Pennsylvania Masons in picturesque parade; St. Paul, Minn. (Minneapolis only)—Blackfeet Indians adopt Miss America; Iowa City, Iowa (Des Moines only)—Mail airplanes speed through night; Bayonne, N. J. (Newark only)—150 persons rendered homeless by $1,000,000 fire; Indianapolis, Ind. (Indianapolis only)—American Legion's new national headquarters dedicated.

PATHE NEWS NO. 52: Poughkeepsie, N. Y.—Navy is victor in intercollegiate regatta; Golden, Colo.—Buck Private honored in first Army "Tank wedding"; Wiscasset, Me.—MacMillan's polar expedition bids farewell to U. S.; Madison, Wis.—La Follette comes home to rest; Berlin, Germany—Von Hindenburg "captured" by cameramen; Pearl Harbor, Hawaii—Sailors battle for Fleet boxing championship; Broad Ripple, Ind.—Stands on his head 33 minutes; On the Riff Front—Pathe News presents first pictures of French offensive in Morocco; Princeton, N. J.—Princeton "grads" have their fling again; Chicago, Ill. (Chicago only)—A look in where you "tune in" at WIBO; Chester, Pa. (Phila. only)—Military students stage mimic battle; St. Louis, Mo. (St. Louis only)—Swimming season opens; New Braunfels, Texas (Dallas only)—Stage picturesque water carnival.

INTERNATIONAL NEWS NO. 52: Brussels, Belgium—Balloon flyers race for Gordon Bennett cup; Long Beach, Cal.—Weirdest of fish imported from Hawaii; St. Louis, Mo. (St. Louis only)—City kids re-open ole swimmin' hole; Indianapolis, Ind. (Indianapolis only)—Indiana presents new home to American Legion; Boston, Mass.—Amundsen reported safe after weeks in frozen north; Washington, D. C.—Here are two new arrivals at Capital you'd better not touch if you value your life; N. Y. City—Wooden cars telescoped in L. crash; Rockport, N. J.—Scores perish in appalling rail smash-up; Washington, D. C.—Death ends stormy career of Sen. Robert M. LaFollette; Charleston, Mass. (Boston only)—Hundreds of youngsters join in Bunker Hill celebration; New Haven, Conn. (Boston & New Haven only)—Yale "grads" hold revel at commencement; Washington, D. C. (Washington only)—Pres. Coolidge greets champion kid speller of nation; Versailles, France—Versailles fountains aglow in dazzling night lights; Ft. Riley, Kas.—Cavalrymen perform daredevil stunts; Cambridge, Mass.—Thousands battle in Harvard's confetti "war."

INTERNATIONAL NEWS NO. 53; Ft. Sill, Okla.—Artillery lays down spectacular barrage; Chicago, Ill.—Gen. Dawes rewards citizen school graduates; Santa Cruze, Cal. (L. A. & S. F. only)—Beach belles seek beauty title; Wiscasset, Me. (Boston only)—Explorer MacMillan starts on Polar trip; Long Beach, Cal.—Weirdest of fish imported from Hawaii; Cambridge, Mass.—Thousands battle in Harvard's confetti war; Wheaton, Ill.—"Red" Grange fit as an iceman; Tacoma, Wash.—Prize tabby adds two orphan foxes to her family; Nekempti, Abyssinia—International Newsreel presents latest styles in African hairdressing; Swampscott, Mass.—Picked squad of Marines to guard summer White House; Rome, Italy—Loyal subjects salute King Victor on golden jubilee; Portland, Ore.—Northwest take hot steam bath to make pageant more realistic; N. Y. City (New York only)—Mayor Hylan pins valor medals on fire department heroes; Colorado Springs, Col. (Denver only)—Aged printers compete in typesetting race; Poughkeepsie, N. Y.—Navy oarsmen capture intercollegiate title; New London, Conn. (Boston and New Haven only)—Yale's crews triumph over Harvard; Kelly Field, Tex. Flying squadron bombed by pursuing airplanes in markmanship tests.

KINOGRAMS NO. 5093; Rockport, N. J.—Fifty are killed when tourist train from West is wrecked; New York—Gertrude Ederle sails to attempt swim of English channel; On-the-Thames, Eng.—Eton's Navy rows in queer costumes; Robert M. La Follette is claimed by death; Amundsen back after futile dash for North Pole; New York—Youngsters mob haberdasheries to get Father's Day presents; Washington—Walter Johnson receives diploma as American League's most valuable player; New York—Owen Carroll, former Holy Cross star, breaks into major league with Detroit Tigers; Duesseldorf, Germany—Workmen wreck big column on Exposition grounds; Boston—Crowds out to see MacMillan sail for North; Cambridge—Harvard alumni celebrate on Class Day; Brussels, Belgium—Eighteen balloons strive for Gordon Bennett cup.



Scenes from chapter eight of the current Pathe serial "Sunken Silver."

KINOGRAMS NO. 5094; Poughkeepsie, N. Y.—Seventy-five thousand see Navy crew win big race on Hudson; Cambridge, Mass—Rotar ship, made in America, has successful try out; Cleveland—Thousands of Rotarians attend annual convention; Washington, D. C.—Show statue of Samuel Gompers, late labor leader; Indianapolis— Indiana dedicates war memorial for American Legion Headquarters; Wheaton, Ill.—Red Grange goes back to carrying ice; Aldershot, Eng.—English army review held for King George; New York—Thirty-five thousand watch biggest air circus.

FOX NEWS VOL. 6 NO. 75: Norfolk, Va.—28 Marines are chosen to guard the President at "Summer White House;" Altoona, Pa.—Pete de Paolo (12) wins 250 mile auto race; Rochester, N. Y.—University of Rochester celebrates seventy-fifth anniversary; Savannah, Ga.—Elks of four Southern states hold annual convention; Nahant, Mass.—Scores made homeless when blaze destroys many cottages; London—The King rides with his men in honor of his sixtieth birthday; Schenectady, N. Y.—Scientists study the tricks of liquid air; Washington, D. C.—Gene, Tom and Barney, last of city's fire horses, answer their final alarm before they are retired; Washington, D. C.—Protracted heat wave sends society girls into cooling depths of one of capital's outdoor pools; Belmont Park, L. I.—American Flag, son of the great Man O' War, wins Belmont stakes.

FOX NEWS VOL. 6, NO. 76: How Uncle Sam is Training his Nephews—Military instruction given in 42 army camps; Washington, D. C.—Senator LaFollette of Wisconsin dies; Brussels, Belgium—Ernest De Muyter, Belgian airman, wins international balloon race; Boise, Idaho—Fort Russell team wins polo championship of the Northwest; Tallulah Falls—Georgia Federation of Women's Clubs presides at dedication of Industrial School; Buffalo, N. Y.—Ancient Greek pageant is given by students of Canisius College; Worcester, Mass.—Feature trotting race of the opening day of the Bay State Circuit is won by Counterpart.



Scenes from "Oh Bridget," a two-reel Educational-W altero Heirs Comedy.

International News Shows U. S. Cavalry Stunts

International Newsreel No. 52 reveals some interesting and exclusive pictures of U. S. Cavalrymen in new and thrilling stunt riding. For the past two months Captain R. W. Sears, who, in addition to holding his commission in the Cavalry, is a staff cameraman for International Newsreel, has been at Fort Riley, Kansas, where the government conducts a Cavalry school under the supervision of Brig. Gen. Edward L. King, Commandant of the Post.

During his stay Captain Seers was given the opportunity of photographing for the first time the thrilling and perilous riding of America's fighting forces. The riders are shown going up and down rocky canyons, over story plateaus and in the various stunts which make up the program of the Post. The pictures, in addition to being shown in the leading theatres, will be made a part of the archives of the War Department.

"Husky" Hanes, Infant Star, Joins "Our Gang"

Hal Roach has added "Husky" Hanes, the infant actor who has won distinction in several recent Roach comedies, to the group of juvenile troupers who make up the "Our Gang" company. Henceforth, "Husky" will appear in all of the Gang comedies along with Mary Kornman, Jackie Condon, Mickey Daniels, Joe Cobb, Johnny Downs and Farina, all of whom are now regulars with their individual following of fans and admirers.

F. Richard Jones, director-general at the Hal Roach Studios, "discovered" the infant prodigy four or five months ago and "Husky" has played in two Glenn Tryon comedies and several other Roach fun-films. "Husky's" real name is Jack Hanes, Jr.

Franklyn Hanna Added to "Play Ball" Cast

Franklyn Hanna, cousin of the famed Ohio Senator, Mark Hanna, has been added to the cast of the new Pathe serial, "Play Ball," written by John J. McGraw and starring Allene Ray under the direction of Spencer Bennet.

Hanna is a veteran of both the speaking stage and the screen. His screen career dates back to the old Edison days when he played the villain role with Viola Dana in "The Cossack Whip." On the speaking stage he played Senator Murphy in "Potash and Perlmutter" both in New York and London.

The first chapter of "Play Ball," which was adapted for the screen by Frank Leon Smith, will be released on July 19.

"Chronicles" Film Feature of Boone Convention

Two of the "Chronicles of America" photoplays, produced by Yale University Press and distributed by Pathe, were presented as features of the entertainment program offered during the Boone Family Association convention held recently in Kentucky. "Daniel Boone" and "The Declaration of Independence" are the pictures which were screened for the 5,000 descendants of the famous Pathfinder who assembled from all parts of the country to honor Daniel Boone.



Production stills from "Going Great," a two-reel Educational-Mermaid Comedy with Eddie Nelson.

Pathe Announces July 25 List

"Stereoscopik" Reel One of Short Features on Diversified Program

THE next "Stereoscopik" reel to be offered by Pathe will be included on the program for the week of July 25, which is notable for the variety of subjects on the list announced this week by that company. "Ouch!" is the title of the "Stereoscopik" contribution to the program. It will be the third in the series produced by Ives-Leventhal, and presents a series of spectacular effects by means of third dimension photography.

In addition to this novelty reel there will be two Hal Roach comedies, an episode of "Sunken Silver," the current Pathe serial, an "Aesop's Film Fables," Pathe Review No. 27, a "Topics of the Day," and the regular issues of Pathe News.

"Isn't Life Terrible?" is the title of the Hal Roach two-reel comedy which presents Charley Chase in a series of vacation experiences that are right in season. Katherine Grant appears as Chase's charming wife. Baby Hardy is an invalid brother-in-law, and Lon Poff is another important member of the cast. Leo McCarey directed this one.

"Chasing the Chaser" is a one-reel comedy with Jimmie Finlayson as a husband who has never gone wrong but is constantly skidding. The plot concerns the efforts of a suspicious wife to keep track of her husband with the cooperation of a detective female impersonator. Stan Laurel is the director.

"The Secret Panel" is the latest chapter of the Patheserial "Sunken Silver" adapted from Albert Payson Terhune's story "Black Caesar's Clan." This is the ninth episode of the George B. Seitz production.

Pathe Review No. 27 brings a trio of entertaining and instructive subjects: "The Mists of Morning," views of Nature's blanket over a mountain lake; "St. Louis—The Mound City," another of the unique Pathecolor series on American cities; and "The Fossil Fields," another chapter of the "Origin of Man" series, being the picture-log of the Roy Chapman Andrews Expedition into Mongolia.



"ALICE COMEDIES"

RIALTO THEATRE

NEW YORK—WEEK OF JUNE 21

ENOUGH SAID!!!

WINKLER PICTURES

220 W. 42nd Street, New York

Sole Foreign Distributors: Edward L. Klein Co., 25 W. 43rd St., New York



Scenes from "Home Scouts," an F. B. O. Comedy starring Jimmy Aubrey.

Educational Schedule Started

Christie Plant and the Educational Studio Units Begin Work for 1925-26 Program

THE producing units which are to supply comedies for the Educational schedule arranged for the 1925-26 season have started work on the extensive production program mapped out for them. The Christie Studios and the Educational plant in Hollywood are now in full swing on the new line-up.

In the huge new Educational Studio Lloyd Hamilton has commenced work on a recently contracted series of six Educational-Hamilton Comedies. Several Educational Mermaid Comedies have started in production. In the first, which Norman Taurog is shooting, the cast will include Lige Conley, Estelle Bradley, Jack Lloyd and Stan Blystone. The second company, directed by Stephen Roberts, is well under way with a cast headed by Al St. John and including Virginia Vance and Otto Fries.

William Goodrich handles the megaphone on the first Educational-Tuxedo Comedy to get under way. This comedy will present Johnny Arthur as a star. His supporting cast includes Helen Foster, Glen Cavender, George Davis and Joy Winthrop.

Other comedy units for the Educational program being housed in this studio, include the Lupino Lane, Cameo and Juvenile producing companies.

The Christie Studios have already launched production on their three series of star comedies, which will present Bobby Vernon, Walter Hiers and Jimmie Adams, and on the ten Christie Comedies with Neal Burns and Billy Dooley.

Walter Graham is directing the first Bobby Vernon Comedy from a story by Robert Hall. Frances Lee will support Vernon in this series.

The Walter Hiers unit is making its first picture under the direction of Archie Mayo. In the cast with Hiers is Evelyn Francisco, Jack Duffy, Bill Blaisdell and one of Mayo's child prodigy finds, Baby Brown. Duane Thompson and Clara Horton have also been signed and will play opposite Hiers in the new series.

The first of the pictures in which Jimmie Adams is raised to comedy stardom will be directed by Harold Beaudine. Molly Malone has been signed as leading lady, and Eddie Baker and Lincoln Plumer for prominent parts in the casts of the new Adams star series.

William Watson, a newly signed director, starts direction at once with the first Christie Comedy unit. Neal Burns will be featured, with the support of Vera Steadman, Natalie Joyce, Gale Henry and Bill Irving.

Preparations are also under way for the filming of a second Christie Comedy, featuring Billy Dooley.

Christie is rapidly assembling a squad of new beauties and comediennes for this series, and the 1925-26 program calls for the most intensive period of production which has yet been undertaken at this famous comedy plant.

Doris Anderson Joins F. B. O. Scenario Staff

F. B. O. has signed Doris Anderson to the scenario staff, where she will assist Fred Myton, scenario editor. Her first assignment will be the continuities for the new two-reel series starring Alberta Vaughn and Larry Kent, titled "The Adventures of Maisie." Miss Anderson is well known as a continuity and title writer and she has also written some successful sketches for the stage.

Famous Painter to Appear in Fox "Varieties" Reel

"With Pencil, Brush and Chisel" will be the title of a Fox "Varieties" reel which is to be produced in the New York studio of Emil Fuchs, one of America's leading artists and illustrators. The pictures will be based on the articles of the same title which were written by Fuchs and published in Saturday Evening Post. The scenes will show the artist at work as a painter, sculptor and finally as an etcher, creating a work called "A Modern Juno."

Other "Varieties" subjects in preparation deal with life along the Nile; points of interest in Cuba; and scenes taken in Australia.

Dooley to Use Sailor Make Up in Christie Comedies

Billy Dooley, vaudeville actor who played the big circuits in a sketch called "The Misfit Sailor," is to appear on the screen in his sailor characterization, it has been announced by Al Christie, who has signed the comedian to play featured roles in pictures for the Educational program.

Scott Darling to Supervise Universal Comedies

Scott Darling, author of popular screen stories, has been appointed as supervisor of comedy units at Universal City. Darling will have charge of the companies which will film fifty-two comedies for Universal next season.



"Don't" is the title of a new Rupert Hughes story filmed by Metro-Goldwyn-Mayer. The scenes above are taken from the picture.

With First Run Theatres

NEW YORK CITY

Cameo Theatre—
Film Numbers—Beauty and the Bad Man (Prod. Dist. Corp.), Pathe News, Aesop's Fables (Pathe), The Ex-Bartender Retires (Comedy), Baby Blues (Educational).
Musical Program—"Song of India" (Overture by Orchestra), "Sunrise and You" (Soprano solo), Organ Solo.

Rialto Theatre—
Film Numbers—The Light of Western Stars (Paramount), Rialto Magazine (Selected), Alice Stage Struck (S. R.), The Cathedral of St. Paul's (Travel).
Musical Program — "Symphony Pathetique" (Overture), Reisenfeld's Classical Jazz, "Bolero D'Amore" and "Si Vous L'Aviez Compris" (Baritone Solos), "Irish Blues" (Danseuse), "Romanze" (violin solo).

Mark Strand Theatre—
Film Numbers—The Making of O'Malley (First National), Strand Topical Review (Selected), When Men Were Men (Pathe).
Musical Program—"Fantasie Orientale" (Overture), "The Road To Mandalay" (Baritone solo), "Frolica of '88" (songs and dancing specialty), "Sally in Our Alley" (Strand Male Quartet), "Schottische" (Ballet Corps), Organ Solo.

Rivoli Theatre—
Film Numbers — Lost–A Wife (Paramount), Rivoli Pictorial (Selected), Comedy.
Musical Program—Selections from "Il Pagliacca" (Overture), Reisenfeld's Classical Jazz, "Under Hawaiian Skies" (tenor solo, male quartet and dance numbers), "Mamie" (Organ solo).

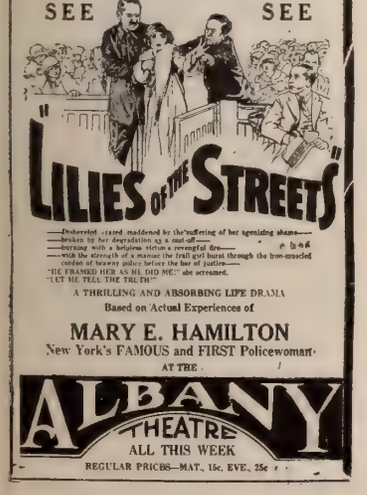
Capitol Theatre—
Film Numbers—Smooth As Satin (F. B. O.), Capitol Magazine (Selected), Sporting Judgment (Pathe).
Musical Program—"Merry Wives of Windsor" (Overture), "Minuet" (Dance Duo), "In A Monastery Garden" (Orchestra and male ensemble), "Farandole" (Ballet Corps), "When The Bugle Calls" (Specialty, songs and dances), Organ solo.

Piccadilly Theatre—
Film Numbers—How Baxter Butted In (Warner Brothers), Piccadilly Pictorial (Selected), Ask Grandma (Pathe).
Musical Program—Selection from "The Firefly" (Overture), "Rondo Capriccioso" and "By the Light of the Stars" (Organ specialties), "One Little Dream of Love" (Soprano Solo), "Caprice Viennois" and "Chanson Bohemienne" (Violin Solos). "The Doge's March" (Recessional).

Colony Theatre—
Film Numbers — The Sporting Chance (S. R.), Colony Pictorial (Selected), The Cloud Hopper (Educational).
Musical Program—"Melodies of Yore" (Overture), "The Mystic Voice" (Specialty), "Carnival of Sports" (Seasonable Revue in Ten Scenes, with quartette and dancing ensemble).

Globe Theatre—
Film Numbers—Don Q, Son of Zorro (United Artists).
Musical Program—Spanish Prologue, Special synchronized music score for feature.

Criteron Theatre—
Film Numbers—Beggar on Horseback (Paramount).
Musical Program—"Business is Business" (one act playlet). Score for feature.



Clean cut ad on "Lilies of the Streets" (F. O. B.) used by the Albany theatre, Albany for the opening.



This opening ad on "The Great Divide" (Metro-Goldwyn) at Keith's Majestic in Louisville, Ky., made good use of its three columns of space

BROOKLYN

Mark Strand Theatre—
Film Numbers—I'll Show You the Town (Universal), Mark Strand Topical Review (Selected), How Stars Keep Fit (Pathe).
Musical Program—Selections from "The Singing Girl" (overture), "June Brought The Roses" (xylophone solo), "Invitation to the Waltz" (ballet), "Song of Songs" and "Honest and Truly" (soprano solos), "Vesta la Guibba" (tenor solo), "In Holland" (ballet), and "Morning" (Peer Gynt Suite), organ recessional.

LOS ANGELES

Cameo Theatre—
Film Numbers—The Boomerang S. R.), Fares Please (Educational), International News.
Musical Program—Orchestra.

Criterion Theatre—
Film Numbers—White Fang (F. B. O.), The Marriage Circus (Pathe), International News.
Musical Program—Selections from "Madame Sherry" (Overture).

Forum Theatre—
Film Numbers—A Woman's Faith (Universal), Sit Tight (Educational), International News.
Musical Program—Organ Selections.

Hillstreet Theatre—
Film Numbers—The Mad Dancer (S. R.), The Pacemakers (F. B. O.), Aesop's Fables (Pathe), International News.
Musical Program—Vaudeville.

Loew's State Theatre—
Film Numbers — The Monster (Metro-Goldwyn), Hello, Goodbye (Educational), Loew's State Pictorial (Selected).
Musical Program — "By the Waters of Minnetonka" (Overture), "Indian Love Call" (Fanchon and Marco Idea).

Metropolitan Theatre—
Film Numbers—Old Home Week (Paramount), Aesop's Fables (Pathe), Pathe News.
Musical Program — "Old Home Week" Selections (Overture).

Million Dollar Theatre—
Film Numbers—The Lost World (First National), Aesop's Fables (Pathe), Pathe News.
Musical Program—Specialty Selections (Orchestra).

Pantages Theatre—
Film Numbers—White Man (S. R.), Pathe News.
Musical Program—Vaudeville.

Rialto Theatre—
Film Numbers — Black Cyclone (Pathe), Ask Grandma (Pathe), Pathe News.
Musical Program—Orchestra.

MILWAUKEE

Alhambra Theatre—
Film Numbers—Tracked in the Snow Country (Warner Bros.), Ask Grandma (Pathe), Pathe News.
Musical Program "Dream Girl" (Overture by orchestra).
On Stage—Wills and Maxim (Equilibristic Marvels).

Garden Theatre—
Film Numbers—Folly of Vanity (Fox), Sherlock Sleuth (Pathe), Sportlight Reel (Pathe), Topics of the Day (Pathe), Fox News.
Musical Program—"Pique Dame" (Overture), Organ Specialties.

Merrill Theatre—
Film Numbers—The Midnight Girl (S. R.), The Pacemakers (F. B. O.), International News (Universal).
Musical Program—"Heart Broken Scream" (Jazz overture).

Strand Theatre—
Film Numbers—Inez from Hollywood (First National), Dragon Alley (Educational), Bray Magazine (Educational), Kinograms.
Musical Program—"Moonlight and Roses" (Organ novelty solo), Stage Presentation—Hollywood Follies with Joie Lichter and his Gang (Strand orchestra).

Wisconsin Theatre—
Film Numbers—A Kiss in the Dark (Paramount), Fares Please (Educational), International News (Universal).
Musical Program—Overture from "Martha," "Let the Wedding Bells Ring Out" (Twin organs), "By the Waters of Chequamegon Bay" with the Apostle Island Indians (Presentation).

INDIANAPOLIS

Apollo Theatre—
Film Numbers—The Sporting Venus (Metro-Goldwyn), Comedy (Educational), Friends (S. R.), News Reel (Fox).
Musical Program—Emil Siedel orchestra and Earl Gordon, organist.

Circle Theatre—
Film Numbers—The Desert Flower (First National), News Reel (International), Hodge Podge (Educational).
Musical Program—Barney Rapp band.

Colonial Theatre—
Film Numbers—Stop Flirting (Prod. Dist. Corp.), Comedy (Universal), News Reel (Pathe), Aesop's Fable (Pathe).
Musical Program—American Harmonists.

Mr. Exhibitor: Ask at the Film Exchanges for the



It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.

NEWARK

Branford Theatre—
Film Numbers—Confessions of a Queen (Metro-Goldwyn), King Cotton (Educational), The Farewell (Educational).
Musical Program—"The Queen's Secret" (Overture), "Madiera" (Organ solo), Presentation, "Music in the Soul" (Soprano solo), "Until Tomorrow" (Tenor solo), "Absent" (Tenor and Soprano duet).

SALT LAKE CITY

American Theatre—
Film Numbers—The Heart of a Siren (First National), Kid Speed (Educational), Newspaper Fun (F. B. O.), International News.
Kinema Theatre—
Film Numbers—The Man in Blue (Universal), Pathe Review, International News.
Pantages Theatre—
Film Numbers—Lady of the Night (Metro-Goldwyn).
Paramount-Empress Theatre—
Film Numbers—Any Woman (Paramount), Shootin' Injuns (Pathe), Pathe News.
Victory Theatre—
Film Numbers—Kiss Me Again (Warner Brothers), Aesop's Fables (Pathe), Pathe News.

ST. PAUL

Capitol Theatre—
Film Numbers—Chickie (First National), Capitol Digest (Selected), The Bucaneers (Pathe).
Musical Program—"Scenes Impressionistics" (Overture; a blending of classic music with Bruce Scenic), "Echoes of the Northland" (Gold Medal Radio Quartette assisted by Alice Lilligren, Soprano), Violin Solo, "I Had Someone Else Before I Had You" (Organ Recessional).

BALTIMORE

Century Theatre—
Film Numbers—The Little French Girl (Paramount), Ask Grandma (Pathe), News Weekly (Fox), Felix Tries To Rest (S. R.), Local Lafs (Joke tie-up film with Baltimore News).
Musical Program—Selections from "The Chocolate Soldier" (Overture by Orchestra), Special Presentation entitled "Francais", (baritone and dancing girl).
Garden Theatre—



Vigorous ad used in the newspapers by the Majestic theatre, Providence, for "The Shock Punch" (Paramount).

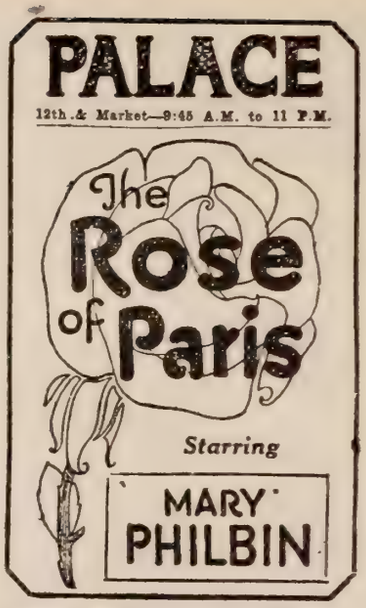
Film Numbers—The Air Hawk (F. B. O.), Lion Love (Fox), Baffled By the Banjos (S. R.), International News (Universal).
Musical Program—Music for pictures by orchestra and organ and five vaudeville acts.
Keith's Hippodrome—
Film Numbers—Is Love Everything? (Associated Exhibitors), Topics of the Day (Pathe), Gridiron Gertie (Universal) News Weekly (Pathe), Aesop's Fable (Pathe).
Musical Program—Music for pictures by orchestra and organ and five vaudeville acts.
Metropolitan Theatre—
Film Numbers—Listen Lester (Principal Pictures), San Francisco (S. R.), Little Robinson Corkscrew (Educational), News Weekly (Pathe).
Musical Program—Music for pictures by orchestra and organ.
New Theatre—
Film Numbers—The Denial (Metro-Goldwyn), News Weekly (Pathe), Cinderella (F. B. O.) Hello, Good-Bye (Educational).
Musical Program—"Die Fledermaus," The Bat (Overture by Orchestra), Oh, Mabel (Cartoon by Kahn and Fiorito accompanied by music), also organ accompaniments for pictures.
Palace Theatre—
Film Numbers—Some Wild Oats (S. R.).
Parkway Theatre—
Film Numbers—Her Market Value (Prod. Dist. Corp.), Lion Love (Fox), Parkway Pictorial News (Educational - Kinograms), Screen Snap Shots of Favorites (F. B. O.).
Musical Numbers—"Blue Danube Waltz" (Overture by orchestra), Music for pictures by orchestra and organ.
Rivoli Theatre—
Film Numbers—Just A Woman (First National), Rivoli News (Pathe), Plain Clothes (Pathe Comedy).
Musical Program—"The Serenade" (Overture by orchestra), "Jupiter" (Organ Selection), Divertissement (songs and piano accompaniment), Exit March (Organ solo).

ROCHESTER

Eastman Theatre—
Film Numbers—Too Many Kisses (Paramount), Eastman Theatre Current Events (Selected), The Burglar (Fox), Twinkle, Twinkle (Comedy).
Musical Program—Overture to "The Beautiful Galatea" (Orchestra), "Pandora's Box (Ballet), "Hugarian Lutspiel" (Organ).

DES MOINES

Des Moines Theatre—
Film Numbers—Kiss Me Again (Warner Brothers), Fares Please (Educational), International News.
Musical Program—"Kiss Me Again" (violin solo).
Capitol Theatre—
Film Numbers—The Desert Flower (First National), Hold My Baby" (Pathe).
Musical Program—"Let It Rain, Let It Pour" (organ solo), Special act.
Strand Theatre—
Film Numbers—Lost—A Wife (Paramount), Big Town (Pathe), Kinograms.
Musical Numbers—Organ Solo.
Palace Theatre—
Film Numbers—The Rainbow Trail (Fox).
Rialto Theatre—
Film Numbers—Playing with Souls (First National), a Lathe comedy—first half—Proud Flesh (Metro-Goldwyn)—second half.



Simple and highly effective single-column ad on "The Rose of Paris" (Universal) at the Palace Philadelphia.

BUFFALO

Shea's Hippodrome—
Film Numbers—Madame Sans Gene (Paramount), All Night Long (Pathe), Zowie (Pathe), Current Events (from Pathe and International News).
Musical Program—Overture to "Robespierre" (orchestra), Selections by Hurtado's Royal Marimba band, assisted by Alberto Gaio and Anita Nori, dancers.
Lafayette Square Theatre—
Film Numbers—Everyman's Wife (Fox), Pathe comedy, Fox News.
Musical Program—Selections from "Pagliacci" (orchestra), Organ selections, Five acts of vaudeville.
Loew's State Theatre—
Film Numbers—Light of Western Stars (Paramount), Hooked (Educational), Current Events (Pathe News).
Musical Program—Excerpts from Massenet (orchestra), Five acts of vaudeville.
New Olympic Theatre—
Film Numbers—The Man in Blue (Universal), Love's Bargain (F. B. O.), Universal comedy, Current Events (International News).
Musical Program—"Mignon" (organ), Vocal selections (baritone).
Shea's North Park Theatre—
Film Numbers—DeClassé (First National), Water Wagons (Pathe), Current Events (from Pathe and International News).
Musical Program—Selection from "The Mikado," (Orchestra).
Palace Theatre—
Film Numbers—Gibbons-Tunney Fight Pictures (Pathe), The Pride of Sunshine Alley (S. R.), Current Events (International News).

WASHINGTON

Metropolitan Theatre—
Film Numbers—Chickie (First National), Current Events (Pathe), Circus Fever (Pathe).
Musical Program—"The Mikado" Selections (Overture).
Palace Theatre—
Film Numbers—The Spaniard (Paramount), Current Events (Pathe), The Amateur Detective (Fox), Topics of the Day (Pathe).
Musical Program—"Raymond" (Overture).
Columbia Theatre—
Film Numbers—Grounds for Divorce (Paramount), Going Great (Educational), International News.
Musical Program—"The Pink Lady" selections (Overture).
Earle Theatre—
Film Numbers—School for Wives (Vitagraph).
Rialto Theatre—
Film Numbers—Up the Ladder (Universal), International News What Price Goofy (Pathe).
Musical Program—Tales from the Vienna Wood" (Overture).
Criterion Theatre—
Film Numbers—Lilies of the Streets (F. B. O.).

ST. LOUIS

Grand Central, West End, Lyric and Lyric Skydome Theatres—
Film Numbers—The White Monkey (First National), Kinogram News and Views.
Musical Program—Orchestral overture. Vocal selections.
Delmonte Theatre—
Film Numbers—Salome of the Tenements (Paramount), Andy In Hollywood (Universal), Delmonte News and Views (Selected).
Musical Program—Orchestral overture and popular numbers. On stage Austin and Arnold (Song and musical act).
Capitol Theatre—
Film Numbers—On Thin Ice (Warner Brothers), Kinogram News (Educational), Aesop's Fables (Pathe).
Musical Program—Joseph Milsteen's orchestra.
Missouri Theatre—
Film Numbers—Are Parents People? (Paramount), Missouri Magazine (Selected), Comedy.
Musical Program—Joseph Littau orchestra in selections depicting the Life of Franz Schubert. On stage—Burnoff & Josephine Company in "Sally In Our Alley." "In Blossom Time." Victor Henry and Ann Beckman.
William Goldman's Kings and Rivoli Theatres—
Film Numbers—Manhattan Madness (Associated Exhibitors), Bad Boy (Pathe), William Goldman's Magazine (Selected).
Musical Program—Orchestral and organ numbers.
Loew's State Theatre—
Film Numbers—Lost—A Wife (Paramount), Felix Follows the Swallow (S. R.), Selected News, Views and Tours.
Musical Program—Don Albert's orchestra in overture and popular number. On stage—Arnold Johnson's orchestra. Dorma Lee in "Samson and Dalila." "Yearning." (organ solo).

CINCINNATI

Capitol Theatre—
Film Numbers—The Monster (Metro-Goldwyn), The Dome Doctor (Educational), Capitol News (Selected).
Musical Program—Orchestra.
Walnut Theatre—
Film Numbers—This Woman (Warner Brothers), News Weekly, Topics of the Day and Aesop's Fables (Pathe).
Musical Program—Orchestra.
Strand Theatre—
Film Numbers—The Unknown (S. R.), Felix Puts It Over (S. R.), Pathe News.
Lyric Theatre—
Film Numbers—Fifth Avenue Models (Universal), Feet of Mud (Pathe), Kinograms (Educational).
Musical Program—Orchestra
Gifts Theatre—
Film Numbers—The Lights of London (S. R.), Home Cooking (S. R.).
Family Theatre—
Film Numbers—One Year To Live (First National), Three Foolish Wives (Comedy), Fox News.
Keith Theatre—
Film Numbers—The Mad Whirl (Universal), News Weekly, Aesop's Fables (Pathe), Topics of the Day (Pathe).

SAN FRANCISCO

California Theatre—
Film Numbers—The Crowded Hour (Paramount), Looking for Sally (Pathe), Toiling for Rest (Pathe), Pathe News and Review.
Musical Program—"Selections from Carmen" (Overture), "Souvenir" (Violin Solo), Orchestra Novelty.
Granada Theatre—
Film Numbers—Black Cyclone (Pathe), Wild Papas (Pathe), Fox News.
Musical Program—"Big and Little Stars Revue" (Singing and Dancing), "Community Singing" (Whole House Joins With Cornetist).



Art ad run in the papers by the Bijou theatre, New Haven, for the opening of "Any Woman" (Paramount).

Loew's Warfield—
Film Numbers—The Desert Flower (First National), The Cloud Hopper (Educational), Kinograms, Land and Sea (Scenic).
Musical Program—"The Pagoda" (Fanchon and Marco Idea specialty with singing and dancing), "My Heart at Thy Sweet Voice" (Orchestra).
Union Square Theatre—
Film Numbers—Unmarried Wives (S. R.), Home Cooking (S. R.), Screen Snapshots (S. R.).
Musical Program—"Oh Doctor" (Musical Comedy).
Cameo Theatre—
Film Numbers—Burning Trails (Universal), True Life of the Younger Brothers (S. R.), International News.
Musical Program—"Love Sends a Little Gift of Roses" (Baritone Solo).
Beatty's Casino Theatre—
Film Numbers—One Way Street (First National), Navy Blue Days (F. B. O.), Educational, Scenic and Cartoon.
Musical Program—"In Waikiki" (Pepper Box Revue—singing and dancing), "Alabamy Bound" and "Swanee Butterfly" (Orchestra).
Strand Theatre—
Film Numbers—Merton of the Movies (Paramount), White Hell (S. R.), Kinograms.
Musical Program—Orchestra Selections.
Imperial Theatre—
Film Numbers—The Lost World (First National) continued, Fox News.
Musical Program—Selections from "Rusticana" (Overture).

CHICAGO

Chicago Theatre—
Film Numbers—His Supreme Moment (First National), Komic Kartoon, Weekly News and Views (International), Niagara Falls (Scenic).
Musical Program—"Tuneful Tid Bits" (Overture), "An Operatic Excerpt," Eric Bys, baritone, (Specialty), "Oh, How I Miss You Tonight," (Organ Solo), "Oriental Jazz" (Presentation).
Tivoli Theatre—
Film Numbers—Confessions of a Queen (Metro-Goldwyn), International News (Universal), Comedy (Selected).
Musical Program—"A Bouquet of Rudolph Friml's Musical Gems" (Overture), "The Piano Trio" (Specialty), "Summer Nights" (Specialty), "Light Cavalry" (Organ Solo), "Meditation from Thais" (Specialty), "In June Time" (Presentation).
Riviera Theatre—
Film Numbers—Chickie (First National), Laughs of the Day, International News (Universal), The Dome Doctor (Educational).
Musical Program—"Selections from Rose Marie," (Overture), "Venetian Serenade" (Presentation), "A Record Breaking Novelty" (Organ Solo), "A Moment of Harmony" (Specialty).
Capitol Theatre—
Film Numbers—Madame Sans Gene (Paramount), News and Views (Universal), Comedy Cartoon (Selected).
Musical Program—"What The Capitol Wurlitzer Organ Can Do" demonstrated by Banks Kennedy (Organ Solo), "Robes-Four" (Presentation), Miss



Art ad run in the San Francisco newspapers by the Granada theatre during the showing of "Introduce Me" (Asso. Exhib.).

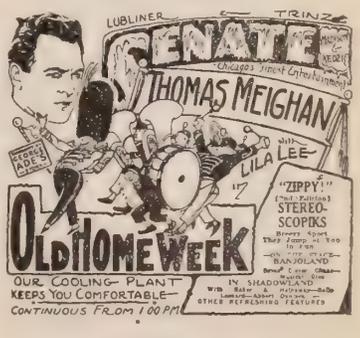
pierre" (Overture), "Venetian Frankie Klasser (Dancing Specialty), Harpland Fantasy (Specialty).
Stratford Theatre—
Film Numbers—The Triflers (S. R.), International News (Universal), Scenic, Cartoon.
Musical Program—"Popular selections" (Overture), "Paula and Polly" (Specialty), "Rondo Capriccioso" (Organ Solo), "Banjo Land" (Presentation).
Senate Theatre—
Film Numbers—How Baxter Butted In (Warner Brothers), Pathe News
Musical Program—Jazz vs. Opera. Musical Comedy Production.
Pantheon Theatre—
Film Numbers—The Shock Punch (Paramount).
Musical Program—Rubini Sisters, (Specialty), Easter & Hazelton (Presentation).
Orchestra Hall—
Film Numbers—Black Cyclone (Pathe).
Roosevelt Theatre—
Film Numbers—The Ten Commandments (Paramount).
La Salle Theatre—
Film Numbers—The Naked Truth.
Randolph Theatre—
Film Numbers—Taming The West (Universal), The Leather Pushers (Universal), International News (Universal).

OMAHA

Rialto Theatre—
Film Numbers—The Desert Flower (First National), The Cloud Hopper (Educational), Hodge Podge (Educational), Kinograms.
Musical Program—Echoes from the Metropolitan Opera (Overture), "Alhambra," (Exit march), "Dreamy Carolina Moon," (Organ). "Incidental Symphony," and "Out of the Dusk to You," (themes for feature picture). On the stage—Oscar Moss and the Manning Sisters on "Timely Tunes and Tinkling Steps."
Strand Theatre—
Film Numbers—Paths to Paradise (Paramount), Oh, Bridget (Educational), Fox News, Newspaper Fun (F. B. O.).
Musical Program—"American Patrol," (Overture), Helen Wise in oriental dances.
Moon Theatre—
Film Numbers—The Lure of the Yukon (S. R.), Idaho (Pathe), A Raspberry Romance (Pathe).
Musical Program—Five acts of vaudeville.
Empress Theatre—
Film Numbers—Youth and Adventure (F. B. O.), The Great Circus Mystery, (Universal).
Musical Program—"Petticoats and Politics." (Musical Comedy).
Sun Theatre—
Film Numbers—Cheaper to Marry (Metro-Goldwyn), Pathe News. Andy in Hollywood (Universal).
World Theatre—
Film Numbers—Zander the Great (Metro-Goldwyn).
Musical Program—"Souvenir" and "Susie," (organ feature), Six acts of vaudeville.

DETROIT

Capitol Theatre—
Film Numbers—Soul Fire (First National), Travelogue (S. R.), Aesop Fable (Pathe), Newsreel, (Detroit News Pictorial and Pathe).
Musical Program—Orchestral overture, Novelty Pianoforte Presentation, Organ recessional.
Madison Theatre—
Film Numbers—Adventure (Paramount), Comedy (Educational), Grantland Rice Sportreel (Pathe), Newsreel (Detroit News Pictorial and Pathe).
Musical Program—Orchestral overture, Vocal selections (tenor), organ recessional.
Broadway-Strand—
Film Numbers—I'll Show You the Town (Universal), Novelty reel (S. R.), International News.
Musical Program—Orchestral overture, Novelty orchestral presentation, organ solo and recessional.
Adams Theatre—
Film Numbers—Man and Maid (Metro-Goldwyn), Kinograms (Educational), Grantland Rice Sport Reel (Pathe), Travelogue (S. R.), Newsreel (Pathe).
Fox Washington—
Film Numbers—Everyman's Wife (Fox), High Jinks (Fox), Alice cartoon (S. R.), Newsreel (Fox).
Musical Program—Orchestral overture, organ recessional.



The Senate theatre, Chicago, used this hand drawn ad on "Old Home Week" (Paramount) in the newspapers.



Strong single-column ad used by the Gifts theatre, Cincinnati, on "Chu-Chin-Chow" (Metro-Goldwyn).

SEATTLE

Blue Mouse Theatre—
Film Numbers—Proud Flesh (Metro-Goldwyn), Grief of Bagdad (Pathe), Runaway Balloon (Pathe), Aloha Land (Scenic), International News.
Musical Program—"Take Me Back To Your Heart" (Overture), "Somebody Like You" and "Logic" (Orchestra Specialties), "By The Light of the Stars" (Organ solo).

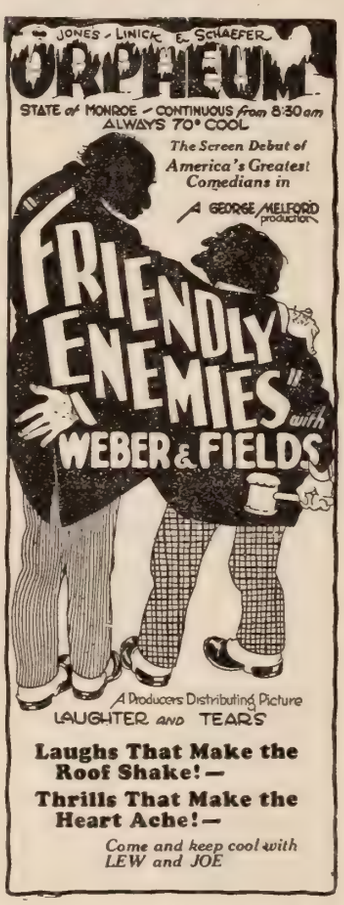
Coliseum Theatre—
Film Numbers—Friendly Enemies (Prod. Dist. Corp.), Change Needle (Pathe), Kinograms and Pathe News.
Musical Program—Selections from "Carmen" (Overture), "Hot, Hot, Hottentot," "To A Wild Rose" and "Kathrina" (Jazz Band Specialties).

Columbia Theatre—
Film Numbers—Percy (Pathe), Introducing Buster (Comedy), Runaway Balloon (Pathe), International News.
Musical Program—"Nola" (Overture), "Prelude In C Sharp Minor" (Piano Solo).

Heilig Theatre—
Film Numbers—Dick Turpin (Fox), Topics of the Day (Pathe), Runaway Balloon (Pathe), Pathe Review, Pathe News.
Musical Program—"Heilig Bound" (Novelty Overture), "Humoresque" and "Marcheta" (Orchestra Specialties), "Panama Mama's" (Jazz Novelty).

Liberty Theatre—
Film Numbers—Old Home Week (Paramount), Ask Grandma (Pathe), Pathe Review, International and Liberty News.
Musical Program — "Mazurka" (Overture), "Garden of My Heart" and "The Rosary" (Vocal Quartet Selections).

Pantages Theatre—
Film Numbers—Daring Love (S. R.), Runaway Balloon (Pathe),



The Orpheum theatre, Chicago, ran this opening ad on "Friendly Enemies" (Prod. Dist. Corp.)

Pathe News.
Musical Program—Vaudeville.

Strand Theatre—
Film Numbers—His Supreme Moment (First National), The Haunted Honeymoon (Pathe), Kinograms (Educational).
Musical Program—"Jolly Fellows Waltz" (Overture).

Winter Garden—
Film Numbers—Smooth As Satin (F. B. O.), Hold Tight (Comedy), Fox Educational, Fox News.
Musical Program—Orchestra.

ATLANTA

Howard Theatre—
Film Numbers—Proud Flesh (Metro-Goldwyn), International News, Junior Partner (Educational).
Musical Program — Overture, "Opera Bouffe," a traversty on well known operatic airs, "Mamie" a revue of the musical girls you have known.
Special Numbers—Bernice Barlowe singing three selections; Lucy Mower giving her interpretation of the Krazy Kat dance.

Metropolitan Theatre—
Film Numbers—The Desert Flower (First National), Our Gang (Pathe), "Ask Grandma" (Pathe), Fox News reel.
Musical Program—Overture, "Orpheus In the Underworld."

Loew's Grand Theatre—
Film Numbers—On Thin Ice (Warner Bros.), Pathe News, Aesop's Fables (Pathe), Timely Topics (Pathe), Educational Comedy.
Musical Program—Five Acts of Vaudeville.

Rialto Theatre—
Film Numbers—The Shock Punch (Paramount), Pathe News, The Pace Makers (F. B. O.).

Alamo No. 2 Theatre—
Film Numbers—Chalk Marks (Prod. Dist. Corp.), Go-Getters (F. B. O.), The Right of the Strongest (Pathe).

Tudor Theatre—
Film Numbers—The Meddler (Universal), The Fire Patrol (S. R.).

KANSAS CITY

Newman Theatre—
Film Numbers—The Shock Punch (Paramount), Going Great (Educational), Newman News



The Mainstreet theatre, Kansas City, used this bold lettered newspaper ad for the run of "I Want My Man" (First National).

and Views (Pathe and Kinograms), Newman Current Events (Local Photography).
Musical Program—"Raymond" (Overture), "Radio Franks", Frank Bessinger and Frank Wright, Amati-Grassi, Spanish dancer, and the DeMarco Sheik band. Recessional (Organ Solos).

Liberty Theatre—
Film Numbers—Kiss Me Again (Warner Brothers), Educating Buster (Universal), International News, Aesop's Fables (Pathe), The Fighting Ranger (Universal).
Musical Program—Atmospheric Selections (Overture), Recessional (Organ Solos).

Royal Theatre—
Film Numbers—The Lost World (First National) continued, Royal Screen Magazine (Pathe and Kinograms), Royal Current Events (Local Photography).
Musical Program—Royal Syncopators on Stage (Overture), Recessional (Organ Solos).

Pantages Theatre—
Film Numbers—The Re-Creation of Brian Kent (S. R.), Fox News, Fox Short Subjects.
Musical Program—"By the Light of the Stars" (Overture), "The Midnight Waltz" (Organ Solos).

Mainstreet Theatre—
Film Numbers—His Supreme Moment (First National), Pathe News and Educational Short Subjects.
Musical Program—Popular Selections (Overture), Recessional (Organ Solos).

CLEVELAND

Stillman Theatre—
Film Numbers—Chickie (First National—(2nd week), Hold My Baby (Pathe), Topics of the Day (Pathe), Pathe News.
Musical Program—"Orpheus" (overture), "June Brought the Roses," "Chickie" (vocal solos).

State Theatre—
Film Numbers—Lost—A Wife (Paramount), Thundering Landlords (Pathe), Pathe Review, International News (Universal).
Musical Program—Excerpts from Famous Compositions (overture), Song Fest of Popular Hits (with audience singing to organ accompaniment), Vaudeville.

Park Theatre—
Film Numbers—Grounds for Divorce (Paramount), Papa's Darling (Fox), Felix Tries the Nest (S. R.), Topics of the Day (Pathe), Kinograms (Educational).
Musical Program—"William Tell" (overture), Jazz Unit: "Sweet Georgia Brown", "Collegiate", "Steppin' in Society"; Vocal Solo: "A Kiss I Can't Forget", and "Swanee Butterfly".

Reade's Hippodrome and Keith's 105th St.—
Film Numbers—Wild Fire (Vitagraph), Comedy (Universal), International News (Universal).
Musical Program—"Light Cavalry" (overture), Vaudeville.



Three-column newspaper ad used by the Garden theatre, Baltimore, for the showing of "The Air Hawk" (F. B. O.)

What the Big Houses Say

FIRST NATIONAL

Soul-Fire

Just an average week's attendance with this one. (Middle West.)

Dick Barthelmess "comes back" and really acts again in an entertaining picture which brought in good audiences. (East.)

Really excellent entertainment with Barthelmess in one of his best roles. Unusual style of production adds novelty. Well received with good attendance at all performances. (Middle West.)

His Supreme Moment—

Business was off this week. Patrons claimed picture silly. (West.)

The Necessary Evil—

A picture with a big thought back of it. Something worth while. Business was very good. (Middle West.)

Just an average week's attendance for this one. Picture nothing out of the ordinary. (West.)

Chickie—

A 100 per cent audience picture. Broke all previous attendance records. (Middle West.)

Due to newspaper serial story they were all anxious to see this one. (Middle West.)

Her Husband's Secret—

They liked this story. Drew average houses. (West.)

I Want My Man—

Good picture that draws well. (Middle West.)

Business was brisk all week. (Middle West.)

Learning to Love—

Constance has done better work, but it should please her followers. Did fair business with it. (Middle West.)

The Talker—

Rather lengthy. An average production from entertainment viewpoint. (Middle West.)

The Lost World—

Business was brisk all week. (Middle West.)

F. B. O.

Smooth as Satin—

The reception of this one was as smooth as the title indicates. Evelyn Brent gives good performance. (West.)

Lilies of the Street—

One of the season's best of its type. Receipts held up despite hot weather. (Middle West.)

White Fang—

Dog lovers will find this to hold their interest. Business excellent. (Middle West.)

A good drawing card. Hot weather didn't interfere. (Middle West.)

VITAGRAPH

Wildfire—

Good entertainment. Racing shots are fine. Fair business weather considered. (Middle West.)

PARAMOUNT

Old Home Week—

Went over great and made money for a week. (Middle West.)

Star has done better work.



Three-column ad on "Declasse" (First Nat'l) by the Capitol theatre, Detroit.

Patrons liked it however and it did nice business. (Middle West.)

Tom Meighan's latest hit the right spot. Very popular in this town. (West.)

Popularity of Thomas Meighan was saving factor here as story was nothing extra. Business good. (East.)

Pleasing production but not a big box office attraction. A fair business. (Middle West.)

The Crowded Hour—

Brought Bebe Daniels forward in a pleasing manner. (East.)

Shock Punch—

The picture was entertaining and did a fair business. (Middle West.)

Quite a number of thrills in this one but it failed to draw. (West.)

Too Many Kisses—

Business was poor during the run of this feature. Patrons didn't care for star in this role. (South.)

The Little French Girl—

Patrons liked this one and it drew good attendance. (Middle West.)

Did nice business with this one. Miss Brian won much praise for her work. (Middle West.)

Well produced and acted picture. (West.)

Any Woman—

Got a fair reception from the patrons. Fair business. (West.)

Adventure—

This Jack London tale has been adapted in attractive form. Highly praised by the press and given a good attendance throughout the week. (Middle West.)

Just an average week's attendance with this one. (Middle West.)

Paths to Paradise—

Interesting picture with universal appeal. Played to big houses. High class mystery story. (Middle West.)

ASSOC. EXHIB.

Barriers Burned Away—

Some of the best fire scenes ever filmed. Box office receipts good. (Middle West.)

Introduce Me—

Funniest comedy this star has made to date. They laughed their heads off at his antics. (South.)

Percy—

Patrons like it. Business held up during the run. (Middle West.)

Fans welcomed the return of Charles Ray to this type of role. Pleased the majority. (West.)

METRO-GOLDWYN

Lady of the Night—

Much favorable comment on Miss Shearer's work in this production. Business was excellent. (Middle West.)

Bread—

Went over pretty well but lots didn't understand the title. (South.)

Proud Flesh—

Business off all week. They didn't seem to cotton to this one at all. (Middle West.)

Good story and cast. It aroused considerable comment. Average business. (West.)

The Denial—

Just another eternal triangle picture with nothing new in the way of plot. Acting and mounting fair. Business fair. (East.)

Confessions of a Queen—

Seemed to lack snap. Wasn't the thing for hot weather. (East.)

Stars helped it over. Interesting and not too heavy. (Middle West.)

Man and Maid—

Another one of the Elinor Glyn pictures, drawing fairly average attendance. (Middle West.)

Seven Chances—

Great stuff. Fine hot weather entertainment. (Middle West.)

UNIVERSAL

The Mad Whirl—

Big cast—big picture and a good one. (East.)

Powder River—

Good settings and acting put this one over. We did average houses. (South.)

Taming the West—

A picture with a jump. Well liked. (East.)

The Age of Innocence—

Drew average patronage for the run. Pleasing production. (Middle West.)

I'll Show You the Town—

Reginald Denny screamingly funny in this production which was held for a second week because of remarkable business.

Fifth Avenue Models—

Good attraction. (Middle West.)

Up the Ladder—

Went over great and made money for a week. (Middle West.)

Fair picture. Good business. (Middle West.)

PROD. DIST. CORP.

The Awful Truth—

A fair program picture with a rather hackneyed theme. Fairly well acted by a well known group of players. Business off account warm weather. (East.)

Friendly Enemies—

Is well done and went across very nice in our house. No complaint. (Middle West.)

Entertaining production with a mingling of humor and pathos. Business was good. (Middle West.)

Very amusing comedy with Weber and Fields. The screen adaptation has lost nothing of the humor of the stage play. (West.)

Private Affairs—

An excellent feature. Did a good week. (Middle West.)

WARNER BROS.

Eve's Lover—

Didn't do as well as expected. Good program production. (West.)

Tracked in the Snow Country—

One of the best dog pictures. Scenes delightful at this season. Nice business. (Middle West.)

Recompense—

A good drawing card. Hot weather didn't interfere. (Middle West.)

STATE RIGHTS

The Crackerjack—

Johnny Hines packs a lot of laughter into this one which attracted good business in spite of warm weather. (East.)

A good audience picture, lot of laughs. Good business reported. (Middle West.)

Lena Rivers—

Just the kind of film ordinary people like. (East.)

Helen's Babies—

Will please young and old alike. A picture recommended by all critics. Business good. (Middle West.)

The Early Bird—

Patrons liked this one and it drew good attendance. (Middle West.)

FOX

The Arizona Romeo—

A fair western that did a fair business. (South.)



When "The Crackerjack" (C. C. Burr) was shown at the Temple theatre, Toledo, this ad was used.

Opinions on Current Short Subjects

Chasing the Chaser
(Pathe—One Reel)

JIMMY FINLAYSON is featured as a would-be lady killer in this single reeler from the Roach studios. The action is concerned with the efforts of a detective retained by the wife to catch her husband "with the goods, blonde or brunette." The detective is a female impersonator, and passing himself off as the new maid, succeeds in having the arrant husband display his talents as a wooer as the wife looks on from behind a curtain.

The acting honors go to the chap, unnamed in the cast, who does the female impersonation. It is a larger part than any of the others, and, it seems to us, the performer overshadows the other members of the company. Possibly, it is one of the most skillful female impersonations we have ever seen on the screen.

"Chasing the Chaser" strains for effects, which, even if achieved with the greatest facility, could not be much better than mediocre. The material is a much coarser fibre than that usualy employed in comedies from the Roach studios, which now and then fail to be funny but seldom fail to show better taste than is evident in the general tone and make-up of this film.—T. C. KENNEDY.

Beauty and the Bandit
(Universal-Mustang—Two Reels)

THERE'S a pleasing story about this western which features George Larkin. It is not a new one by any means but it is well directed and has many exciting incidents and considerable suspense. The tale reveals a government geologist and his niece Madge, seeking a precious mineral. They encounter Jerry Burke of the Northwest Mounted Police who is on the trail of "The Snake," wanted for jailbreaking.

"The Snake" is revealed as the long missing brother of Madge, who when captured by Jerry is left under the guard of Madge. She promptly releases him and he makes his getaway. Later the "Snake" saves Jerry from death and reveals the true culprit, for whose crime Madge's brother was wrongfully imprisoned. The usual happy ending follows. This one is well above the average for the two-reel western.—CHESTER J. SMITH.

Bobby Bumps & Company
(Educational—One Reel)

THIS Earl Hurd picture of the animated cartoon series is much the same as the others that have gone before. The cartoons show the various numbers on a vaudeville program. They are well done and quite humorous in spots. On this program Bobby Bumps & Company go through some humorous antics, as do the great magician and the swan dancer. This provides fair entertainment as a program filler.—CHESTER J. SMITH.

Isn't Life Terrible?
(Pathe—Two Reels)

WHILE this is not up to the best which Charley Chase has done since starting his series with Hal Roach, the picture is a step or so ahead of the average two-reeler in general quality and several jumps ahead in point of originality. Chase and his director, Leo McCarey are keeping up their good work of aiming just a little higher than any of their competitors and they are scoring with as much consistency as can be expected. They introduce a little satire here and there and just a modicum of subtlety now and then, but they never seem to forget that the public likes action and broad treatment, even obviousness, in its screen comedies. In a word, like all of the screen artists who have gone to the top, they are artists just as far as good showmanship will permit.

"Isn't Life Terrible?" is a timely play about a family man who must take the wife and kiddie on a vacation. There is no money, so he enters a fountain-pen selling contest to win a free trip across the sea. He is declared one of the winners and the trip is made on an antiquated bark having brittle life boats, life-belts which sink immediately, and which develops leaks at the slightest provocation. There is some good action concerning the child, which gets lost, and a brother-in-law who tags along. The latter is a thorough pest and the spectator can cheer with our hero when the ship's carpenter tells him that the brother-in-law broke his leg climbing up the rigging and had to be shot.

Katherine Grant is pleasing as the wife, and Bebe Hardy and Lon Poff do good work in support. "Isn't Life Terrible?" is not a side-splitting comedy, but it is never dull, and that, in view of the rather lean supply of good comedies on the current market, makes it good enough for the best of programs.—T. C. KENNEDY.

Married Neighbors
(Universal-Century—Two Reels)

BILLY ENGLE and Beth Darlington are featured in this two-reel Century, which tells a lively but not unusual story. It is of the oft-repeated tale of the bachelor's last party before he takes the marriage vow. With some of his young married neighbors he goes on a wild tear that ends when they take possession of a hansom cab.

The usual incidents mark the cab ride when the horse refuses to go any further. Some of the party are hitched to the shafts, while others assume undignified attitudes within the cab. It ends when the cab goes over a bridge and Billy falls into the seat of Beth's auto. He is eventually forgiven and the marriage ceremony is proceeded with. It's just a fair comedy whose stunts have been many times repeated, but which nevertheless are still good for some laughs.—CHESTER J. SMITH.

Below Zero
(Educational-Mermaid—Two Reels)

LIGE CONLEY has a vehicle well above the average in this comedy, which in spots is real comedy and which too has a fairly good story. It is a tale of the North woods with real snow scenes and Lige as a pinch hitter in the Northwest mounted police.

Lige craves adventure and is sent by his father to his friend, the head of the Northwest mounted police to be cured. He is given the detail to bring in the hardest character in the district. He succeeds after some thrilling adventures, in which he is first foiled by the outlaw, chased by a bear and subjected to numerous hardships. His negro valet also shares in all the action with him and provides a good share of the fun. There is a lot of good hokum in this one and it should go well where they like the short comedy.—CHESTER J. SMITH.

Pathe Review No. 25
(One Reel)

THE so-called "process-camera" has been used to make an interesting subject to bring this issue of the Review to a close. The pictures are of an expert gymnast, and by the use of duplicate images, stop motion, slow and normal motion used for contrast, the article proves highly entertaining and somewhat astonishing. There is an industrial feature showing the manufacture of pins. This is interesting and will afford your patrons the opportunity to go forth and talk quite authoritatively about how the little pins are made from long strands of wire, and so-forth and et cetera. The scenic contribution presents views of an ancient French town on the Loire.—T. C. KENNEDY.

Plenty of Nerve
(Universal-Century—One Reel)

EDNA MARIAN has a pretty good vehicle in this one to display her comedy talents. She is well supported by a good company and a passable story. Superstition plays an important part in furnishing the comedy. Edna is wooed by an extremely superstitious sheik, who has the misfortune to have a black cat cross his path on Friday the 13th, the day he proposes to and is accepted by Edna.

One misfortune after another befalls him and he becomes further involved when Edna's mother inherits an insane asylum. Edna and mother go to take possession of the place, but the wily manager plunges them into a padded cell, from which the lover uses every ruse to extricate them. With the aid of a kicking mule he finally accomplishes his purpose. There is some fast action in this one and some comedy situations that should be good for many laughs.—CHESTER J. SMITH.

Strangler Lewis vs. Wayne Munn
(Educational—Two Reels)

THESE are the official motion pictures of the recent world's heavyweight championship match in which Lewis defeated Munn in two out of three falls. Wrestling pictures are somewhat of a novelty and perhaps no better ones were ever shown on the screen than these. After showing the regular action in the three falls the pictures are slowed up and every detail of the holds is clearly shown. There are some exceptionally good shots showing the intricate holds of this strenuous sport.

The picture shows not only the action in the bout, but both of the big fellows going through their training stunts, the crowds gathering for the bout at Michigan City and the numerous other details of a sporting championship event. Every shot is clear and the picture should be interesting to every follower of sport.—CHESTER J. SMITH.

Heart Trouble
(Universal-Bulls Eye—One Reel)

THIS is one of the Sweet Sixteen series featuring Arthur Lake and Marceline Day. It is a better vehicle than some of the other late ones. The action is laid around a masquerade party given by Marceline, from which Arthur is banned by her parents because he has just broken an expensive vase.

The two youngsters plan a disguise which gives him entre, but it is discovered by Eddie, the rival. Eddie, disguised as a sheriff handcuffs Arthur to the girl Eddie is trying to get rid of, but her caveman sweetheart halts the plot by handcuffing Eddie and Arthur together. Arthur is eventually ejected by Marceline's parents and takes Eddie along with him. They are released from their shackles only after they have spent the night in the same bed. There is some fairly good comedy mixed up with this tale.—CHESTER J. SMITH.

"Mexican Melody" Title for Hodge-Podge

"Mexican Melody" has been selected as the title of the Lyman H. Hodge-Podge to be released on the Educational program, during the week starting June 14.



Grounds for Divorce

(Paramount—Seven Reels)

(Reviewed by Frank Elliott)

THIS is the tale of a young wife whose husband, a prominent divorce lawyer, neglects her to defend wives whose "meal tickets" neglect them. He even forgets his first wedding anniversary in his zeal to win a divorce for an actress, who uses all her powers to grab off the lawyer for her own which action, of course, is objected to by the wife and there is a separation. The wife weds again, but lo, and behold, soon engages her former husband to get her a divorce from her latest spouse. In the end we find the couple reunited.

We have usually thought that Florence Vidor could save most any picture, but in this instance, her efforts to pull through an uninteresting series of sequences, have been unsuccessful. It is a vehicle unworthy of her talent. But at that her work stands out head and shoulders above all the other characterizations. Matt Moore does not look the part of a Parisian lawyer, nor does Harry Myers convince as a French count. Louise Fazenda is satisfactory in the role of Marianne, the actress, and gets a few laughs with her work. George Beranger, who did a novel bit as the movie star in "Are Parents People?" has another bit o' foolishness here—that of an aviator who is continually pursuing the heroine.

There are a few "moments" in the action, the first coming when the wife, inviting friends in to celebrate their first wedding anniversary, finds her husband overlooking the anniversary as he listens to the actress' new evidence. The wife hurls an inkwell at friend husband and departs. There is some comedy in the sequence in which the aviator takes up Myers in the role of the count and after a series of loop the loops forces him to sign a note releasing his wife. There is much padding in the picture which is decidedly too long and which lacks suspense. Miss Vidor wears some stunning gowns and, of course, is very attractive. The picture is well mounted but will probably go better in foreign climes.

THEME. A comedy drama of marital mixups laid against a Parisian background.

PRODUCTION HIGHLIGHTS. The trial scene in which Louise Fazenda injects some comedy. The sequence in which the wife leaves her husband who is devoting his time to the actress on his own wedding anniversary.

DIRECTION. Paul Bern has done much better things than this, but he has been handicapped here with weak material. Has injected some comedy and a few thrills in the airplane sequence.

EXPLOITATION ANGLES. Sell Florence Vidor. She is your best bet here. Radio theme may be used to advantage with photo of Harry Myers and his wireless apparatus. Use title in teaser ads week in advance.

DRAWING POWER. Popularity of Miss Vidor may pull this one over in some houses with exploitation. O. K. for community houses and the towns.

SUMMARY. A comedy drama with a foreign locale, which is not especially popular with American audiences but which will probably go big in other lands. Florence Vidor is the saving grace and your best bet when selling the picture to your public. The comedy injected by Miss Fazenda may also help put it over.

THE CAST

Alice Sorbier ..... Florence Vidor
Maurice Sorbier ..... Matt Moore
Count Zapata ..... Harry Myers
Marianne ..... Louise Fazenda
Guido ..... George Beranger
Labell ..... Gustave von Seyffertitz
Marie ..... Edna Mae Cooper

Adapted by Guy Bolton from the play by Ernest Vajda. Scenario by Violet Clark. Directed by Paul Bern. Photographed by Bert Glennon.

SYNOPSIS. Maurice Sorbier, noted divorce lawyer, so neglects his wife of a year that she divorces him when he pays more attention to Marianne, an actress. The wife weds Count Zapata Guido, an aviator, who is in love with Alice plots to take Zapata into the air and make him sign a note freeing Alice. The Count signs, but Sorbier, summoned to aid Alice divorce Zapata, dashes away with Alice himself and remarries her.

Everyman's Wife

(Fox—4365 Feet)

(Reviewed by Laurence Reid)

A LIKELY little yarn has been fashioned into a pleasing picture. It unfolds a plot which will be appreciated as running pretty close to life—in that it features a domestic quarrel started by a jealous wife who allows petty worries to make her suspicious. We cannot remember of having seen such a story revolving around insignificant trifles. Usually the husband and wife have their misunderstanding around some ardent rival—whose cards are placed face-up on the table. Here the entire plot hinges upon the jealousy of the bride—who allows her suspicions to be fed by the fires of circumstantial evidence.

The whole trouble starts over a cat. The husband disagrees with his wife over this feline animal—and soon after the disappearance of their pet he chases a cat next door—and the attractive neighbor comes into the plot by telling him it belongs to her. This manner of precipitating the quarrel will run pretty close to home in more than one family. And the little tidbits of incident have a ring of truth about them that makes the story enjoyable.

It is when the latter scenes develop the climax that the picture loses some of its spontaneity and logic. Had they been treated in the same way as the early episodes the story would have been flawless. But the business of the wife framing a scene in which she invites her married rival and tries to prove her husband false is overstressed. It dosen't hold up as logical—even though it offers a surprise twist when the other woman's husband makes love to her, mistaking her for the jealous heroine. Of course a reconciliation is effected when the wife admits her suspicions have no foundation.

The picture contains enough of the human incident to carry it by with most any type of patron. It is acted in realistic fashion by Elaine Hammerstein, Herbert Rawlinson, Robert Cain and Dorothy Phillips. It is pleasingly mounted and the footage is just the right length to sustain it.

THEME. Domestic drama involving quarrel of couple over mere trifles—the wife being unduly suspicious. In generously admitting her foolish suspicions, they are reconciled.

PRODUCTION HIGHLIGHTS. The human touches. The life-like characterizations. Scene when wife starts her strategy to prove her husband false. Scene of other man making love in the dark—to his own wife.

DIRECTION. Has kept it logical most of the way. Has seasoned it with some accurate touches of life. Gets result from players. Errs only in stressing climax—which hardly registers as real.

EXPLOITATION ANGLES. Certainly affords teaser possibilities in title—which can be exploited in many ways—tie-ups with stores, etc. Might interest young married couples—giving special matinees. Might provoke interest with copy written around easy habit of married couples to jump at conclusions.

DRAWING POWER. Suitable for the average trade. A good bet for neighborhood houses. Should interest adults in most any locality.

SUMMARY. The first part of this picture runs pretty true to life—the scenes being balanced with lifelike touches of domestic strife. It is pretty well acted, too. The human highlights keep it interesting.

THE CAST

Mrs. Randolph ..... Elaine Hammerstein
Mr. Randolph ..... Herbert Rawlinson
Mr. Bradin ..... Robert Cain
Emily ..... Diana Miller
Mrs. Bradin ..... Dorothy Phillips

By Ethel Hill and Enid Hibbard. Scenario by Lillie Hayward. Directed by Maurice Elvey.

SYNOPSIS. Young bride allows herself to become unduly suspicious of her husband. The smallest trifles worry her into fits of jealousy. In chasing the cat the husband meets the woman next door—and the acquaintance ripens into friendship. The jealous bride stages a party to prove her husband false. After realizing his innocence she confesses her foolish suspicions and reconciliation follows.

A Man of Iron

(Chadwick—Six Reels)

(Reviewed by Laurence Reid)

THERE'S a good characterization here for Lionel Barrymore. It permits him to enact one of those strong, silent men roles. No actor is better equipped to do this than the Chadwick star. He lends a rugged quality to his portrayal which is perfectly in key with the plot. This particularly self-made man (true to type) appreciates his failure as a lover. That's why he has never married—that's why he becomes frightened when placed in the company of the fair sex. He is all wrapped up in business—the business being the management of an iron foundry. The plot gets under way by introducing the "iron man's" sister endeavoring to act as a marriage broker. She would like to see him wedded to the aristocratic Bowdoin girl.

As there must be conflict in this type of story the hero has a rival in a titled foreigner who is a fortune hunter. The latter is a spineless, weak-willed character who fascinates the women with his grace and romantic ardor. It strikes us that the masculine figures are much better drawn—much better contrasted than those of the opposite sex. There isn't enough individuality among the feminine characters. The prince, learning the heroine's mother has become financially embarrassed, transfers his affections to a title-hunting heiress—and she leads him into matrimony before he can change his mind.

This incident is mostly visualized at a reception given by the Bowdoins. The "man of iron" marries the girl of his heart who feels no affection for her husband. But he wins respect for aiding her mother to recoup her fortune without the daughter being advised of his generosity—and he wins sympathy for meeting with failure in romance after waiting so many years for domestic happiness. He draws within himself—and allows his wife to find contentment in her own way. Naturally she becomes interested in him because of his indifference.

After a European journey in which the prince renews his pursuit of her the husband takes a hand, punishes the interloper, and becomes reconciled to his wife. The climax has dramatic tension since it features a duel. Had the plot been treated more compactly—with less movement by the characters in making entrances and exist it would have been more spontaneous and sustaining.

THEME. Domestic drama of self-made man of wealth who makes a failure of marriage but whose strength of character arouses wife's love and respect.

PRODUCTION HIGHLIGHTS. Lionel Barrymore's performance. The reception. The settings and atmosphere. The manner in which husband and wife drift apart.

DIRECTION. Brings out good characterization and shows results in manner masculine figures are contrasted. Might have shown less movement by characters and held some of the feminine players in check as a few of them overact.. Builds plot convincingly.

EXPLOITATION ANGLES. Use the campaign book for angles on exploitation. Feature Barrymore. Play up the loveless marriage with a teaser campaign showing how husband can win his wife if he steels himself in matters of love as he does with business problems.

DRAWING POWER. For average houses, neighborhoods, community theatres and small towns. Star is well known and talented enough to draw them. Title has appeal.

SUMMARY. Here is a domestic drama which carries a lot of sound characterization and which points a deal of truth. It is well told in the manner in which the central figures are established, though the plot could have been more compact.

THE CAST

Philip Durban.....Lionel Barrymore
Claire Bowdoin.....Mildred Harris
Martha Durban.....Winifred Barry
Mrs. Edith Bowdoin.....Dorothy Kingdon
Hugh Bowdoin.....Alfred Mack
Denis Callahan.....J. Moy Bennett
Maybelle Callahan.....Isobel DeLeon
Prince Novakian.....Jean Del Val

Scenario by Lawrence Marston. Directed by Whitman Bennett.

SYNOPSIS. Self-made man manufacturer approaches middle-age without romance. Longs to meet right girl, but realizes his failure as as a lover. Marries society girl and aids her mother to recover financial losses. The wife drifts away from him and he permits her the freedom of her pre-marital life. A European prince disappointed in his own romance, seeks an affair with her, but the husband renewing interest in his wife, punishes the interloper. Reconciliation follows.

Shattered Lives

(Gotham Production-Lumas—Six Reels)

(Reviewed by Frank Elliott)

AIDED by a cast of well known players, Henry McCarty has turned out a fair program picture in this offering from the independent field. While the plot is rather hackneyed, it possesses some novel angles and a few thrills, while the human interest stuff is spread on thick here and there. As the title infers the theme deals with lives shattered by fate.

Many years before the tale opens "Mumsie" Trent's husband had left her, taking with him their baby son. The husband had figured in a railroad wreck, escaping uninjured but losing the child who had been rescued by a conductor. After several years, this child had been adopted by "Mumsie," who did not know it was her real son. This fact was not known by Spencer Foulkes and "Red" Myers who plan to introduce "Red" as the long missing son and supplant Donald, the adopted son. They succeed in doing this and also in kidnaping John Trent, the father, who has returned from Alaska with much coin of the realm. However, Donald, leaving home bitterly disappointed with this new turn in his life, teams up with "Chick" Connors and the two aid in a thrilling rescue of Trent, Sr., from the gang of crooks.

This rescue is one of the thrills of the picture and another comes in the suspense-packed race between the car in which father and son are speeding to the old homestead and the auto bearing a half dozen underworld characters. The crooks overtake the fleeing car, but they are not prepared for the occupants—a few detectives who have been picked up at a garage. All is cleared up when Trent reaches home where he is welcomed once more by "Mumsie" and "Red" is identified as a crook.

Ethel Wales is convincing as well as appealing as "Mumsie," while Edith Roberts is a very acceptable heroine. Robert Gordon has the principal male role and does well in it. The heavy roles are well taken care of by Eddie Phillips and Bernard Randall. The picture is fairly well mounted although the plot does not call for any elaborate sets.

THEME. Melodrama in which a family is reunited after the plot of a gang of crooks to grab the father's fortune and split the family by introducing a bogus son is foiled.

PRODUCTION HIGHLIGHTS. The introduction of "Red" as the son in "Mumsie's" home. The scene in which "Mumsie" informs her adopted son that she is not his mother. The kidnaping of the father. The rescue by Donald and "Chick." The auto chase.

DIRECTION. A fair bit of megaphone work. Has kept the action moving along smoothly. Has introduced a good climax and a few thrills. Has brought out some good acting. Has given the picture a fair mounting.

EXPLOITATION ANGLES. Play up the name of Edith Roberts. Tell the folks that this is a clean "meller" of the old fashioned type good for the whole family. Emphasize the auto chase. Might advertise it as a story of mother love.

DRAWING POWER. Suitable for the smaller downtown houses, some community theatres and the towns.

SUMMARY. There is nothing in this one that lifts it out of a well-beaten path, but the acting is good and the cast is made up of a few talented players, notably Robert Gordon and Edith Roberts. There are some thrills and the climax packs a punch. There is an adequate mounting.

THE CAST

Donald Trent.....Robert Gordon
Sally Barker.....Edith Roberts
"Mumsie" Trent.....Edith Wales
"Red" Myers.....Eddie Phillips
Enos Dayton.....Charles W. Mack
Spencer Foulkes.....Bernard Randall
John Trent.....Willis Marks
"Chick" Connors.....Newton House

By Victor Gibson. Adapted and directed by Henry McCarty. Photographed by Jack Mackenzie.

SYNOPSIS. "Mumsie" Trent is living alone on a farm with Donald Trent, who has reached maturity not knowing that he was adopted by "Mumsie," after her husband had taken her real son 20 years before and decamped. John Trent went to Alaska. He made a fortune. The son had been saved from a railroad wreck and after three years had been adopted by "Mumsie," who did not know he was her real son. This is all developed after a shyster lawyer plants "Red" Myers in the Trent home as the "real" son and kidnaps John Trent, hoping to get his fortune through plot, which fails. Donald is reunited with his parents and weds Sally Barker, his sweetheart.

Smooth as Satin

(Gothic-F. B. O.—6003 Feet)

(Reviewed by Laurence Reid)

A VERY thrilling crook melodrama has been put across by F. B. O.—one which tells its action with good logic—and which moves vigorously from the opening scene through the climax. Its the most convincing crook story we've seen in a dog's age since the redemption theme isn't lugged in by the heels to influence the characters to walk the straight and narrow. They mend their ways when they realize how low one of their ilk can descend in the scale of society when losing his grip on himself. That's one logical touch—and rings with more conviction than if the crooks found redemption through romance.

Bayard Veiller's story contains plenty of human highlights which have been appreciated by Ralph Ince, the director. The latter has sensed the fact that the tension of the melodramatic episodes must be balanced with humor. This element, neatly dovetailed, acts as a safety valve. There are other factors, too, which make this a quality melodrama. You are given considerable surprise in wondering just how the crooks will extricate themselves. And this suspense is just as keen as when it follows some tense episode.

The manner in which the crooks are introduced offers novelty. The feminine Raffles is doubling as a maid in a wealthy dowager's home when she surprises a second-story man. He gives himself up to save her, and out of gratitude she aids him in escaping from prison with a high-speed roadster, rented for the occasion. They might have shown how he made his exit. The pursuit by the guards and a determined detective is fraught with suspense and humor. The crooks find refuge in a farmhouse and are married off by a hick justice who thinks them elopers. Eventually they set up housekeeping and are fleeced by an older pair of crooks. Here is some first rate stuff—entirely new—and paves the way for a particularly thrilling climax when the train carrying the husband back to Sing Sing is wrecked by a cavein while passing through the tunnel. A graphic scene, that—and which brings a fitting conclusion to a compact melodrama. The detective is rescued from the debris and the crooks are given their liberty.

Evelyn Brent makes a charming "bandit" and acts the role with fine intelligence. Bruce Gordon, as her co-worker in crime, acts convincingly. The supporting cast is excellent. Its a corking good melodrama anyway you look at it.

THEME. Crook melodrama of fair thief who surprising second-story man falls in love with him. They are accidentally married and decide to go straight, though hounded by the law on several occasions.

PRODUCTION HIGHLIGHTS. The surprise incident. The constant suspense. The fine characterizations by Miss Brent and Mr. Gordon. Scene of marriage. Scene when couple are outwitted by older crooks. The train wreck. The humor and pathos. The titles.

DIRECTION. Has brought forth a well-balanced crook melodrama, keeping it at an even pace and enlivening it with tense action. Dovetails it with human touches and keeps it in perfect key with theme. A creditable mounting.

EXPLOITATION ANGLES. You can tell them that this is a different crook story—one which offers suspensive action, realities, humanities, humor and pathos. Play up Evelyn Brent—and exploit the title.

DRAWING POWER. Good enough for first runs or any type of house. It should appeal in any locality.

SUMMARY. This picture has the stuff which appeals, neatly balanced as it is with all the dramatic elements. Has thrills in abundance—the climax being a wow—and very clever characterizations. The incident, the surprises and the suspense keep one attentive throughout. Excellently acted. A corking good melodrama.

THE CAST

Gertie Jones	Evelyn Brent
Jimmy Hartigan	Bruce Gordon
Kersey	Fred Kelsey
Bill Manson	Fred Esmelton
Mrs. Manson	Mabel Van Buren
Henderson	John Gough

By Bayard Veiller. Directed by Ralph Ince.

SYNOPSIS. Girl crook masquerading as servant surprises burglar trying to rob the safe. He saves her from police and she, out of gratitude, aids him in escaping from prison. They find refuge in farmhouse where justice of the peace thinking them elopers, marries them. After settling down and deciding to go straight they are fleeced of their stolen loot and the husband is discovered and taken back to prison. A train wreck enables him to escape and the detective gives him his liberty.

The Light of Western Stars

(Paramount—Six Reels)

(Reviewed by Laurence Reid)

WILLIAM K. HOWARD, one of the most experienced directors of westerns—and who was responsible for "The Thundering Herd"—has fashioned a fairly exciting melodrama from Zane Grey's story of a waster's redemption and the carryings-on of a gang of outlaws. In order to build up a convincing atmosphere he has over-stressed several scenes and holds many of them far too long. Thus the suspense loses its punch when it is needed the most. But it is no 'hit or miss' direction. He doesn't permit the characters to jump about at breakneck speed, but gives them sufficient time to be natural.

Grey's story is no different from dozens of others which have been turned into celluloid drama. He has merely shaken up a few ingredients—and Howard has brought them forth against a rich array of backgrounds. The three players who did so much for "Wanderer of the Wasteland" are well cast here. Jack Holt, enacting the waster, compels the fair visitor from the East to marry him before you can say "Broncho Billy." Being intoxicated at the time he suffers remorse afterward. The girl, played with considerable charm if not much feeling by Billie Dove, realizing that he has a spark of manhood effects his regeneration by declaring her faith in him. Where does Noah Beery figure? Well, he is the leader of the bandits—and gets the girl's fugitive brother (who had killed one of his men) the girl, herself, and the hero in his clutches—and then proceeds to torment them.

The story doesn't hold up in the manner in which the villain allows the trio to discuss their plans for escape. The brother is delegated to collect a ransom, yet he is permitted to talk things over with the other prisoners in the presence of their captor. The latter is sure of himself, but oh, how Beery colors the role! He steals the picture with as picturesque a study of a western bad man as we've seen in a half-dozen years. Just when it looks black for the hero who has taken his "walk of death" in the courtyard, the rescuers arrive and save them.

Howard makes the villains meet death with plenty of abandon They are brave men even if they are bad ones. They stand for a brief moment—then topple over. The scenery helps sustain the story—which while conventional manages to carry a full line of melodramatic highlights. Certainly the gunplay is active enough.

THEME. Western melodrama of a waster who is redeemed by girl who comes into his life. He willingly sacrifices himself for her, but is saved by rescuers.

PRODUCTION HIGHLIGHTS. Noah Beery's characterization. The scene when villain has captives in his power. The final climax when they are rescued.

DIRECTION. Surely makes characters convincing by holding scenes long enough to permit them to get everything out of them. Might have quickened up the climaxes —and brought more conviction to episode where characters discuss their rescue. Gives it excellent mounting.

EXPLOITATION ANGLES. Another Zane Grey story. Make tie-ups with book-dealers. Author has a following—so play his name prominently. Also play up Noah Beery, Jack Holt and Billie Dove.

DRAWING POWER. Should go well in houses catering to westerns. Lovers of outdoor dramas will respond to it. Suitable for any type of house.

SUMMARY. While carrying an obvious story which builds to its conventional finish, the picture has a lot of good stuff in it. The scenes are shaped to get everything possible from them, although some of them are held too long—so that the action loses its pace. Affords Beery with an excellent role. He gives a great performance.

THE CAST

Gene Stewart	Jack Holt
Madeline Hammond	Billie Dove
Brand	Noah Beery
Bonita	Alma Bennett
Al Hammond	William Scott
Billy Stillwell	George Nichols
Monty Price	Mark Hamilton
Melse	Robert Perry
Stub	Gene Pallette

By Zane Grey. Scenario by George C. Hull and Lucien Hubbard. Directed by William K. Howard.

SYNOPSIS. Young ranchman's sister comes from New York to visit him and is forcibly married to a waster with a reputation as a fearless gun-toter. She effects his regeneration and he goes out to rid the community of outlaws. The rancher, the girl and the hero are captured, but they are eventually rescued by the cowpunchers.

Night Life of New York

(Allan Dwan-Paramount—Eight Reels)

(Reviewed by Frank Elliott)

THIS is the first of Paramount's "Golden Forty," and a real novelty it is. Edgar Selwyn has taken the things that really happen along the Gay White Way and woven them into an entertaining tale which Allan Dwan has transplanted to the screen in a vivid and colorful manner. Never has Broadway and its night life been more thoroughly "shot" by the cameraman. The night clubs, the after theatre crowds, the jazz parties, the hotel life, yes, even one of those fashionable robberies of a bejeweled Broadway dowager as she returns from an all-night round of the clubs with her escort, a taxi chase, Follies gold diggers—all these phases of metropolitan existence and more—have been placed on the silver sheet in a fast-moving manner.

There are some remarkably fine shots of New York and its famous "sights," especially Broadway at night and then the audience is taken on a tour of the new Gotham institutions—the night clubs with much of the important action taking place in Texas Guinan's El Fey club with Texas herself on the job as hostess. These night club scenes are packed with jazz. There is also much action in the Hotel Commodore and it is here that Rod LaRocque as the wild lad from Clay City, Iowa, meets his future wife, the telephone girl, played exquisitely by Dorothy Gish.

The plot has to do with the decision of a wealthy Iowan to send his son to New York and get him into so much trouble that he'll be glad to come home and settle down. The dad plots with his New York manager but the plan is not needed for the son gets into some real trouble and lots of it when he becomes mixed up in a hold-up. Rod La Rocque is a good selection for the role of the son. Miss Gish is immense as his switchboard operator sweetheart. Helen Lee Worthing, of course, is the Follies girl to a capital T, while Ernest Torrence comes into his own in a comedy role, that of John Bentley, New York hater. George Hackathorne and Arthur Housman do well in their roles of hold-up men. The picture is lavishly staged and should be a box office picture because of its real novelty.

THEME.—A dramatic comedy romance of life along Broadway in which a western cut-up is cured of his desire to paint things red and returns to Iowa with a telephone girl as his wife.

PRODUCTION HIGHLIGHTS.—The scenes of life in New York's famous night clubs. The night shots along Broadway. The views of Gotham's "sights." The sequence in which Ronald is forced to drive bandits to the scene of a hold up and then is arrested himself for the job. The capture of the crook. The acting of the entire cast.

DIRECTION. Allan Dwan knows Broadway and he has painted its life on the screen in realistic and entertaining manner. He has kept things pepped up from beginning to end and packed in a good quota of "sidelights." Has given the feature a rich mounting.

EXPLOITATION ANGLES. The title is a good one. Plaster the town with it. Play up the names of the stars. Put on a prologue patterned after one of the Night Club scenes.

DRAWING POWER. O. K. for the large and small houses and especially fine for the towns where pictures of New York life always fascinate and arouse interest.

SUMMARY. A true picture of doings in the metropolis, excellently acted and lavishly mounted with some fine shots of Broadway and other parts of New York and a great sequence dealing with the new night clubs. A good story and lots of action, pretty girls and a fine cast to top it off.

THE CAST

Ronald Bentley	Rod La Rocque
John Bentley	Ernest Torrence
Meg	Dorothy Gish
Peggy Reed	Helen Lee Worthing
William Workman	William Riley Hatch
Jimmy	George Hackathorne
Jerry	Arthur Housman

By Edgar Selwyn. Scenario by Paul Schofield. Directed by Allan Dwan. Photographed by George Webster.

SYNOPSIS. Discouraged with the antics of his ne'er do well son, Ronald, John Bentley consents to a plot to send him to New York where it is planned to get him into as much trouble as possible so that he will soon want to leave the metropolis. Ronald arrives, gets mixed up in a jewel robbery, fights in a night club, is arrested, figures in a thrilling capture of a yeggman and then, being found innocent, returns to Iowa—with his new-found telephone girl bride.

The Sporting Chance

(Tiffany Production—Six Reels)

(Reviewed by Laurence Reid)

THEY'RE off! When the horses break the tape for the Nassau Handicap and the Southern gentleman's fast stepper, Kentucky Boy, comes through a winner, thus clearing up his debts and saving his sweetheart's father from going to prison, there is added the high spot of this picture. The climax is the redeeming feature. It shows some first rate local color—a well photographed race, and a fair amount of suspense—which compensate for a stereotyped story that dosen't hang together very well.

There isn't much variety to the plot—even though there is a little surprise in the "about face" the Northern lover makes when he would compromise the heroine for refusing to marry him. It is planted that he is a man of wealth, but the point is somewhat hazy concerning the hero's debt to him. The owner of Kentucky Boy has renewed his friendship with the heroine upon his arrival in New York—and she gladly takes up her engagement with him. Yet when her father gets involved with financial losses the girl rejects him coldly and becomes engaged to the man of wealth. This plotting is too convenient to ring true—and it spoils the characterization.

There is one sequence which introduces a lavish party being given the heroine by the Northerner. Some of this action bears evidence of being padded, though it is necessary to lead up to the climax. The hero has gained admittance to find out why his rival ordered the sheriff to attach his horse. But while he is in the house his romantic worries are dissipated by the heroine's confession for treating him so coldly. While the minion of the law is guarding the stable door, the stable boys tear down the boards on the opposite side and take the horse to her home, hiding him upstairs in her boudoir. It is an easy matter to get the horse on the track by hitching him to an ice-cream wagon.

What follows is the race. The director has shot the real thing—and has evidently used a few cameras to capture close-ups. It is an obvious story, but it has its moments of interest. The players get fair results.

THEME. Melodrama of race-track revolving around Southerner who owns fast stepper. He is in debt to rival who has sheriff attach the horse. The girl—to save her father, consents to marry the Northerner. The Southerner wins the race and the girl.

PRODUCTION HIGHLIGHTS. The horse-race. The color and atmosphere of the stables and track. Scene of party. Moment when hero saves heroine from being compromised. The acting by Dorothy Phillips and George Fawcett. Humor when horse is quartered in boudoir and is driven to track.

DIRECTION. Gets good incident and atmosphere from track episodes. Fails to make story logical all the way—and pads out some of the action. All in all obtains fair results.

EXPLOITATION ANGLES. Play up Dorothy Phillips' return to screen after a long absence. Mention Lou Tellegen and George Fawcett. Bill as a colorful melodrama of race-track.

DRAWING POWER. For average houses, neighborhood and community theatres. Also suitable for small towns. Cast might attract them.

SUMMARY. This is as obvious as any other race-track story, and plot doesn't hold up very well—the characters jumping at too many conclusions. Yet it contains some first rate incident and atmosphere—and a climax which is colorful.

THE CAST

Darrell Thornton	Lou Tellegen
Patricia Winthrop	Dorothy Phillips
Caleb Winthrop	George Fawcett
Robert Selby	Theodore Von Eltz
Michael Collins	Sheldon Lewis
The Jockey	Andrew Clark
Kentucky Boy	Kentucky Boy

By John Philip Bernard. Directed by Oscar Apfel.

SYNOPSIS. New York girl refuses to entertain marital ideas of wealthy admirer. Encounters Southerner who brings famous race horse North. The other man has his horse attached by sheriff over some debt. The girl after vowing her love for Southerner rejects him because of her father's financial losses. To save him from jail she consents to marry the Northerner. Eventually she turns to the Southerner when he wins the race with Kentucky Boy.

The Making of O'Malley

(First National—Six Reels)

(Reviewed by Laurence Reid)

ALL the elements of hokum (the kind of hokum that appeals to the audience) have been woven together to make a heart interest picture. While much of the plot is preposterous still it contains sufficient sentiment, romance and action to hold the attention. The characterization is not so faulty. Milton Sills making his first appearance as a star has the role of a New York policeman. His acting is creditable even though he carries out the law in terms that you will have to stretch your imagination to accept.

Stories whose central characters are cops are invariably full of action and color. The hero's work is hazardous enough to fill a serial. This particular blue-coat is one of the most ruggedly honest men of the force. His duty guides him to help school-children across the street and to capture a desperate gang of bootleggers. His sense of square play leads him to help the stricken child of the man he railroaded to prison—and his sense of fairness to the girl he loves leads him to sacrifice his honor to protect the man engaged to her. With such sure-fire qualities indicating the kind of man the hero is, there can be no doubt of the sympathy and admiration extended him by the audience.

Where the story dosen't hold up is in presenting the heroine as a society girl who hobnobs around with a bootlegger—and in the manner in which the clouds are erased and the sunshine turned on for the happy ending. The cop has been humiliated by his captain before the girl. He is stripped of his shields and in leaving the house where he has permitted the heroine's fiance his freedom he his shot by the child's father, paroled from prison. Yet in the twinkling of an eye, the convict has no charge pressed against him, the shields are returned to the cop when the paroled man gives the name of the man higher up, and the heroine shows her affection for the officer.

The picture, nevertheless, has audience appeal—and Sills has a following. So this new venture of his will doubtless register at the box-office. It is well pieced together and directed with an eye upon the elemental emotions. Dorothy Mackaill has a vapid role as the society-schoolteacher. It is a thankless part at best, but she makes the most of it.

THEME. Heart interest drama of cop's adventures while patroling his beat. Has a romance, helps children in distress and sacrifices his honor to save the girl he loves from scandal.

PRODUCTION HIGHLIGHTS. Sills' convincing performance. The local color. The railroading of the crook. The incident. The capture of the bootleggers. The scene when officer is stripped of his shields. The pathos.

DIRECTION. Extracts all the elements to make this story tug at the emotions. Doesn't overdo the sentiment until the climax—then he piles it on too thick. Injects sure-fire hokum, keeps it moving and mounts it well.

EXPLOITATION ANGLES. Tie up with police force. Dress up quartette as bluecoats to render vocal numbers. Exploit Milton Sills making first appearance as a star.

DRAWING POWER. Has sure-fire qualities which should draw patronage. Title and fact of Sills making appearance as star should get them. Suitable for any house.

SUMMARY. While this is a preposterous story in the way the characters are shunted about it nevertheless packs away a lot of sure-fire hokum—and never fails to tug at the heart strings. Milton Sills plays a New York cop and acquits himself in an able manner.

THE CAST

O'Malley	Milton Sills
Lucille Thayer	Dorothy Mackaill
Margie	Helen Rowland
Danny the Dude	Warner Richmond
Herbert Browne	Thomas J. Carrigan
Capt. Collins	Claude King
The Doctor	Allen Brander
Sgt. Patterson	Charles Graham
Clerk	Jack DeLacey

By Gerald Beaumont. Directed by Lambert Hillyer.

SYNOPSIS. New York policeman is assigned to beat which is heavily traveled by school-children. He aids the child of crook whom he has sent to prison and develops romance with school-teacher. Captures bootleggers, but allows ringleader to go as the school-teacher is engaged to him. Stripped of his shields and under suspension he wins back respect of his superiors and the love of the girl when his self-sacrifice is appreciated.

The White Monkey

(Sawyer-Lubin Production-First National—6121 Feet)

(Reviewed by Frank Elliott)

JOHN GALSWORTHY would have a difficult time recognizing his novel in the screen version. A work primarily of a deeply psychological nature it shot home a powerful moral which the picture fails to do. Instead we have nothing more than another "triangle" feature, a wandering continuity and much meaningless comedy.

The picture gets its title from a painting of a white monkey symbolizing the modern moral code. Fleur Forsyte, a London beauty, weds Michael Mont, but continues her clandestine meetings with Desert, an artist. Bicket caught stealing books is "fired," from Michael's firm. Victorine, his wife, to aid the family budget, consents to pose in the nude for Desert. Bicket recognizes the finished painting and seeks Michael's advice. Michael to prove there is nothing wrong accompanies the youth to the artist's studio. Opening the door they find, not Bicket's wife, but Michael's. From this point on the action picks up ending, of course, with reconciliations all round.

The feature is fairly well mounted but the cast is not particularly satisfying. Barbara La Marr is given too much posing instead of acting, while George Marion is not in the least convincing as a wealthy English pater. To Thomas Holding goes the credit for the best character work, although Charles Mack is satisfactory. Henry Victor gives a cut and dried characterization of the lover. Flora Le Breton is "pretty." There is a lot of silly comedy inserted in the picture which slows the action and has nothing whatever to do with the plot,

The film is too long for the story it tells, in fact the first few reels are packed with unessentials. There is some drama in the scene in which the artist confesses his love to the husband for the latter's wife and also in the sequence in which the husband, seeking the wife of Bicket, finds his own spouse with the artist. The picture is also surfeited with subtitles.

THEME. A modern society drama revolving around the eternal triangle.

PRODUCTION HIGHLIGHTS. The confession of the artist to the husband that he is in love with his wife. The scene in which Michael finds Fleur with the artist, when he expects to find his former employe's wife in the studio. The gowns worn by Miss LaMarr.

DIRECTION. Has permitted checking of the action by insertions of cheap comedy. Has not succeeded in making his characters very convincing, except in one or two instances. Has given the picture an attractive mounting.

EXPLOITATION ANGLES. Play up the name of Barbara La Marr and the title. Tieup on Galworthy's book. Fashion display by using stills of star, as well as window tieups on hair, dresses, toilet articles and perfumes.

DRAWING POWER. Will satify admirers of Barbara LaMarr but may not please an intelligent clientele. Suitable for second class downtown theatres, some community houses and the towns.

SUMMARY. Don't promise your patrons too much on this one. While it is an adaptation of a very excellent novel by a noted author, it does not follow that tale very closely. However Barbara LaMarr has many admirers and many of them may overlook any shortcomings in story to see their favorite. The picture is well mounted.

THE CAST

Fleur Forsyte	Barbara LaMarr
Michael Mont	Thomas Holding
Wilfrid Desert	Henry Victor
Soames Forsyte	George Marion
Ethelbert Danby	Colin Campbell
Tony Bicket	Charles Mack
Victorine	Flora LeBreton
Bill Hawkes	Tammany Young

Adapted by Arthur Hoerl from the novel by John Galsworthy. Directed by Phil Rosen.

SYNOPSIS. Michael Mont and Wilfrid Desert are both in love with Fleur Forsyte. Michael weds her but Wilfrid continues his attentions and at last she consents to meet him at an appointed place. These meetings continue. Wilfrid confesses his love to Fleur's husband, but Fleur declares there is nothing serious. The matter is dropped. Then one day Michael sees Fleur leaving Wilfrid's studio. Tony Bicket, a former employe, learns that his wife has been posing for Wilfrid. Michael assures him there is nothing wrong. Accompanying Bicket to the studio he finds Fleur with the artist. Then comes explanations, etc., and an eventual reconciliation.

Regional News from Correspondents

Houston

EDITH SPEARS auditor for local Southern Enterprise theatres is away from the general office on a two weeks' vacation.

Abe Silverberg manager of the Crown theatre is very happy to announce to the world that a brand new baby girl, Janice is the star attraction at his home. Mother and little Miss Janice are in the best of health.

Manson Floyd house manager of the Queen theatre will leave in a few weeks for a four weeks' vacation. Mr. Floyd will motor to New York with several friends.

Sydney Van Ulm advertising and publicity manager of the new Texan and Iris theatre has resigned his position. Mr. Van Ulm will take a month's vacation before going to work again.

The Rialto theatre has reduced matinee prices between the hours of 10 a. m. and 1 p. m. In the future prices will be 5c and 15c between above hours every day except Sunday. Sam Abrams manager of the Rialto announced that this price scale would hold good in the fall and winter if it was a success this summer. Regular prices at the Rialto are 25c in the summer and 40c in the winter.

J. D. Morris auditor for the San Antonio Amusement Company, who operate the Prince and Cozy theatre, was in town on a business trip last week.

Mrs. Al Lever wife of the manager of the Iris theatre left last week for Newport News for the summer.

All theatres report a slump in business due to the hot weather and the Gulf Beach attraction which are in an hour's drive of Houston.

Paul Barraco has discontinued his negro vaudeville shows for the summer season.

Salt Lake City

THE Orpheum theatre, which suspended vaudeville for the summer in line with the regular Orpheum policy last week, closed Tuesday. It is not known as yet whether the shutdown is temporary in effect or whether the house will remain dark until the next vaudeville season which opens in August. The policy of the theatre for the summer season was two changes of first run productions a week. It is said that a misunderstanding over the renewal of the lease is the cause of the closing and good authority has it that the regular movie program will be resumed within a short time.

The selling force at the local Metro-Goldwyn exchange is more enthused than ever over the outlook here since the visit last week of Felix Feist, general sales manager, and the men are all hammering at their territories with determination to run up a record season on contracts. George L. Cloward, exchange manager is making a swing over the entire state of Idaho, consuming about two week's time.

Clyde Messinger, manager of the local Educational exchange will return the latter part of this week from the convention in New York City.

Reginald Denny, Universal star, was the guest of Salt Lake City Monday and Tuesday, he having come in to make personal appearances at the Victory theatre in connection with the showing of the film in which he starred. He drew heavily at the theatre making short talks to capacity audiences both days. Samuel Henley, manager of the Universal exchange here, introduced Denny at each appearance. A banquet was given in the star's honor at the Newhouse Hotel Monday.

Harry T. Nolan, Mountain District Manager for Associated First National, was here this week conferring with W. F. Gordon, exchange manager. He returned to Denver upon the completion of his business here.

Samuel Henley, Universal branch manager, leaves next week for a visit to the Yellowstone branch in Idaho and Wyoming. He will spend a few days in the park.

The Universal Exchange Film Club will spend an outing at Coma Springs Sunday with the entire bunch turning out with picnic and appetites.

Charles Hamel, short subpect and serial salesman out of the local Pathe branch is expected to return to this city this week after a month's trip through Idaho where he closed on exceptional business.

R. S. Stackhouse, Warner Brothers manager here, is making southern Utah this week. George Jensen, regular Montana salesman, is working in the Utah section, with Dave T. McElhinney doing his stuff in Idaho.

L. A. Davis, local manager for F. B. O. returned from Ogden where he was successful in closing for the F. B. O. product one hundred percent, including short subjects and Westerns. He leaves for Idaho next week.

Joe Solomon, Idaho salesman out of the local F. B. O. exchange is in from his territory after a mighty successful run.

C. L. Walker, Idaho salesman for Fox returned to this city with a brief case bulging with contracts. Art Barron is stirring up contracts in southern Utah.

J. R. Grainger, general sales manager of the Fox Film Corporation and his son Edmunds, were here this week conferring with Manager Schayer, enroute to the coast. Mr. Grainger was pleased with the local outlook.

Jack Connors is covering Idaho this week out of the United Artists exchange.

Alan Burke, head of the DeLuxe Feature exchange, is back from a trip to the Denver territory. He left immediately for the southern Utah territory.

Harding Brewerton, who recently acquired the Latonia and Community theatres at Layton, Utah, is in this week contracting for productions for his houses.

James R. Keitz, Greater Features exchange manager will hit the trail to Idaho next week in the interest of the new Columbia productions that he has lined up for the next season. He is spending a few days at present in Central Utah.

J. Devereaux Jennings, cameraman for Rudolph Valentino on the United Artists lot, left for the coast this week after a visit to his father and sister in this city. Dev is a native of Salt Lake City. He is said to have attracted much attention on the lots by expert handling of lights. His brother Gordon is a laboratory expert at the Producers Distributing Corporation studios.

A film was shown at the Pantages theatre last week showing intimate views in the studios and homes of the Utah men and women who had gained eminent places in the film world. They included John Gilbert, June Mathis, Frank Borzage, Betty Compson, Waldemar Young, J. Leo Meehan, Gordon Jennings, Fred Kennedy Myton, George D. Pyper, Jr., Harvey Gates, Victory Bateman, Margaret Livingston, Lilly Livingston, Luke Cosgrave, Ina Anson and Mary Clark.

Kansas City

OPERATING only the Murray theatre, small suburban house, three years ago, Jay Means, vice-president of the M. P. T. O. Kansas-Missouri, soon will begin construction on his third theatre, to be built between Thirty-ninth and Fortieth streets on Prospect avenue. The second theatre to be acquired by Mr. Means was the Prospect theatre, Twenty-sixth street and Prospect avenue. The new house, which has not yet been named, will have a 70-foot frontage and seat 1,500 persons.

With the night life of Kansas City rapidly moving south, there are persistent rumors afloat that Metro-Goldwyn, and Warner Brothers are contemplating the erection in the near future of large suburban first run theatres. Warner Brothers are known to be negotiating for three sites.

Another lively, but hot, week along Kansas City's movie row last week. Jack Auslet, formerly with the Charlotte, N. C., Pathe branch, has joined the Kansas City Pathe force. C. E. Gregory, Metro-Goldwyn branch manager, returned from what he said was a successful trip into the territory, just in time to greet J. E. Flynn, Metro-Goldwyn district manager, who was a visitor. E. C. Rhoden, manager of Midwest Film Distributors, lost no time in returning to the territory for more business, while the same can be said of J. A. Epperson, Pathe branch manager, and Bill Werner of First National.

"Rube" Melcher has taken over the management of the Waldo theatre, suburban house of Kansas City. "Rube" formerly was city salesman for Midwest Film Distributors, Inc., at Kansas City. The Sedalia theatre, Sedalia, Mo., owned by Jack Truitt, will be managed by George Planck, who resigned his position as First National salesman to accept the Sedalia offer.

Earl Cunningham, Paramount exploiteer, and the Burford theatre management of Arkansas City, Kas., could not have made a more complete job of it than was done last week. At a meeting of all the civic clubs and chamber of commerce of the town, it was decided to stage an "Old Home Week" in conjunction with the showing of the picture, September 29 and 30 and October 1 and 2.



St. Louis



THEATRE and airdome cashiers continue popular with the banditry of St. Louis, Mo., and during the past week several pretty misses were added to the long string of victims of the young chaps who point their pistols promiscuously.

Saturday night Miss Marian Collins, cashier of the Queens Airdome. Maffitt and Marcus avenues, dreamed that she had been held up. Her nerves were upset by the many similar robberies in recent weeks. On Sunday night, June 14, her dream came true when four armed men, all young and roughly dressed and holding handkerchiefs over their faces rushed into the airdome. They robbed Miss Collins of $273.

When Miss Collins sought to appease the bandits with some small change one of them forced her to open the door of her cage so they could obtain all the cash in sight. So quickly did the quartette work, Manager Tom Curley who was conversing with a patron a short distance away was unaware that a robbery was in progress.

On the night of June 16 the Liberty Music Hall, 3627 Delmar boulevard, and the Arcade Airdome, Sarah street and West Pine boulevard were held-up. Three youths took $175 in cash from Miss Catherine McGinnis, cashier of the Liberty, which is a combination moving picture and musical farce house, while a short time before a trio of bandits, suspected of being the same as those who robbed Miss McGinnis held up Miss Hazel Wood, cashier of the Airdome. That robbery netted the bandits $72.

On the night of June 18 a trio of robbers held up the Compton Airdome, 3167 Easton avenue, taking $10 in cash and 5000 theatre tickets. Miss Bess Beich, cashier, tricked the trio into believing that a bag containing the tickets was filled with currency. A short time before the robbery was staged Jack Shea, manager, departed with the bulk of the night's receipts.

Later in the week the police arrested a young man who they claim has been identified by Miss Wood and another employe of the Arcade Airdome as one of the trio who held her up. The police are looking for two other youths who were with the suspect on the night of the crime.

Henry Halloway, proprietor of the Gem theatre at St. Johns, Mo., has purchased the Overland-St. Johns Record, a weekly newspaper and will merge it with the Weekly Gem which he has been publishing at St. Johns.

George Skouras has had plans prepared by Preston J. Bradshaw, architect, International Life Building, for a $100,000 motion picture theatre building at Southwest and Midwest avenues, St. Louis.

F. Hoff of 6602 Hoffman avenue is building a motion picture theatre and store building at 3239 Ivanhoe avenue to cost $40,000. It is two stories, 46 by 125 feet.

Marian Sims plans to remodel his theatre on West Main street, Paragould, Ark., at a cost of about $75,000. Contract for the work has been let to William Brannon of Paragould. He will install concrete floors, a balcony, pipe organ, stage, rest room and a store on either side of the entrance to the theatre. Work will commence immediately.

On Sunday morning, June 14, Rabbi Samuel Thurman of St. Louis, Mo., united in holy wedlock Nathan Steinberg, vice-president of the Columbia Pictures Corporation, 3317 Olive street, and Miss Esther Sweeney, private secretary for George E. McKean, manager of the St. Louis Fox Film Exchange. The young couple later departed on a brief honeymoon trip to Springfield, Ill., where they were the guests of relatives for several days. The ceremony was very quiet, being witnessed by members of the families and a few very close friends. It was among the most popular weddings in the history of the local film colony as both are very well thought of by all who know them. Needless to say all wish them well.

Charles Byrnes formerly manager of the Waverly Theatre has assumed his new duties as manager of Phil Cohn's Lyric and Avenue Theatres, East St. Louis, Ill. Frank Nelson continues as house manager at the Avenue while Byrnes will have personal charge of the Lyric. Ray Netermeir formerly salesman for Universal and F. B. O. is the new manager at the Waverly.

They have sounded "Taps" on good old Ben Prince, formerly manager of the Washington Square theatre, Quincy, Ill., and later connected with the Associated Press at Memphis, Tenn. He was another victim of the World War. Over There, Ben did his bit to make the world safe for democracy and in carrying on he was gassed. It sapped his strength and racked his alert mind. Since then business adverses added to his cares. On Monday, June 15, they found him in his last sleep.

Bob Clarke, owner-manager of the Opera House, Effingham, Ill., is just out of the hospital following an operation for gall stones. His condition is still critical.

Bill Beynon, popular Divernon, Ill., exhibitor is mourning the death of his champion German police dog. The animal who had a cash value of $1500 was strangled to death when his collar caught on a strand of bobbed wire fencing. He had attempted to vault the fence.

C. F. McCarthy formerly manager of the Lyric Theatre, East St. Louis, Ill., has not announced his plans for the future. He was with Phil Cohn for fifteen years.

O. F. Lessing formerly with Jack Weil Productions has entered the insurance business.

Many Universal prominents were visitors of the past week. Included were: Dick Anderson, head of International News; Bill Truog, assistant divisional manager; N. Shiren, traveling auditor, and J. M. Rogers, home office representative who is installing a new Howe booking system in all the Universal exchanges.

Jimmy Shea keytown and circuit salesman for Metro-Goldwyn-Mayer is hitting the hot spots in a snappy new Buick Sport.

Mr. and Mrs. Hall have taken back their theatre at Dupo, Ill. Charley Goldman who operates the Rainbow and Astor Theatres in St. Louis, Mo., had it for a while.

Tom McKean of F. B. O. back from a trip through Northern Illinois reports that the heavy rains of the past week have greatly benefitted crops in that vicinity. Exhibitors are more optimistic now.

C. E. Lilly has purchased a Kilgen organ for his Star Theatre, Hannibal, Mo.

Harry Graham manager of the local Pathe office has been transferred to Chicago. He has been succeeded by Ted Meyer from the Omaha, Nebr., branch.

Arthur Kreine, booker for Fox, has gone on his vacation.

Jack Underwood, manager for Enterprise, and Jack Weil of Jack Weil Productions spent the greater part of the week out in the territory.

L. K. Meyers has taken over the Lyric Theatre at Center, Mo.

C. C. Jones has closed his American Theatre, Cambria, Ill. He plans to road show films in towns without theatres or airdomes.

Gradwohl Sears of the Chicago city sales department of First National is spending his vacation with St. Louis relatives.

Harry Weiss manager of the local First National office accompanied by his wife leaves June 27 on a vacation trip through the East. He plans to spend July 4th in New York City.

Houses that have closed include: Home Theatre, Donnellson, Ill.; Gem, Leachville, Ark.; The Star, Paris, Mo., has cut to five days a week while the Casino, Eldorado, Ill., plays to three changes per week.

Visitors seen along Picture Row during the week included: C. C. Jones, Cambria, Ill.; C. E. Lilly, Hannibal, Mo.; John Pratt, Fulton, Mo.; Mrs. Paul, Carlinville, Ill.; Oscar Wesley, Gillespie, Ill.; Ray Miller, Mexico, Mo., and S. E. Brady, Cape Girardeau, Mo.

The St. Louis F. B. O. office closed Friday, June 19, during the funeral services for Harry Berman. He was well known to the St. Louis film colony and his passing was learned with regret.

Gene Goldsmith, United Artist salesman for the Kentucky and Indiana territory has just been released from Barnes Hospital. He underwent an operation last week, but is on the high road to complete recovery.

United Artists moved Monday, June 22, into the old Goldwyn offices on the second floor of the Plaza Hotel exchange building. It gives them much more room to handle their greatly increased business in this territory. Bill Barron is manager of the exchange. T. Y. Henry, district manager will be in this week to give the new quarters the O-O.

Bill Goldman gets back from New York this week. He is due to bring back a flock of news.

Miss Hortense Walsh formerly with Selznick is now booker for Jack Weil Productions.



Detroit



ALTERATIONS and improvements to the Standard Film Service quarters on the sixth floor of the Film building are about completed. This will give Standard much increased space; the shipping room and poster department benefiting most by the improvements. A new screen room and office have also been included in the improvements.

L. H. Gardner, who has just completed ten years of service with the Kunsky enterprises has been given a rare honor by his employers. In addition to receiving a check for $1,000. Gardner is also granted a month's vacation with full pay. A year ago, Tom Moule, manging director of the Capitol theatre and Mike Shoenherr were given like recognition.

James V. Allen, has left William Fox's local agency to assume the management of the Warner Brothers' office in Cincinnati.

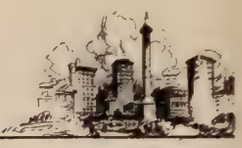
The Van Dyke theatre, located at the intersection of Van Dyke avenue and Nine Mile road has just been opened by T. Bozivi. The auditorium seats 300 people and will adequately take care of this section which is in the center of a vast real estate development. Daily change of programme is the policy.

George F. Koppin, who recently celebrated his seventh anniversary as an exhibitor is planning to greatly increase his activities in that line. Although the leases on a majority of theaters now controlled by him expire in the Spring, he is planning several renewals as well as construction of some new houses. At the present time Koppin is subdividing a large tract of property which he owns at Halfway, Michigan.

The patrons of the Harper theatre, Detroit, owned by Joe Cosco, recently were greeted by a new Wurlitzer Unit Organ.



San Francisco



SAN FRANCISCO firemen, who are to be placed in all city theatres as soon as the 1925-26 budget becomes available in July, may be created special policemen for the enforcement of safety regulations. This was the concession granted by the supervisors' building committee to more than 100 protestants, representing organizations with a total membership of 90,000 who appeared at the City Hall to urge more safety in San Francisco amusement houses. Overcrowding of aisles will be strictly prohibited, according to a statement made at the meeting by Chief of Police Dan O'Brien. Firemen have not been required to be in theatres during the past year as theatres are no longer forced to pay for the services of the officers. The new budget makes provisions for fifteen firemen to supervise safety conditions.

San Francisco theatre-goers got to bed at an early hour June 12. There was no grumbling among them over loss of sleep. They had attended the midnight show staged at the California Theatre by famous actresses and actors, who stretched their working day by some three hours in order to do their bit in the American Legion endowment fund drive.

"The Union Square Tab," a three column official organ of the Union Square Theatre, is now being issued by the theatre for the convenience of its patrons.

Among other visiting exhibitors from out of town recently were M. A. McInerny of Fairfield; Henry Heber, Majestic, Sacramento; V. Perry of Fort Bragg; John Distasio, Liberty, Sacramento; and James Wood of Redding.

Mrs. C. O. Davis, owner of the popular Wigwaum Theatre at Reno, was in San Francisco visiting old friends.

Joe Malm of the Crockett Theatre at Crockett, called in at the Universal Exchange to view some of the newer film arrival recently.

J. A. Harvey of the Strand at Merced came to town and chatted with the bookers and greeted other old friends along film row.

The New San Mateo Theatre at San Mateo is rapidly nearing completion. Max Blumenfeld hopes to have it open by July 15th.

John de Stasic reopened the Liberty Theatre within three days after a fire in his operating room. The room was rebuilt and new equipment installed. It was quick work and patrons were glad to have the Liberty back with the lights shining.

Mrs. C. O. Cole of the Virginia Theatre at Virginia City came to San Francisco for a short vacation, and dropped in at the Exchanges.

Headed by Reginal Denny, a delegation of San Francisco Universal Exchange representative, went to Palo Alto, for the opening of the new Stanford Theatre. C. A. Nathan, Joe Huff, W. C. Getty and others made up the party.

The San Francisco Universal Exchange cordially welcomed L. J. Schlaifer, new western division manager, who succeeds Frederick Gage, who resigned some time ago.

S. R. Kent, general manager and Mr. Franklin, head of the theatre department of Famous Players-Lasky Corporation, were visitors at the San Francisco office recently.

D. D. Simms of Fowler purchased complete equipment from Preddey, which will be used to outfit his new theatre at Del Rey.

Sorrow has fallen upon E. C. Cunningham of Pacific Grove who unfortunately has suffered the loss of his wife.

Following three years of service in the San Francisco office of Pathe, first serving as booker, then salesman in the San Joaquin Valley and finally as city salesman, L. M. Cobbs has just been appointed by Western Division Manager W. S. Wessling as manager of the Portland office.

C. M. McDonald, vice-president and general manager of Timely Films, Inc., and Fables, Inc., the producers of Topics of the Day and Aesops Fables, made a short stay in San Francisco during an itinerant tour of the United States in the interest of the corporation he represents.

Morris Klein writes from Italy of the wonderful trip he and Mrs. Klein are enjoying. They are having a splendid time.

Al Oxtoby spent his vacation in Los Angeles with the Shriners. They liked his company.

T. Ellis of Metro-Goldwyn, is the proud father of a beuatiful baby girl. Congratulations.

Barney Bernard is now with Western Theatre Supply Co.

Frank Vesley is now managing the American Theatre in San Jose for the National Theatre Syndicate.

Robert E. and Mrs. Power, together with H. A. Armstrong, came up from Los Angeles for the opening of Ellis Arkush's New Stanford Theatre June 7th.

Harry Lustig, division manager of Metro-Goldwyn, recently visited the local office.

J. Distacio made record time in repairing his projection booth which was completely destroyed by fire recently. The booth has now been enlarged, new equipment installed and all in the short time of three days.

I. L. Savage, inspector booker for the Western Pathe offices, plans on spending a couple of months at the San Francisco branch. Savage is constable of the town of Oswego, Oregon, which boasts as its Mayor A. R. Wessling, Pathe's Western Division Manager.

Bon Ginniff, well known in the shipping and poster departments of film row's exchanges, is leaving Educational to go with Tex Coombs of the Theatre Equipment Supply Co.

V. Preston of First National has been holding down Al Oxtoby's job as well as his own the past two weeks that the assistant manager was away.

Harry Seipel of Visalia is again visiting San Francisco exchanges after his sick siege.

Billy Citron is on a trip to the big city—New York—together with Mrs. Citron.

Geo. A. Oppenheimer left June 17th for a trip to Europe.

The new Wurlitzer Unit Organ recently purchased by the Monterey Theatres Co., Inc., for use at Pacific Grove, Cal. is now in daily service.



Southeast



Paul Phillips and H. J. Paradis, theatre owners of Wilson, N. C.

PAUL PHILLIPS is owner of the Wilson Theatre, Wilson, N. C. and H. J. Paradis owns the Oasis in the same town. These gentlemen have been in competition for six years and are the best of friends. No fighting for them! Mr. Phillips in his days at Duke University was an all-around athlete, being especially good in base-ball. It is said that Mr. Phillips turned down several big league offers. He has also been on the road for several film companies. Mr. Paradis owns theatres in Kinston, Dunn, La Grange and Greenville, N. C. He is one of the oldest exhibitors in the state, this year being his twenty-first as a showman. Mr. Paradis is a golf enthusiast and never misses an opportunity to go over the Wilson course.

Geo. Lenehan, District Manager of the Producer's and Distributors Corporation, is in Charlotte, arranging for a location for an exchange to be opened for their company.

James Howard, a member of the Howard & Wells Amusement Company, is receiving congratulations on the birth of a son Saturday, June 6th.

A large number of the Charlotte exchanges have turned to express shipments, as they find the express is much more satisfactory than Parcel post. In shipping by express, the film can be traced at all times, as there is a complete record of the same from the time it leaves the exchange until its is delivered to the exhibitor, as each man handling the same signs it. In shipping by parcel post this cannot be done, and it is impossible to trace or find a film that has been lost. By shipping express the exhibitor is assured of more efficient service than by parcel post.

It has just been announced that the Film Exchange Managers are going to attend the Convention of Exhibitors at Wrightsville Beach, June 21st to 23rd. The managers will be accompanied by their sales force. This is unusual as for the past several years the exchange managers and salesmen have not attended these conventions.

Harry K. Lucas arrived in the city this week to arrange for the re-modeling of the Ideal Theatre, the lease on which his brother Arthur Lucas has taken over. We understand they intend to make this an up-to-date theatre from every standpoint. This theatre was formerly controlled by the Ottoway Theatre Company, whose lease expires on July 1st.

Charles Tyson, salesman for United Artists out of Washington, is covering the cities in the eastern part of North Caroline for his company.

Frank Fernandina of Richmond, who is a part owner with R. D. Craver, in the franchise of the First National for the six southern states, was a Charlotte visitor the past week.

Howard & Wells Amusement Co., of Wilmington, N. C., have announced that their Victoria Theatre of that city, which was formerly a Tab House, has changed its policy, and will now show pictures at popular prices. Percy Wells is looking after this theatre for his company.

Arthur Lucas has entrusted the music of the Colonial theatre in Greenville, S. C., to a new Wurlitzer Organ.

Buffalo

THE Golden Rule Pictures corporation of Buffalo and the Freedom Film corporation of Rochester have consolidated and the new company has opened offices in the entire old Buffalo Metro exchange, 257 Franklin street, second floor. Richard C. Fox, has been elected president and general manager of the new concern, John J. Farren, treasurer; Frank Ward, secretary and E. A. Dentinger, vice president. George Schaefer and Frank Moynihan have been engaged as members of the sales force. A branch office will be opened at once in Albany. The company has been reincorporated at $100,000. Mr. Fox announces that Lester Wolfe and Homer Howard are no longer connected with the organization.

Charley Hayman, president of the Strand and Cataract theatre companies in Niagara Falls, is planning another trip to Europe. Business must be picking up in Charley's town.

Bill Rowell, manager of the Buffalo Fox office, is confined to his home on account of illness. Basil Brady, Pathe manager, was in New York last week end for a conference with home office officials.

The Genessee Amusement Enterprises, Inc., of Batavia, N. Y., has taken over the old Community theatre site on East Main street near Center and propose holding the property with the intention later of erecting a theatre and business building. The company now controls two theatres in Batavia, three in Olean, one in Salamanca and one in Wellsville.

Buffalo exhibitors will be interested to learn that Bruce Fowler,



Mike Shea raising Old Glory to the top of the steel structure of his new $2,000,000 Buffalo theatre.

former manager of the Olympic and Elmwood in Buffalo, has been transferred from the McVickers in Chicago to the management of the Newman and Royal theatres in Kansas City. Howard Waugh, former Jamestown, N. Y., exhibitor, has been transferred from the Palace in Memphis to the Howard theatre in Atlanta. Earl Crabb, who managed the Buffalo Strand for many years, is still district manager for Paramount in Texas and Art Amm, another Buffalonian of other days is still sitting on the world in Florida where he is district manager of F. P.-L.

Robert Kane has resigned as manager of the Hi-Art theatre in Lockport, N. Y., and it is rumored he may be appointed manager of the new theatre which Paramount has leased in that town. Mr. Kane has been at the Hi-Art for many years.

Earl W. Kramer, manager of the Buffalo Universal office, attended the funeral of his uncle, Harry Berman, F. B. O. sales manager, who died last week in New York. The Buffalo F. B. O. office was closed two hours on Friday, June 19, during the funeral of Mr. Berman.

George Williams Paramount exploiter, acted as host to a half dozen leading exhibitors from the principal cities of the Buffalo territory, at a two-day pow-wow in Buffalo last week when Paramount invited the men to Buffalo to look at some of the new pictures, discuss exploitation ideas, look over advertising accessories and dine in between at the Hotel Statler. The event, the first of its kind ever held, was a huge success and it is expected, will be repeated next month.

Merritt A. Kyser, manager of the new Aurora theatre, East Aurora, N. Y., is a recruit from the musician ranks to the exhibitor forces. Mr. Kyser is a member of long standing in the Buffalo "musikers" union, he having blown a mean French horn for lo, these many years in the principal theatre orchestras of the city, including Shea's Hippodrome. So if the Aurora theatre orchestra ever "walks out" Merrit can walk in and do a one man orchestra stunt.

Jack Lyons, Educational salesman in the Buffalo territory, is passing around the stogies. Yep, Mr. and Mrs. Jack are celebrating the arrival of a bouncing baby boy. Mrs. Lyons formerly was Miss Nell Evans, office manager of Dependable Pictures Corporation. Colonel Howard F. Brink, Educational manager, has promised to put the new member of the Lyons family on the sales staff if he developed into as good a salesman as his dad.

To inject a cool feeling into Shea's Hippodrome atmosphere, manager Vincent R. McFaul has donned the usher staff in new Palm Beach costumes, placed ferns throughout the lobby and rear of the auditorium, covered the lobby chandeliers with "cool colored" fabrics, placed white lattice work over the exits, dressed the orchestra members in summer suits, adorned the stage in a summer garden setting and otherwise changed the big house into one of the coolest looking places in the city.

A New York corporation has applied for an option on the Hotel Wiss property in Leroy, N. Y., owned by John Hepps, for the purpose of erecting thereon a motion picture theatre, with four stores on Main street, and an arcade going through to the theatre, which will have exits on Lake street. The company also plans to have from 20 to 25 sleeping rooms with baths and showers on the second floor for tourists and travelers with a cafeteria and lobby on the main floor. Jack Latta, a resident of Le Roy, through whom the deal is being handled, has not as yet announced the name of the Gotham corporation interested in the venture.

Baltimore

ONE of the most interesting features about the condition of business in the Monumental City and an almost sure sign as to which way the business weather vane is turning is in the advertising space taken by the various playhouses in the newspapers.

Up to the present time there has been no cut in the advertising alottment for the summer period and with the exception of the terrific hot spell which lasted for about eight days, and which gave a black eye to the box office receipts to all the theatres, the patronage has been holding up very well.

Efforts are being made by the managements of all the houses to keep the interiors as comfortable as possible during the hot weather, one theatre, the Metropolitan under the management of Bernard Depkin, Jr., having ice water served to patrons during the performances when it is very hot—the weather—not the water.

Extensive improvements are being made in the Garden Theatre, here, controlled and operated by the Combined Whitehurst Interests, while the playhouse continues to give its regular schedule of performances each day. The interior is being entirely redecorated with a new color scheme and the air washing and cooling system has been improved and enlarged. Recently about 200 chairs were added to the seating capacity and the whole house had new chairs installed. William E. Stumpf manages the Garden.

The Parkway Theatre, North Avenue at Charles St., another theatre operated by the Combined Whitehurst Interests, of which H. M. Messiter is manager, has just had the front washed and cleaned and presents a spic and span appearance.

Madeline Hoff, on the office staff of the Century Theatre, announces that she is now Mrs. G. W. Mergler, having been married on May 23 at St. Elizabeth's parish by Father Sebastian. This was quite a surprise to her many friends who wish her lots of happiness.

A well earned vacation is now being enjoyed by U. S. Brummell manager of the Century Theatre. During his vacation Howard S. Jefferson, of the Whitehurst staff, is managing the playhouse.

W. A. Miller, advertising manager of the Jewish Times, who handled all the moving picture theatre accounts and reading notices for that paper, recently suffered a serious injury when he accidently ran a knife into the palm of his hand.

George C. Wilson, Tyrone, Pa., president of the Wilson Amusement Company, operating the Rivoli Theatre, here, and Guy L. Wonders, manager of that playhouse returned to their respective homes after having participated in the golf tournament for film men at Briar Lodge Club, New York City. Mr. Wilson took down one of the prizes.

A unique method of giving moving picture news to its patrons is being used by the Garden Theatre. Besides using the unsold space for news pertaining to the players and plays, short items are used between the vaudeville numbers printed on the program.

COSTUMES FOR HIRE PRODUCTIONS EXPLOITATIONS PRESENTATIONS BROOKS 1437 Broadway Tel. 5580 Pen.



New York and New Jersey



THE outing of the employees of Pathe Exchange, Inc., at Panchard Inn, Massapequa, Long Island, on Saturday, June 20th, proved a most enjoyable event for several hundred Patheites from the Home Office on West 45th Street and the New York and Newark Exchanges at 1600 Broadway, and the Bound Brook and Jersey City Laboratories.

The trip to Massapequa was made in large sightseeing busses, and arriving at Massapequa, the Patheites lunched and then started the day's events. Some participated in a Handicap Golf Tournament, others lined up against the Home Office ball-team for a game, and others danced in the pavilion. Later several bus loads of Patheites went further down the Island to Amityville for a swim.

Late in the afternoon the athletic events were run off and proved a circus for participants as well as the onlookers. The dancing contests in the pavilion also served to entertain many.

At six o'clock, a shore dinner was served at the Panchard Inn after which the party motored back to New York. The event was a decided success in the social calendar of Pathe.

Prizes were awarded in the various events as follows:

Pathe Handicap Golf Tournament, won by John Humm, Treasurer of Pathe Exchange, Inc.

Ladies' Events: 50 yard dash won by Gertrude Sternbach; ball throwing contest, Estelle Goldberg; fat ladies' race, Tina Selzer; ladies' balloon race of 25 yards won by Amelia Macek.

Men's events: 50 yard dash, Joseph Katzoff; 50 yard fat man's race, Arthur Walsh.

Dancing contest: winning couple, Frances Cohen and Max Fellerman.

Rosensweig and Katz have taken over the "Our Civic" theatre located at Richmond Hill, L. I. The acquisition of this house brings the R & K circuit up to eleven.

The Chatham Square theatre will be re-opened again under the management of Sam Kotinsky. Mr. Kotinsky is the original owner of this theatre.

Harry Harris of Bluebird, Bunny, Claremont, Sunset, West End Theatres, has broken ground for his new theatre up in Mount Vernon. The new Mt. Vernon house will have its opening on Labor Day.

Joe Hornstein, vice president and general manager of Howells Cine Equipment Co., is celebrating his 22nd year in the supply business and has received many congratulations from leading exhibitors throughout this territory. Joe has recently appointed M. A. Kruge, formerly with the Sibley-Pitman Electric Co., manager of his lamp department. As usual, Joe is managing to get his share of the local equipment installations, a recent one being all of Bratter & Pollacks new theatres under construction in New Jersey.

Nat Marcus who was formerly with the Pathe Branch in Albany, has turned exhibitor, having taken over the Woodbridge theatre at Woodbridge, N. J. Mr. Marcus recently married a most popular young lady, also named Marcus. Mrs. Marcus was formerly connected with the Jans Pictures Corp.

Ed Carroll, the "Prize Winner" of Associated Exhibitors, has won another prize and this time it is a big one. Ed has just bought a new home at Avon by the Sea. Here is an example of what a number of years of service with one company and consistent good salesmanship will accomplish.

Charles Tangemann has taken over the Roxana theatre at Linden, N. J. from Dr. Frank Richel and will continue to operate through the summer months.

Prominent New Jersey exhibitors observed around the New York exchanges this week were Louis Heiman of Rahway, Alexander Okin of Cranford and Hillside, and Sam Perry of Englewood. The controversy between Mr. Okin and Ed Carroll concerning the auburn moustache is still on. Mr. Okin states that it will stay on.

They are telling a good one on Louis Heiman. Recently, Louis and his gang from the New Empire, at Rahway, N. J., all followers of the famous sport of I. Walton, went out to snare the finny tribe. Louis took along a big block of ice so that there would be no danger of the fish becoming tainted during the hot weather. No one caught a fish.

Milton S. Kussell of the Paramount Exchange is at home with an attack of tonsilitis. He is expected to return to his office this week.

Pathe New York Exchange continues to hold second place in Storey Victory campaign for the prize of $3,300 that is to be divided among the winning sales organization.

Dave Snapper of Perth Amboy, South Amboy and New Brunswick has recently interested himself in a real estate development in Perth Amboy which involves an investment of $500,000. It is reported that there is no theatre construction in connection with the purchase and that the plot will be cut up into lots.

Floyd Vogt, salesman for Pathe has recently completed a new home at East Englewood, N. J. Mr. Vogt has also lately become the proud father of a baby boy.

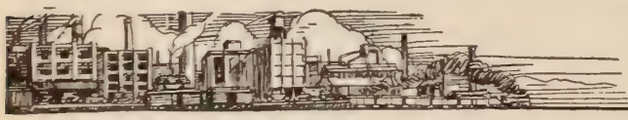
In connection with Greater Movie Season Universals sales organization will start a prize winning contest for the month of August. There will be four teams consisting of from three to four men each. The first prize will be for $250. for the winning team and an additional prize is to be given to the man who holds the largest amount of exhibitor good will, gauged in accordance with the percentage showing in their territories.

Last Thursday evening the Loew-Metro-Goldwyn Club held its annual outing to Schenck Brothers Palisades Amusement Park. It was the most successful party of the kind ever held by the club. Led by President Charlie Sonin, members and their guests left the Loew State Theatre building in a fleet of eight sight-seeing buses, with a special police motorcycle escort and made a record breaking trip to Fort Lee ferry. Over four hundred attended the outing and enjoyed the various rides and other amusements at the famous resort on the Hudson River. Major Edward Bowes and Nicholas M. Schenck represented the officials of the combined organizations from which the membership is made up.

Another Sunday opening in New Jersey is reported with the Park at Nutley showing for the first time on Sunday, June 28th. This is the result of the good showmanship displayed by the manager of this theatre in his relations with the public officials.

Rumors that have been floating around to the effect that Wm. Keegan had severed his connection with the Hildinger Circuit of Trenton have been denied. Mr. Keegan is still connected with this company.

Joe Seider and Leon Rosenblatt will leave Saturday for Asbury Park in order to get a good start for the convention opening on the following Monday.



Denver



HARRY NOLAN, district supervisor for Associated First National, has arrived back to Denver after a two weeks visit with the First National Branch at Salt Lake City.

A. P. Archer, local manager of Educational Film Exchange, is back at his desk after attending the general sales convention of his organization held recently in New York City.

James Pace, prominent exhibitor from Chadron, Nebraska, is favoring exchanges with one of his rare visits to Denver.

Earl Nye, manager of the Carl Ray Amusement Company Theatres, Cheyenne, Wyoming, arrived in Denver today for a brief business visit.

Harry Cassidy, local manager for Fox, has again appeared on the sport page of the Denver papers. Harry was formerly a Western League base ball star. He was a very valuable and popular player several years ago. Harry is now playing every Sunday with one of the semi-professional teams of Denver.

May Cassidy, cashier for Metro-Goldwyn, is reported to be improving after two weeks' illness. Many friends throughout the territory wish her a speedy recovery.

J. S. Hommel, manager of Producers, and E. J. Drucker, owner and manager of the DeLuxe Feature Film Exchange, have just returned from a hurried trip to Colorado Springs where they report a very favorable business for the coming summer. Tourists are already visiting the Pikes Peak town.

W. R. Walsh, traveling auditor for Associated First National, has arrived for a visit to the First National exchange. He will remain in Denver for about a month.

Jim Lynch, manager of the Laramie, Wyoming, theatres, has returned home from a visit to all exchanges.

A. G. Talbot, manager of the Colorado Theatre, Denver, made a hurried trip to Pueblo on business a few days ago. While there, he visited the Bishop-Cass Amusement Company theatre.

Charles Gilmour and Eugene Gerbase have just returned from a few days' business trip to Walsenburg and Colorado Springs.

W. P. Perry is in the city making one of his semi-annual business trips. Mr. Perry operates the Midway Theatre at Burlington, Colorado.

Mel Wilson, special representative of Producers Distributing Corporation, is making a sales trip into the Wyoming territory.

The theatres in Greybull and Basin, Wyoming, changed hands a few days ago. They were reported sold to Thomas Marshall, attorney at Greybull, Wyoming. Now word has been inserted that John Carr has taken over the ownership and management of the Big Horn Theatre at Greybull, and the Rex Theatre at Basin, Wyoming.

The beautiful new Mission Theatre will have its grand opening tonight. The building of this theatre has been of interest to exchangemen and exhibitors in Denver and the surrounding territory not only because of its unique design but because the owners are well known men in the motion picture industry. It was built by a partnership composed of Fred P. Brown, for many years manager of the local branch of Metro-Goldwyn, and J. B. Michiletti, a Denver exhibitor for many years past, having been the owner and manager of both the Folly and Pearl Theatres of this city.

Paul Earl, traveling auditor for Universal Film Exchanges, Inc., is in Denver visiting the local branch of his organziation for the purpose of installing the Homarand Booking System.

R. J. Garland is back after a long sales trip into the Wyoming territory. Needless to say, Bob had a very successful trip and that the local Metro-Goldwyn office will be kept unusually busy for some time to come.

Albany

WILLIAM SHIRLEY, who retires as an exhibitor in Schenectady on July 1, may be tendered a dinner, according to talk now being heard both in that city and along Film Row.

Herman Vineberg, manager of the Mark Strand in Albany, is back from his vacation. Benjamin Stern, assistant manager of the Troy theatre, is also back, having spent a week in Atlantic City. Mr. and Mrs. Walter Roberts, of the Troy theatre, are in New York for a week, where Mr. Roberts is putting in each afternoon, following his usual custom, at the baseball field. Mr. Roberts is manager of the Troy theatre.

Another change has taken place along Film Row with Charles Walder, who has been acting as manager of the Associated Exhibitors' branch in this city, going with Fox, succeeding O. R. Rieffel who came here to handle the Fox exchange about eight months ago, and who has now returned to Buffalo where he will continue with the same company. Charles F. Boyd, a former salesman for Associated Exhibitors has been promoted to the management. The first exhibitor to greet Mr. Walder in his new capacity was Abe Stone, who runs the Arbor Hill and Delaware theatres in Albany.

The crowd at the Pathe exchange had hard luck in connection with the recent yachting party which had been the one subject of conversation for almost a week. When the party boarded the yacht in the Albany basin, everything looked fine for a pleasant evening, with dancing on board and other entertainment. When it came to starting the boat, the trouble began. The engine simply would not budge. After waiting around for an hour or more the party of forty or more persons dispersed, some going to a Chinese restaurant for supper, while others sought the movies or other entertainment.

Leon Medem, manager of the Pathe exchange in Albany, was in New York city the past week, attending a sales meeting, and then remained over for the home office picnic.

During the remainder of the summer, the Albany Film Board of Trade, will meet but once a month. The same holds good with the Arbitration Board.

The Empire theatre in Glens Falls, which is run by C. H. Buckley, of Albany, entertained the members of the G.A.R. and their wives, of that city on the night of June 16. All patrons were presented with a small American flag as they entered the theatre, and according to Oscar Perrin, managing director of the Buckley chain, nearly 3,000 of the flags were given away.

Sangster and Fitzgerald, who run a motion picture theatre in Alexandria Bay have just opened houses in Redwood and Theresa. They have bought a truck to cover the triangular circuit.

In knickerbockers and driving a car, Sam Hochstim, one time film salesman in this city, but now proprietor of the Star, in Hudson, is looking like a million dollars these days, and according to all reports, is proving most successful as an exhibitor.

Meyer Schine, of Gloversville, who was in this city last week for a day or so, continued on to New York city.

Jack Bellman, general manager for Renown out of New York city, and Sidney Katz, special representative for F.B.O., were both in town during the week.

William Smalley has just purchased an old stage coach which some fifty-odd years ago traveled between Richfield Springs and Albany. With a couple of jet black horses drawing it, the coach is being used by Mr. Smalley in making a trip of 421 miles between the various theatres in the Smalley circuit, a trip that will consume 34 days. Mr. Smalley, who makes his headquarters in Cooperstown, is said to be considering the building of four new theatres in as many places.

Lew Fisher, of Fort Edward, announces that he will drop his house in Chatham to three days a week from now on and that the one in Port Henry will run but four days a week until next fall. Mr. and Mrs. A. E. Milligan, of Schuylerville, who were also in town during the week, announced that they had dropped to three days a week. Friday Saturday and Sunday, but that the Sunday business was the only one that was really profitable. Mrs. Milligan further said that the wall paper company had decided not to rebuild the mill in Schuylerville that was burned a few months ago. Mrs. Milligan is a public spirited individual and will furnish free motion pictures at a church lawn festival on July 2.

When it comes to having an able manager, Charles Sesonske, who runs the Grand, in Johnstown, claims that Edwin F. Russell is second to none. Mr. Russell was connected with the Paramount agency for several years in Boston. Mr. Russell looks after the theatre a good part of the time, leaving Mr. Sesonske to the handling of vaudeville bookings.

Harry Lazarus, a well known exhibitor in Kingston, belongs to a fishing club which does not permit any of its members to angle other than with a fly. Mr. Lazarus, who looks as brown as the proverbial berry, from his many fishing trips, has been having exceptionally good luck this spring with rainbow and brown trout. In fact every time he comes to Albany he is in a hurry to get back to keep a fishing engagement for the next day.

Back from his honeymoon, a portion of which was spent in Atlantic City, John Garry, is once more looking after the management of the Empire theatre in Glens Falls. During his absence, the details of the house were handled by Alec Sayles, of Albany.

Troy local 285 Motion Picture Machine Operators, meets on the third Sunday in the month for the nomination and election of officers. In all probability the present ones will be re-elected, these being Harry Brooks, president; Louis Rinn, vice-president; Harry Corps, recording secretary; and Al Lemay, financial secretary.

Elmer Crowninshield on June 16, observed two important dates, for the day marked his birthday anniversary, and likewise marked his twenty-fourth year in repairing motion picture projection machines and other equipment. Mr. Crowninshield, who has a place in Albanay started in years ago with Edison. During the 24 years he has handled theatres on and off, his last venture being the Bijou in Troy, which is now run by Rose and Windekneckt. Mr. Crowninshield covers about 24 counties in the state.

Tony Veiller, manager of the Lincoln theatre in Troy, observed his birthday anniversary during the past week, and was presented with a platinum watch by Mrs. Veiller. Tony's mother spent several days in Albany last week and will sail for Europe the fore part of July.

Frederick J. Cuneo, who has been handling the Rialto and Park theatres in Glens Falls for the last year or so, has gone to Amsterdam, where he is associated with J. A. Hutcheon, in handling the four Keith houses in that city. Before leaving Glens Falls, Mr. Cuneo was given a farewell dinner at Fitzgerald's Hotel by a number of his friends in that city. James Conlon is the new manager of the Park theatre.

With the exception of the Rose theatre in Troy, all other motion picture houses in this section have eliminated amateur nights for the summer season. Harmanus-Bleecker Hall, in Albany, which drew capacity crowds with such attractions along with pictures, also has cut out the home talent nights.

Canada

IN Canada has been seen the spectacle recently of one association leader handing a verbal bouquet to an officer of a rival organization for work performed in connection with an important legislative matter.

The one who received the tribute was Maurice West of Montreal secretary of the Canadian Motion Picture Theatre Owners' Association, and the tribute payer was Col. John A. Cooper of Toronto, president of the Motion Picture Distributors and Exhibitors of Canada. Both were very active in connection with the opposing of a bill from E. R. E. Chevrier, member of the Canadian Parliament representing Ottawa East, to amend the Canadian Copyright Act whereby theatres would be called upon to pay royalty fees for the playing of copyrighted music by theatre orchestras or otherwise. The proposed law has practically died a natural death in the committee stage at Ottawa and this result was obtained largely by Col. Cooper and Maurice West of the two Canadian associations.

Charles A. Meade, manager of the Lyceum Theatre, one of the large theatres of Winnipeg, Manitoba, believes in going right after business despite the weather. After making special preparations for the summer season, Manager Meade decided to blow his trumpet to let the people know what he had.

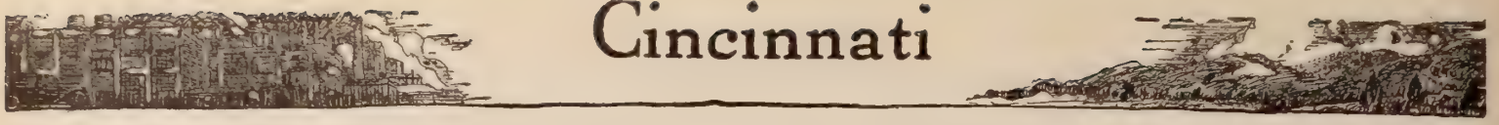
H. Walmsley, formerly of Vancouver, B. C., and recently appointed manager of the College Theatre, Winnipeg, has also adopted a special summer policy for the theatre in changing programmes three times weekly instead of weekly.

The Princess Theatre, Rideau Street, Ottawa, Ontario, was again threatened by fire on June 16 when flames were discovered shortly after midnight in the premises above the theatre. The fire, which was caused by defective wiring, did not damage the theatre itself and it was doing business next day as usual. Last fall, the Princess, which is owned by A. H. Coplan, was forced to close for a week, however, when a serious fire broke out in the upper floor of the building.

The Fern Theatre, Bank Street, Ottawa, operated with much success by Herbert C. Benson, has blossomed forth with a new front and new paint finish as a result of extensive overhauling. The theatre was not closed for the remodeling.

George H. Valiquette, Fox News cameraman at Ottawa, Ontario, is accompanying the official Canadian Government expedition to the Arctic regions as the official cameraman of the party. Every summer for some years past Mr. Valiquette has gone to the Far North with the expedition.

One of those who took an active part in the Civic Jubilee Celebration of Hull, Quebec, on June 14 to 16, commemorating the 125th Anniversary of the founding of the city was Donat Paquin, proprietor of the two local theatres, the Laurier and the Eden Theatres. Mr. Paquin has taken a personal interest in community projects for some years. He is an officer of the Rotary Club of Hull.



Cincinnati

THE local Paramount Exploitation Conference was held at the Hotel Gibson on Monday and Tuesday June 22 and 23. The meeting was opened by C. E. Peppiatt branch manger for Famous Players with Bill Danzinger exploiteer doing all of the other honors. After the preliminary welcome the meeting really got under way and some very good plans for putting pictures over with a bang were formulated and all those present pledged to do all in their power to give their attractions wider publicity. Those attending were: Fred Campbell supervisor for the Keith Theatres in Louisville, Ky., Fred Myers, manager of the Palace Theatre, Hamilton, O., C. F. McGovern, of the Majestic Theatre, Findlay, C., George Ray of the Colonial Theatre, Washington C. H. O., Varley Young press representative for the Libson Theatres in Dayton, O., R. V. Erk of the Mays Opera House, Piqua, O., L. C. Cunningham of The Quilna, Lima, O., Cecil Tipton and James Dunbar of the Hyman interests of Huntington, W. Va.

Harry Moore, for many years connected with the Mary Anderson Theatre, Louisville, Ky., has resigned from his position.

Dick Rosenbaum general manager of the Paramount Six month Round Up Contest accompanied by Mike Lewis and James Clark were in the city last week and held several rousing meetings with the heads of the various departments.

Howard Frankel of the Hollywood Theatre, Columbus, O., was seen touring through Southern Ohio last week in quest of several houses which he and his partner Harry Young wish to add to their present holdings.

Mr. and Mrs. Eldon Byrns of the Columbia Theatre, Athens, O., were in the city last week visiting with the various exchange managers and booking several pictures for early showings.

John Gregory of the Lyric Theatre, Springfield, O., paid his usual visit to film row last week.

Another regular twice a month visitor to the exchange was W. K. Murphy of the Murphy Theatre, War, W. Va.

E. E. Depenet sales director for the Southern Division with Universal spent several days at the local exchange.

Elwood Davidson and H. Smith of the American Theatre Company, Welch, W. Va., were in the city arranging their bookings for the next few months.

F. J. Ferguson of the Avondale Theatre, Columbus, O., was seen around the film buildings for a few days.

Johnny Jones, manager of the Majestic Theatre, Columbus, O., is the proud possessor of a baseball with all of the Red players' names autographed on it. Johnny received his great treasure last week when he attended a game between the Reds and Giants at Cincinnati in which Luque was the winning pitcher over Bentley in a one to nothing game. The Cuban is a great friend of Ray Frankel one of the owners of the Majestic and after the game he had the players autograph the winning ball with which he struck out three men in a row to end the game. Johnny now has the ball on display in a glass case in front of the Majestic and all Columbus is congratulating him for being so fortunate.

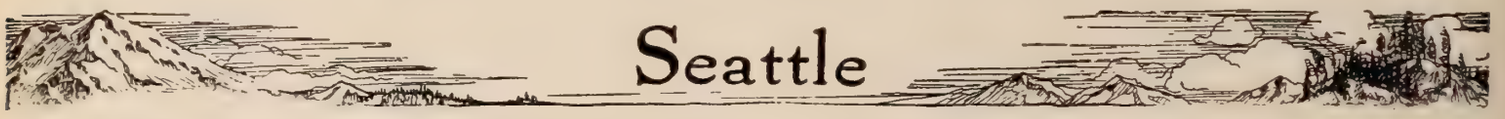
Ed. Mc Ivor has been appointed branch manager for the local Metro Goldyn exchange to succeed W. J. Brandt who has been transferred to this home town Cleveland. Mc Ivor hails from New York City.

Mr. and Mrs. C. E. Peppiatt and Manny Nagle of the Paramount offices were the guests of George Rhea owner of the Colonial Theatre, Washington C. H. last Sunday. Among the many features arranged for their entertainment by Rhea was a golf match at which game they are all quite proficient, so much so that Many Nagle was seen to wear Knickers on the street the other evening.

George Yule, Paramount salesman, is entertaining his mother who is visiting him from her home in Los Angeles.

Between the races at Latonia and the ball games at Redland Field the exchange men find no difficulty in entertaining out of town exhibitors these days.

Announcement was made by Warner Bros. this week of the appointment of James V. Allen as manager of the company's exchange at Cincinnati. Mr. Allen is an exchange executive of long experience. His most recent service was with Film Classics in Detroit.



Seattle

ANNOUNCEMENT was made on Film Row last week to the effect that R. E. Charles had been awarded the general management of the Star Amusement Company in Everett, operating the four leading motion picture and legitimate houses in that city. Mr. Charles was formerly manager of the Columbia Theatre in Portland, and was also for a time associated with the Jensen-VonHerberg circuit in the auditing department of the Portland office. He was expected to take active charge of the Everett houses before the first of July.

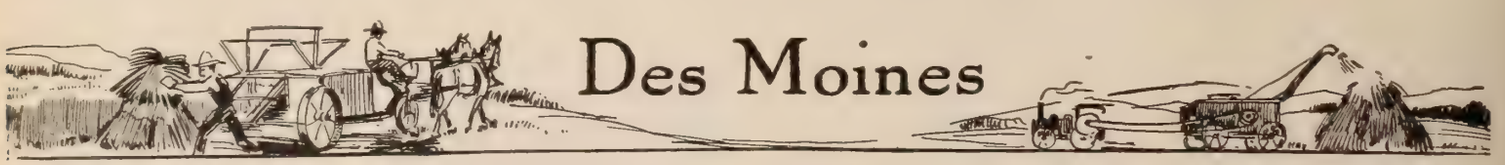
Salvator Santaella, well-known Pacific Coast pianist-director who closed a five month's engagement at the Strand Theatre last week, has been signed to a contract for the Pantages circuit by E. C. Bostick, Northwest manager, and opened the Seattle house the latter part of June.

Arthur Gollofon, well-known among film men and exhibitors of this territory during his several years' association with the Producers and First National exchanges in this city, last week was appointed to an executive capacity in the local Famous Players-Lasky office by Manager George P. Endert. Mr. Gollofon during his early years in the film field was associated with Famous Players, but his appointment at this time marks his first work with that organization in this city, in recent years.

Knowles Blair, publicity representative of Manager Robert W. Bender's Columbia Theatre, suffered a very severe injury to his hand last week which has necessitated his confinement in a local hospital for a number of days. Mr. Blair was placing some posters on the Columbia's marquee when he lost his balance and fell toward the wall. Putting his hand out to protect his fall, he came in contact with one of the large air ventilating fans in the building, and his hand was severely mangled.

"Business and business only" has been the motto of Manager Fred G. Sliter's local First National office for the last several weeks, with no appearance of any chance for a let-up. The reason has been the Play Date Drive which First National has been conducting, and which has seen the Seattle office in the lead for the first eight weeks.

R. C. Hill, former associated with L. K. Brin's Kwality Pictures Exchange in a sales capacity, last week was announced as a new member of the Film Booking Offices staff, by Manager A. H. Huot. Mr. Hill will cover the state of Washington for F.B.O., specializing on the larger cities in the territory.



Des Moines

A. H. BLANK has completed plans for a beautiful new home which will be located at Fifty-second and Waterbury road, one of the city's exclusive residential districts. The building will begin in September, Mr. Blank and his family taking possession in the early spring. The Blanks are now residing at 3505 Kingman boulevard.

Raymond Blank, young son of A. H. Blank has entered the field of journalism as a reporter on The Evening Tribune.

Harold Davis, cashier at Metro-Goldwyn, is the proud father of a seven pound daughter born June 14. The little miss has been named Barbara Jane.

F. R. Bandy of the Princess theatre, Britt, Ia., was a caller at Metro-Goldwyn during the week. Bill Eddy of the Empress theatre, Indianola, was also a visitor at Metro-Goldwyn last week.

Doc Banford, manager of Metro-Goldwyn is visiting the key towns this week.

The Veenshoton brothers of Elkader, Ia., were visitors at local exchanges last week.

Charles Lee, manager of the accessory department at Universal is spending his vacation in Omaha.

Hazel George, head inspector at Universal is vacationing at the Iowa lakes.

The theatres at Cascade and Elkport were reported flooded recently during Iowa's storm period. Theatres at Dubuque, Manchester, and Dyersville also reported considerable damage during the recent storms.

M. A. Mabury, salesmanager of Divisional Producers Distributors, and J. Niskein of Chicago were in the city last week to see about intalling a new office here. They will occupy the rooms where the Exhibitors Supply company was located. The latter company will move to the Polyclinic building.

A. W. Kahn, manager of Educational, has returned from New York City, where he attended the executive convention.

Famous Players received a wire from Sioux Falls stating that Manager Mendenhall had been operated on for appendicitis.

Chicago

IN celebration of the fifty-first birthday of Norman E. Field, general manager for Jones, Linick & Schaefer, his five cronies lunched with him last Tuesday. The six of them represented one hundred and twenty-nine years of service with the one firm, which is rather a wholesome record in the show business. In point of service, the record is as follows: Sigmund Faller, general auditor, twenty-six years; Norman E. Field, general manager, twenty-five years; William Rosenblum, manager of the Rialto theatre, twenty-three years; George Moore, manager of the Orpheum, twenty-two years; John G. Burch, manager of the Woods theatre, eighteen years; and Ralph T. Kettering, general representative, fifteen years. This group of six executives have agreed to continue the luncheon as an anual affair.

Manager Jack Sampson of F. B. O. suffered two bereavements last week in the death of his beloved chief, Harry Berman, and his elder brother, Maurice Sampson, who passed away suddenly on Friday, the same day that Mr. Berman was buried in the East. As a mark of respect for Mr. Berman, F. B. O.'s Chicago exchange was closed during the hours of the funeral on Friday.

Louis H. Frank's Holsted theatre at 6108 S. Halsted St., was partially wrecked by fire early on the morning of June 20th, the organ, stage and screen being totally destroyed. The house recently had only been operating on Saturdays and Sundays.

Fred Quimby, short subject sales manager for Fox Film Corporation, who is touring the country, visiting the various exchanges, was in Chicago this week for a conference with Manager Dembow.

Lubliner & Trinz's Senate theatre, this week, changed its policy and hereafter, shows will start on Monday, instead of Sunday.

Cooney Brothers are expanding their activities, having recently opened an independent film exchange, they are now arranging to operate a theatrical and vaudeville booking agency in the loop, with a New York affiliation, buying vaudeville features. Francis A. Mangan has been brought on from New York to take charge of the production department of Cooney Brothers; Albert E. Short has been made director of music for all Cooney theatres, and Bruce Godshaw is assuming charge of their publicity and promotion departments.

The Monroe theatre was closed Sunday, for extensive improvements and alterations, and is scheduled to open again on August 8th. During the time this house is dark, Manager Abe Cohen will act as a publicity representative for Fox's Chicago exchange.

Roy Alexander, manager of Universal's Chicago exchange, is a proud papa for the fourth time, a fine 8¼ pound baby boy having arrived at his house last week to round out the quartette of youngsters, two girls and one boy comprising the family party up to that time.

One by one they are falling. Bill Hershberg, owner of the Cameo, Schindler and Rainbow theatres, long regarded as proof against Cupid, is engaged and expects to marry the girl of his choice in the Fall.

Samuel Abrahams, assistant business manager of the Exhibitors Association of Chicago, and owner of the Gold theatre, 3411 W. Roosevelt Rd., is planning to leave on an extended trip overseas, July 7th. He will sail July 9th, from New York, on the President Arthur, for Naples, Italy. From there he will go to Sffad, Palestine, to visit his aged father whom he has not seen for many years. He will then proceed to Jerusalem to visit his friend, J. H. Palandt, one of the leading merchants of that city. Mr. Abrahams expects to be away from Chicago about two months.

Reports from Southern Illinois are that the Home theatre, Donaldson, has closed its doors for the summer, and the Casino at El Dorado, is only showing three days a week during the heated period.

Le Roy Christenson, who operates the Madison theatre, Chicago, is reported to have taken over the Strand theatre at Monon, Indiana, and will start operating this house on July 1st. Mr. Christenson is planning to remodel and redecorate the house throughout.

Harry Weiss, manager of First National Pictures' St. Louis exchange, expects to leave on his vacation and arrive in the East in time to spend the 4th of July in New York City. He may stop off in Chicago for a day to visit his many old friends on film row.

A. L. Bang, of the Lyric theatre, Daytona, Florida, was a Chicago visitor last week. Mr. Bang is a user of Motiograph De Luxe machines and spent the greater part of a day in the Chicago Motiograph factory, inspecting the making of this projector, for which he is a constant booster.

Miss Alice Miller, for some time past a member of the Chicago Board of Censors, has resigned from the board. Chief of Police Collins has appointed Mrs. Mabel Rockwell to the position made vacant by the resignation of Miss Miller.

James J. Plodna and his assistant, Barney Berman, of the Harper theatre, are the owners of Outlawed, a two year old horse, which has been the sensation of the Aurora Race Meet. Many exhibitor friends of Plodna and Berman were winners when the horse came in first in his second race.

Gradwell Sears of First National Pictures, has returned to his office at this company's Chicago exchange, following his vacation which he spent in St. Louis with relatives.

Balaban & Katz's Central Park theatre has cut its price from fifty cents to forty cents week days. It is understood that this is a summer policy. Another house which has reduced its admission is the Randolph theatre, which starting Sunday, charges twenty-five cents until four o'clock; thirty-five cents for the balance of the afternoon and evening, with thirty-five cents admission on Saturdays and Sundays. The Randolph schedule of prices has been thirty cents until one o'clock and forty-five cents afternoons, evenings and holidays.

Because of the demand made by the independent exhibitors about the Indianapolis, Indiana territory, the successfully new Capitol Film exchange of 738 South Wabash Street, Chicago, who distribute Columbia Picture, eighteen new pictures, six Columbia, six Waldorf and six Perfection releases, as well as the Preferred releases for the coming season, making a total of thirty-six features.

This new branch is headed by E. P. Pickler, one of the best known film men in the middle west, and is located at 144 Vermont street, Indianapolis. "The exhibitors gave us a great welcome when we opened up," Manager Henri Ellman, head of the main, the Chicago exchange, announced. "We feel that this new branch is an absolute necessity," he explained, "as our men can keep in intimate touch with this large picture field."

Clinton W. Vidor has joined the Universal Chicago exchange as country salesman, under W. W. Brumberg, country sales manager. Mr. Vidor has been connected with the sales force for the last seven years, in both the Chicago and Kansas territories.



Mildred Ryan, to play feminine lead in support of Johnny Hines in "The Live Wire" for First National.

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Cleveland

FRED MEYERS, the live wire manager of the Palace theatre, Hamilton, was one of city's prominent guests last week. Meyers was a delegate to the Rotary Convention.

Joe Trunk of Youngstown was around the Film Exchange Bldg. and announced that ground had been broken for Youngstown's new million dollar theatre which he will manage. Trunk said the house would be ready by Thanksgiving.

"Judge" Foster of the Marion Theatre, Marion, paid his respects to the local exchange managers during the week just passed.

R. C. Steuve, the genial proprietor of the Orpheum theatre, Canton, has been heard from. Steuve wrote to his Cleveland film friends from England. The letter contained a real champagne label and the information that he is now bound for the Continent.

Mike Shea of New York, head of the Feiber and Shea circuit which operates a chain of theatres in this territory, was in the city last week visiting the exchanges. Mr. Shea seldom comes to Cleveland. In fact, this was his first appearance in Film Row in more than a year. L. B. Cool does the booking for the Feiber and Shea houses.

George Shenker, owner and manager of the Elvira, Standard and Pearl Park theatres, Lorain, has varied the famous line, "My Wife's Gone to the Country" to "My Wife's Gone to Europe. Shenker took her as far as New York and then returned to the job of offering entertainment to the residents of Lorain.

Joseph Solomon, of the Temple theatre, Lorain, put in a whole day in Cleveland booking pictures during the week in anticipation of taking an extended vacation trip somewhere where they do not show motion pictures.

George Zigiob, who owns the Dreamland, Cozy and Paris theatres in Elyria, has just returned from Chicago where he went to meet his family who have been sojourning in New Mexico during the winter.

Mrs. Howard Baird has once again sold her Ball Park theatre, Cleveland. This time the purchaser is Louis Silberberg.

Mrs. Doll, the popular manager of Doll's theatre, Akron, was in the city last week calling on all the exchanges which had comedies to sell. Mrs. Doll says that the only way to forget the heat is to laugh it off.

John Schleifenheimer, of the Falls theatre, Chagrin Falls, brought his little book and an open mind to Cleveland last week, and booked a lot of pictures, both new and old.

Leo Burkhart, manager of the Grand and Hippodrome theatres, Crestline, paid Cleveland one of his rare visits recently and reported average summer business in his locality.

John Ames, manager of the Pastime theatre, Jefferson, is having a hard time trying to decide whether it's worse to be farmer or a motion picture exhibitor these days. He's both. So his decisions should carry weight with all picture magnates who are planning to return to the soil.



Dorothy Seastrom, leading lady for Lloyd Hamilton in his series of comedies for Educational

Gus Lambrigger, manager of the Grand theatre, Orville, reports the picture business bad, but that the cherry crop is fine. Fortunately for Lambrigger, he owns a cherry orchard.

The New Palace theatre, 17th St. and St. Clair Ave., Cleveland, is no more. The house, formerly owned by J. Stein, has been converted into stores.

Many motion picture theatres in Cleveland and the surrounding territory are closing for the months of July and August. Many others are running part time. The New Victory, is closed three days a week; the Cedar is closed 5 days, operating only on Saturday and Sunday; The Market Square, owned by Sam Barck, is also running only Saturday and Sunday; the Old Broadway, managed by J. R. Wilkinson, is open four days a week; The Camera and Columbia theatres are closed three days a week; the Empress, the Lark and Happy Hour are open Saturday and Sunday only. The Park National is closed altogether for the summer.

Mike Mastrandi, who owns and runs the Mayfield theatre, Cleveland, is reported recuperating from a long illness which has kept him away from the theatre world for many months.

Mrs. Edna Bearse has recently purchased the Rialto theatre, Toledo.

Fred Clemans has recently purchased the Pleasant Hour Theatre at Woodfield, and now calls it the Alpine.

The Film Exchange Bldg. register contained the names of the following who visited the building during the past week: H. B. Betz, Dreamland, Minerva; H. L. Tracy, Temple, Willard; J. A. Beidler, Eastwood and East Auditorium, Toledo; W. L. Beckham, Artcraft, Toledo; Max Schagrin, Strand, Youngstown; Jack Steinberg, Regent, Youngstown; F. W. Crosly, of the Smith Enterprises, Warren; H. F. Decker, Liberty, Vermillion; H. L. Moranz, Grand Lisbon; J. R. Freeman, Academy, Conneaut; C. W. Goodrich, Chardon Theatre, Chardon, and Manager Hoffman of the Star Theatre, Amsterdam, Star Theatre, Lyons, and Windsor, Canton.

It is reported that the Pastime Theatre, Akron, closes this week to open again on August 15th.

Will H. Hays was in Cleveland last Friday. He came to address the members of International Rotary in convention here. His subject was "Building Public Confidence." Mr. Hays is an honorary member of the Sullivan, Indiana, Rotary Club.

W. C. Bachmeyer was in town last week. This was Mr. Bachmeyer's first visit here as central division manager for Fox. For the past ten years he was central division manager for Metro-Goldwyn.

F. C. Quimby, Fox short subject sales manager, spent Monday of last week in the Cleveland Fox exchange. Mr. Quimby is making a hurried trip to the west coast with limited stop-overs at the key points.

J. E. Beck, manager of the local Vitagraph exchange, announces a change in territorial arrangements which will become effective on and after July 1st. At that time the following counties in Ohio that have been served by the Cleveland Vitagraph office will be served by the Cincinnati Vitagraph office: Mercer county, Allen, Auglaize, Shelby, Union, Franklin, Fairfield, Perry, Morgan, Noble, Monroe and Washington.

Condolence from all members of the industry go forth to R. E. Bishop, city salesman for the local Vitagraph exchange, who lost his little three-year-old daughter last week. The child died of pneumonia after a very brief illness.

J. S. Jossey, of Progress Pictures, spent the week in New York shopping for new product for independent distribution in the state.

Milton Simon of Rayart Pictures, was a visitor in Cleveland last week.

The local F. B. O. office was closed last Friday afternoon from 2 to 4 o'clock out of respect for Harry Berman, general manager.

Walter Brandt has been named manager of the Cleveland Metro-Goldwyn exchange filling a vacancy caused by the promotion of former Manager C. E. Almy to central division manager. Walter Brandt is a Cleveland product and his return unto the fold was enthusiastically greeted by his fellow exchange managers and many exhibitors throughout the territory. Mr. Brandt has been manager of the Metro-Goldwyn office in Cincinnati for the past year.

Edmund J. McIvor has been named manager of the Cincinnati Metro-Goldwyn office to succeed Walter Brandt. Mr. McIvor was with Metro-Goldwyn in the west as special sales representative on the trackless train.

Nat Barach, well known local exchange manager, is on his way to Florida. Barach says he wants to cash in on the Florida gold rush.

S. N. Burger, who has been in command of the local Metro-Goldwyn office in the interim of the promotion of Clifford Almy to division manager and the appointment of Walter Brandt as local exchange manager, has been made special representative and assistant to Felix Feist. Burger has left Cleveland, and is now making New York his headquarters.

George Kirby, booker in the Cincinnati Metro-Goldwyn exchange, stopped off in Cleveland last Friday on his return from a trip up the lakes.

The Metro-Goldwyn trackless train was in town last Wednesday, Thursday and Friday, and grabbed off first honors in the International Rotary pageant which was staged during the Rotary convention. For the first time since the train started on its trip across the country, it wore an insignia other than the Metro-Goldwyn sign. Here it carried a Rotary seal conspicuously placed, so as to attract the thousands of people attending the convention. The train was also used by the Rotarians as a taxi for its members. From Cleveland the train went to Akron, Canton, and then on to other points in the territory.

Rose Levine, for the past four years associated with the local First National exchange, has given notice that she has a new job awaiting her. The job is that of being the wife of Louis Sattler, not a recruit from the motion picture business. Congratulations both to Mr. Sattler and Miss Levine.

Norman Moray, manager of the local First National exchange, started out the other day in his car for Steubenville. He came back with a stack of contracts, but no car. Some days later the car was reported found, having been stolen by bootleggers. No evidence of contraband was left in the car—worse luck.



Effective one-column ad on "Sally" (First Nat'l) at the Palace theatre, Philadelphia.

Atlanta

JOSEPH L. MARENTETTE whose resignation as manager of the local exchange of Associated Exhibitors became effective today, left in his car early this morning for Sanford, Florida, where he will immediately take over the duties of management for the Sanford Enterprises, Inc., controlling the Milane and Princess theaters. He was accompanied by Mrs. Marentette and their school-girl daughter, Helen.

Three local exchanges are to move into new quarters next month. Pathe, Fox and Paramount are planning to get into the new building located on Walton and Bartow streets, just as quickly as they can, following its completion and arrangements in their respective offices which must be made before the change can be effected.

Thomas A. Kilfoil, special representative of S. R. Kent, who came to Atlanta some days ago, is still here, planning and putting into effect his plans, for Paramount's move in July into the new building. Mr. Kilfoil is of the opinion that it will be July 20th before the Famous Players-Lasky force will be able to move. The new offices will be completely equipped in the standardized way of all the Paramount offices.

Pathe is planning to move into their new quarters about June 27th. The building is absolutely fire proof, and contains, as does the Paramount place, every convenience.

Fox is planning, also, on moving in about July 1st. The new building will have complete equipment necessary to the efficient routine of a film exchange.

J. R. McIlheran, of the Theater Supply and Equipment company, returned this week, from a very successful trip throughout the Southern territory. His tour took him to St. Petersburg, Fla., where he sold considerable equipment to John J. Gioolley, manager of the Airdome theatre. This house, which cost approximately $15,000, is not quite completed, but will probably be ready for opening about the middle of August. It has a seating capacity of 1,000.

Frank Plaginos, manager of the State theater at Gainesville, which was recently almost completely destroyed by fire, is rebuilding. The State theater was so badly damaged by the fire that it will require some time before it will be ready for opening. Most of the equipment was likewise totally destroyed.

Claude Ezell, district manager of Associated Exhibitors, arrived Saturday to take over the management of the local Associated Exhibitors' office following the resignation of Joseph L. Marentette, who left Saturday morning to become managerial head of Sanford Enterprises, Inc., at Sanford, Florida. Mr. Ezell is expected to spend several weeks in this office and until a successor to Mr. Marentette is named.

Arthur Lucas and James H. Butner, of Educational Film Exchanges, returned this week from New York where they have been attending the convention of all the exchanges in this country and Canada.

Ira P. Stone, head of the local Vitagraph exchange, called in his salesmen last week for a brief sales consultation. L. S. Hollingsworth, who covers the Georgia and Alabama territory, and J. E. Holston, who travels the Carolinas, are the only two members of the sales force, but a new man is being added this week. He is C. B. Whitehead, who will take the Tennessee territory.

On the occasion of his leaving the Howard theater, Howard Price Kingsmore, whose position as manager of the Howard theater has been filled by Howard Waugh, of Memphis, Tenn., was presented with a beautiful gold watch by the members of the Howard orchestra and office force. The handsome gift was presented as a token of esteem from his associates at the Howard theater.

Oscar Morgan, district manager for Pathe in this territory, left Atlanta Tuesday for Dallas, Texas, where he will spend nearly a month overseeing activities in that exchange while Dave Coughlin, the Dallas manager, who is ill, recuperates. Mr. Morgan plans to go to Charlotte, to Washington, and finally to Harrison, Maine, where his son is camping at Hawaya. From the camp they will all go to Mr. Morgan's summer home at Thousand Islands, on Twin Islands.

Louis Rosenbaum, of the Crescent Amusement company, operating theaters in Sheffield, Tuscumbia, and Florence, Alabama, was here for a few days this week.

Arthur C. Bromberg, president of Progress Pictures, Inc., leaves today for the coast, where he expects to spend about three weeks located for the most part, in Los Angeles. Mr. Bromberg will complete his 1925-1926 purchases during his stay in Los Angeles.

Anna H. Sessions, Southern district manager for Producers Distributing Corporation, spent last week-end with Mr. and Mrs. Tony Sudekum at their beautiful country home, "Edenwold", ten miles out from Nashville, Tenn.

Roy Smart, manager of the Famous theaters in Anniston, Alabama, which includes the Noble, Theato, and Savoy, is leaving about the first of July for Florida, where he will make his home. The Savoy has been closed for some years, and the Famous lease on this house expires in September. It is understood that the lease will not be renewed. The Theato and Noble are open and running pictures, but the Famous lease on the Noble theater expires very soon, and so far has not been renewed.

Carl Bamford, of the Princess theater, Ashville, N. C., came in to Atlanta for a short stay last week end.

Ernest Geyer, Paramount's exploitation man in this territory, went out of town Wednesday of this week—which was, incidentally his birthday—and remained in Florence, Ga., till Saturday. He is expected in today.

J. J. Franklin, who came last week to occupy the position of district supervisor of theaters for Southern Enterprises in this territory spent last week-end in Chattanooga, arranging his affairs preparatory to taking up his permanent abode in Atlanta. He returned Monday of this week.

George Brown, formerly manager of the Imperial theater at Charlotte, N. C., will take Howard Waugh's place at the Palace theater, in Memphis, Tenn.

This week comes news other changes brought about by this succession of shifts, which includes the move from C. W. Irwin, formerly manager of the Imperial theater, Columbia, S. C., to the Imperial theater at Charlotte, thus filling the position left vacant by George Brown.

J. Wright Brown has been transferred from Columbus, Ga., to Greenville, S. C.; J. L. Cartwright, from the Rialto theater, Chattanooga, Tenn., to the Strand, in Knoxville, and W. F. Brock from the Strand, Knoxville, to the Grand and Rialto theaters in Columbus. This completes the series of shifts in this territory, for Southern Enterprises.

Milwaukee

G. F. POST, well known exhibitor in Wisconsin and owner of the Post-Cammack theatre in Spring Green, died suddenly Saturday afternoon, June 6th. For several months his heart had been causing him much suffering and as the day was intensely hot death overcame him. Mr. Post for forty years has been a big factor in the affairs of Spring Green. Funeral services were held in the theatre he built. He is survived by his widow.

E. H. Oehler, formerly representing First National in the southern part of Wisconsin, has taken a position with Warner Bros. in Indianapolis his home town.

Eddie Vollendorf, office manager of First National, is the champion of champions when it comes to playing golf. He beat Charlie Trampe and Walter Blaney so badly in nine holes the other day that we are really ashamed to print the results.

And speaking of sports, comes a report that Barney Bristol of Silliman's Theatres, Inc., bowled three hundred the other day. He did not mention, however, how many games it took him to make this score or what day this all happened.

J. R. Dodero has bought out C. L. Reid at Florence, Wisconsin, according to report.

On June 19th the Milwaukee F. B. O. closed its offices from 2 to 4 p. m. while the funeral services of H. M. Berman, general sales manager of F. B. O. were being held.

Jack Hickey, theatre magnate in New London, Wis., operating the Mer Mac and Opera House, was a visitor in Milwaukee this week.

Lou Holz has taken over the management of the Lorraine Theatre in Milwaukee in addition to his regular duties at the Gem theatre, also in this city. Lou has established quiet a reputation for himself putting over a number of style shows, stags, minstrels and musical comedies.

Lyle Webster, formerly associated with George Miner at the Unique theatre in Ladysmith and the Majestic at Rice Lake, left recently to open the Wiggwam theatre, which by the way is under canvass, at Iron Mountain, Mich.

Carl Ebert, formerly sales representative for First National, is now traveling southern Wisconsin for Metro and Sam Stoll who hails from the Universal office in Omaha where he was manager, will also travel in a section of the Wisconsin territory for Metro.

Eddie Gavin, salesman for Universal in northern Wisconsin, now drives over his territory with a new car. Watch for it boys.

E. G. Tunstall, Warner Bros. franchise holder in Wisconsin, has resigned as vice president of the Milwaukee Film Board of Trade, according to latest reports and no successor as yet has been named.

S. A. Shirley, Metro-Goldwyn divisional sales manager, is in Milwaukee visiting with Sam Sherman, local Metro manager. It is understood that Shirley is here in connection with the first run situation prevailing in this city at the present time.

United Theatres Co. at Janesville recently opened the Rialto theatre in Iron Wood, Mich., have consolidated with Al Picker who operates the Rex theatre in that town and since Picker has become general manager of the United Theatres Company.

Harold Koehler, for some time connected as booker at the Pathe Exchange, will on July 1 take over similar duties in the new Fox Exchange which will open about that time.

Miss McGee of the Opera House in Evansville, Wis., is making a trip to Long Branch, Calif., where she will visit with friends.

Central Penn

SEVENTY-FIVE children, pupils in the fancy dancing classes conducted by the Community Service Bureau manitained by the Wilmer & Vincent Theatre Company in Harrisburg, appeared in special costume dances at the matinee and evening performances at the Colonial motion picture theatre in that city throughout the week of June 22. It was the children's second annual program of the kind to be given in public. The entertainment was given under the direction of Mrs. Florence Ackley Ley, head of the bureau, assisted by Miss Nellie Ard and Miss Bernice Lesher, teachers of the classes.

Manager Jack O'Rear, of the Colonial theatre, Bethlehem, which has closed for the summer, after a vacation of several weeks, will act as substitute for managers of other Wilmer & Vincent theatres in the Pennsylvania circuit, while they are taking vacation trips.

Motion picture performances that are given each Monday night in the basement of Grace Methodist church, Harrisburg, have been suspended until fall.

An option to buy the Strand theatre, Shenandoah, has been obtained by Lewis L. Berman, of the Independent Film Corporation, who recently leased the theatre from Al. Gottesman. He is said to be seeking to purchase several other theatres in that vicinity. The Strand is a combination vaudeville and picture house with a Keith franchise.

The Pergola theatre, said to be the oldest in Allentown, has been bought by a syndicate which proposes to erect a hotel on the site, at Ninth and Hamilton streets. Daniel E. Knorr was manager of the theatre which was owned by the Bowen estate.

John Newkirk, manager of one of the largest Wilmer & Vincent pictures theatres in Allentown, and formerly manager of the Victoria, in Harrisburg, accompanied by his parents, Mr. and Mrs. Charles M. Newkirk, of the latter city, and other members of the family, left Harrisburg on June 15, for a vacation trip to Akron, Ohio. Mr. Charles Newkirk is a scenery artist employed by the Wilmer & Vincent theatres.

A "standing room only" crowd attended the formal opening of the new Kingston theatre, at Kingston, a suburb of Wilkes-Barre, on the night of June 8. The theatre was erected by the West Side Amusement Company, which is controlled by the Comerford Amusement Company, of Scranton. A feature of the opening ceremonies was an address by C. Murray Turpin, burgess of Kingston. M. B. Comerford, head of the Comerford company, and George Morris, also of the Comerford home office, were in attendance.

C. Floyd Hopkins, head of the Wilmer & Vincent theatre interests in Harrisburg, has been appointed as chairman of the program committee for the annual "Good Fellowship Cruise," of the Harrisburg Chamber of Commerce, to start on September 8.

Twenty thousand dollars is to be spent in remodeling and enlarging the Star theatre, Tower City, Schuylkill county, which was recently purchased for $18,000 from L. A. Henry by Hawk & Evans. The house is closed to permit the repairs but will reopen in August. The seating capacity of the enlarged theatre will be 700. Tower City is in a prosperous hard coal mining district.

C. A. Tharp is preparing to erect a motion picture theatre on a site, 55 by 150 feet, in the business section of Shamokin. W. H. Lee, of Philadelphia, is the architect.

The Casino theatre, Mt. Pocono, in a mountain summer resort section of Pennsylvania, was reopened on June 10 after having been enlarged and improved, under the management of Mr. Hollerran. The theatre has adopted the policy of displaying motion pictures every week-day night. The seating capacity is now 600.

A baseball team has been organized from the best talent among the employes of the Carr & Schad, Inc. theatres in Reading.

The Rajah, a large motion picture and vaudeville house, of the Wilmer & Vincent chain in Reading, has closed for the summer months.

To stimulate interest in the performances in the several theatres in York that are under control of the Nathan Appell interests, during the period of warm weather, the policy has been inaugurated of posting the baseball scores in the theatres. In the Wizard theatre, one of the Appell houses, weather forecasts are displayed.

A movement to eliminate all theatrical and other sign boards "that may constitute traffic hazards or blot out unusual scenic views along the highways" of Pennsylvania, will be given impetus at the annual meeting of the Pennsylvania Outdoor Advertising Association to be held in the Alto Hotel, Johnstown, on June 29 and 30. J. Horace McFarland, president of the American Civic Association; W. A. Van Duser, of the State Highway Department; I. W. Bigges, of the General Outdoor Advertising Company, New York, and representatives of women's clubs, motor clubs, advertising clubs and other organizations opposed to indiscriminate use of billboard advertising along the improved highways, will be in attendance.

A prominent feature of Brown & Nelsons Temple Theatre at Kane, Pa., is a new Wurlitzer organ.

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Not connected with any other firm

Philadelphia

JULES E. MASTBAUM, president of the Stanley Company of America, will sail early in July for a two months' vacation in Europe. He will be accompanied by Charles B. Hall, president of the Philadelphia City Council.

Work is now being completed on the Stanley Company's new $3,000,000 theatre in Atlantic City and arrangements are being made for formal opening to take place as near the Fourth of July as possible. This theatre will be the finest at the shore resort and will equal in beauty and appointments any theatre found in the East.

Employees of the First National and Pathe Exchanges are making tentative plans for their annual picnics and outings, which will be held this year the later part of August when the personnel of both offices have taken their vacations. Outings are arranged late in the year in order to make it possible to have a hundred per cent attendance.

The Fox Film Exchange has moved its office from 1331 Vine Street to 1238-40 Vine Street, comparatively new exchange quarters. The old building will, it is understood, be renovated and may be leased by another large national distributing company.

Walter Woodward, who is manager of Green & Altman's Park Theatre, recently won the third prize of $25.00 offered by Universal for the most novel and effective lobby exploitation.

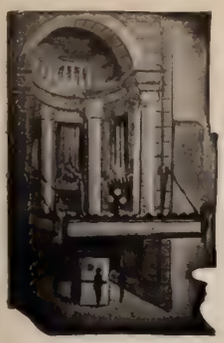
Many theatres that have heretofore remained open during the summer season may be closed this year on account of the extreme warm weather. Houses that have in the past just about broken even during the summer season are this year losing on such a scale that the managers will close in the interests of self preservation.

All of Hunt Theatres, Inc., seashore houses at Wildwood and Cape May have, after general interior renovations and improvements, opened for the summer season. Seashore exhibitors are looking forward to one of the best seasons for many years.

George H. Earle, Jr., a large stockholder of the Stanley Company of America and a member of it board of directors, for whom the Stanley $3,000,000 Earle Theatre is named, was recently operated upon for cataract in Boston and is slowly recovering.

The Twentieth Century Film Exchange, Harry and Gene Marcus, proprietors, formerly located at 254 N. 13th St., has moved into its new quarters at 1333 Vine street.

The new Wurlitzer organ equipment of the Regis Theatre, Philadelphia, operated by Brenner & Steifel, has just been placed in use.



CONSTRUCTION & EQUIPMENT DEPARTMENT



Architectural Design and Modern Theatres

Outlying Districts Now Can Have Attractive Houses at Moderate Cost

THE many announcements that have been made in these columns regarding the record breaking number of new theatres being built this year and the vast investment that they represent brings to attention a very interesting fact regarding the type of house that appears to be in the majority, though not representing a major portion of the total investment in theatre building. The type of theatre referred to is the modern small town and suburban house of modest seating capacity and investment.

The remarkable features of these houses lie in their attractiveness of design and thoroughness in appointments and equipment. Architecturally, these modest theatres, in many ways, appeal to their patrons as strongly as do the larger theatres to their city clientele.

While these smaller theatres are constructed, in general, along these highly commendable lines, yet in most instances the investment they represent is in no way proportional to the impression one would glean from a casual inspection; for it appears that theatre construction and design has developed into a fine art of its own, and that during this development, which has been under way ever since the first motion picture houses were conceived, the secret of effective simplicity in interior decoration and appointment as well as pleasing architectural arrangement has been learned and applied to perfection.

It is indeed fortunate that this development has taken place at a time when it has, for better theatres in outlying districts have added a much needed stimulant to the popularity of motion pictures. These small model houses are now in a position to cultivate the patronage of a great potential clientele that previously was practically without the realms of the picture sphere.

Of the many new theatres that have been described in detail in this department of Motion Picture News, more or less pride has been exhibited by owners when supplying descriptive material, of the hundreds of thousands of dollars that were expended in construction. The tendency of the times in the building of smaller houses should change this attitude entirely; the pride of accomplishment should now lie in the excellence of the construction and attractiveness of design of the theatre in proportion to the investment represented.

As an example of the type of theatre discussed above, the Temple Theatre, Kane, Pa., which was recently opened, offers a good illustration. This house, which is shown in the accompanying illustration, follows a simple though effective architectural design and is thoroughly equipped to insure the comfort of discriminating patrons.

The theatre has a seating capacity of 1200; 780 on the lower floor and 440 on the mezzanine or balcony. The retiring rooms are located on the mezzanine and main floors, while on the mezzanine a portion of the floor space is devoted to a rest room which is provided for a meeting place for theatre parties. Comfortable chairs have been provided for the patrons' convenience.

The loges located in the front of the balcony are a distinctive and charming feature of the theatre. They are furnished with comfortable velour chairs and are especially designed to accommodate theatre parties.

Splendid decorative effects have been executed and the whole interior pleases and rests the eye with a color scheme; that while approaching the gorgeous, is at the same time so delicate in harmony that there is no clashing, and a most beautiful effect is achieved.

The projection room is thoroughly equipped to insure excellent presentation.

The lobby is floored with a noiseless tile of a neat and pleasing design. The box office opens directly on the lobby.

Special provisions have been made for the safe guarding of theatre patrons by the utilization of unusually wide aisles, numerous exits and the latest fire preventive appliances.

From foundation to roof the theatre is thoroughly modern and its size and beauty are unusual for the town the size of Kane.



Interior views of the Temple theatre, Kane, Pa. This theatre is an example of the unusually fine houses that are being constructed in small centers of population. The house has a seating capacity of 1,200.



Foyer, showing entrances to the coat rooms of the Temple theatre, Kane, Pa. Note the simplicity and effectiveness of the architectural design.

Operators Attend Canadian Workers' Convention

Delegates of Moving Picture Operators' unions and of the International Alliance of Theatrical Stage Employes from all Eastern Provinces of Canada attended the annual convention of District No. 11 of the organized workers which was held at the Chateau Laurier, Ottawa, Ontario, on June 19 and 20, some 25 representatives being in attendance. The Provinces represented included Ontario, Quebec, New Brunswick, Nova Scotia and Prince Edward Island.

Important addresses were given by E. Andrews, representing the Ottawa Moving Picture Operators' Local; J. Roberts, president of the Ottawa Musicians Union; Tom Moore, president of the Dominion Trades Congress, Ottawa; Captain J. A. P. Haydon, president of the Ottawa Trades and Labor Council; Mayor J. P. Balharrie of Ottawa and others.

International officers present included President W. Canavan of the I. A. T. S. E., Secretary-Treasurer R. J. Green of New York and W. P. Covert of Toronto, who is the International vice-president representing Canada.

Ottawa operators and stage employes who assisted in making arrangements for the convention included R. R. Marcil, R. Gelletly, H. Ladouceur, G. Graham, W. Lodge, A. L. Goold, W. Clarke, S. Waggoner and others.

Entertainment features included a drive around the Government parks and driveways of the Canadian Capital, visits to Government Buildings and a dinner at Aylmer, Quebec, across the river from Ottawa where a fine repast of eatables and beverages was finished off.

Eastman Cooling System Increases Patronage

The efficiency of the Eastman theatre, Rochester, cooling system was demonstrated in remarkable fashion during the recent hot wave. On two days when the official weather report showed a temperature of 90 outside, the thermometers in the theatre auditorium recorded only 72, a difference of 18 degrees. Superintendent of Maintenance Clarence Livingston has been making frequent tests because this year a refrigerating equipment has been added to the air-washing process which was established when the theatre was built. Now, clean, fresh air is forced through iced-water. The other day Manager Clark placed a large poster depicting an iceberg on the side of which was the invitation to "Come inside and cool off," in front of the theatre and attracted the attention of hundreds of sweltering citizens. The poster was the work of Batiste Madalena of the Eastman poster department.

Jensen & Von Herberg Open Theatre in Astoria, Oregon

The Liberty, handsome new picture house in Italian Renaissance design built by Jensen and Von Herberg has just been opened in Astoria, Oregon. Three other theatres are under construction in Astoria, which is extensively rebuilding its downtown district which was destroyed by fire two years ago.

This theatre is reported to be the first in the state which has its organ on a hydraulic elevator, permitting it to be raised to the stage level for the concert and lowered into the pit during the showing of the picture.

Exterior and interior walls of the auditorium are finished in natural caenstone. Walls of the foyer are tiffanied. The auditorium is intended to give the effect of a Roman arena. Above the caenstone side on the level with the balcony a series of Italian scenes have been painted corresponding to the glimpse of the world outside one might get over the top of the arena wall. The paintings were done by Joe Knowles.

The Italian architectural detail has been worked out in the elaborate plaster columns of the organ chambers and in ornamental bas relief designs. Arches, one of the characteristic features of the Italian Renaissance period have been profusely used in the new structure. Furnishings further carry out the Italian design in detail. Poles supporting the box curtains are wrought iron with spear tips. Wrought iron benches take the place of chairs and seats in the foyer. Electric fixtures are wrought iron and silk and wrought iron railings enclose the orchestra pit and ornament the railing of the ramp which leads to the balcony.

Furnishings are in black and gold. Handsome black velvet curtains ornamented in gold applique designs, copies from a sixteenth century Italian cathedral, hang in the archways which divide the auditorium from the foyer. The main curtain is black velvet with upper sections in alternating black and gold velvet. The carpet is dark red with large medallions in black, gold and blue.

Blue and gold has been used in decorating the women's rest room. Furnishings here are in wicker. The men's smoking room in the basement has tiled floor, lounging chairs and smoking stands.

Lights have been placed in a cove which goes entirely around the ceiling. They are on four different circuits and four colors of bulbs are used.

The theatre has a seating capacity of 1200 and the foyer is considerable larger in proportion to the size of the auditorium than that of any other theatre in Oregon.



An attractively designed combination ticket booth and lobby display frame that has recently been originated by the Libman-Spanjer Co.



Inviting Uncle Sam to sit down and be Comfortable in

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Offices in All Principal Cities

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Inquiries and Comments

Ghosts of the Past

(Continued from last week)

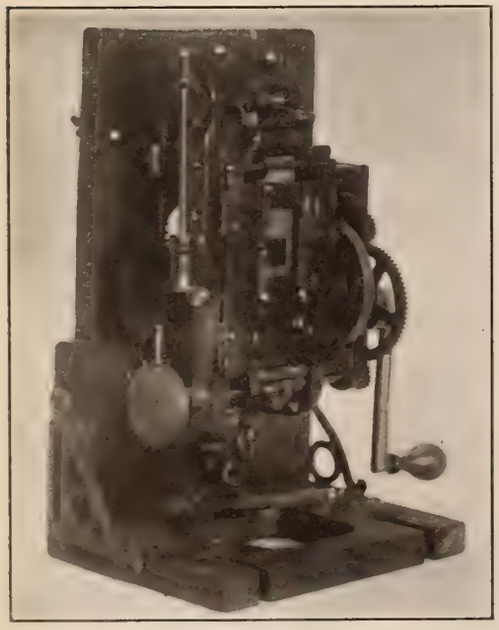
IN this concluding article on the history of the Power's Projector we trace the final steps leading up to the perfection of the professional projector. Considerations of safety, convenience and improved operation were the motives impelling the new improvements, step by step.

When comparing the old with the new, it is a far cry from the "machines" with their cloth bag magazines to the present projectors with their safety containers, yet the difference in time is actually very small. A scant 25 years. Almost within the memory of every one in the motion picture profession.

It represents one of an already long list of tributes to modern ingenuity and inventiveness.

Model No. 3

This model was the first to have the adjustable intermittent movement. The adjustment consisted of two small eccentric bronze bushings which had a slot on either end so that they could be turned readily with a screw driver. Model No. 3 also had the

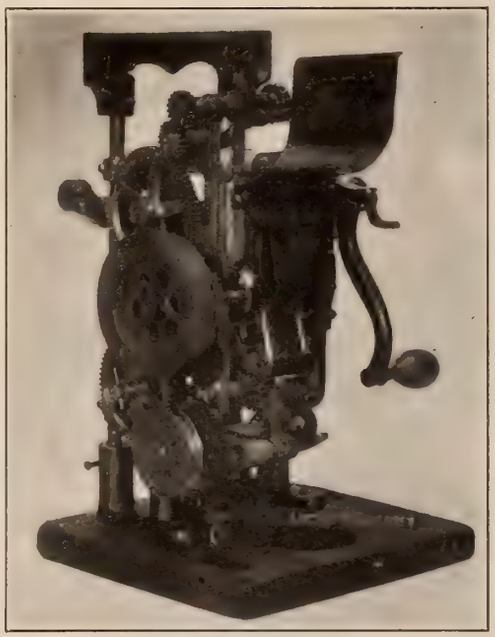


(Fig. 3) Model number 3, the first to have an intermittent movement.

first lower take-up sprocket and pulley attached to same to rewind the film on a reel hanger which was attached to a table board instead of using a bag as formerly.

In this type (Fig. 3.) Nicholas Power returned to the method of framing used in model No. 1, that is the framing was done by moving the entire mechanism instead of using a separate framing carriage as in model No. 2. The framing device consisted merely of a spiral spring on a vertical rod attached to the guide rod of the machine. This projector also had the first lower take-up bracket consisting of a brass bracket and roller which was adjustable to set as far from or as near to the sprocket as desired.

The intermittent roller was attached to the gate instead of using a bracket attached directly to the mechanism. In this model we find the first stamped aperture plate which is screwed on to the frame and can be moved or replaced. This aperture plate is practically the same as used in the present day projector. In the earlier models and especially in No. 2, the aperture plate was part of the front of the mechanism, simply having the space for the aperture stamped out.



(Fig. 4) Model number 4, which did away with the interference of the fly wheel during threading.

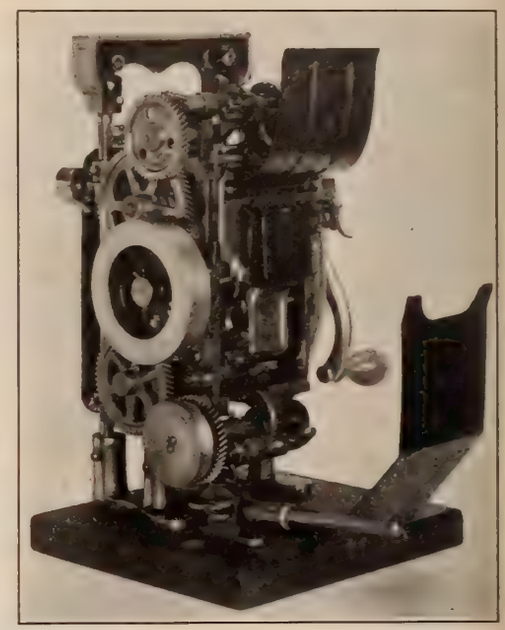
In Model No. 3 the gears were reduced from 25, as in No. 2, to 15 and further reductions were made in later models. We also find a return to the metal strips wound around the gate as used in model No. 1. The fire shutter was omitted. In these two points it is evident that no progress was made and in fact some ground had been lost in returning to the methods used on model No. 1. Ground had also been lost by returning to the framing of the entire mechanism used in No. 1 instead of using a separate framing carriage as used in No. 2.

Real progress was made, however, in the following instances:—

The lower take up feed sprocket.

The separate stamped aperture plate.

The biggest improvement on this model was the lower take up sprocket which enabled the running of film on to a reel thus dispensing with the use of a bag. The great reduction in gears was also a very decided improvement.



(Fig. 5) Model number 5. The most important improvement was the attachment of the automatic friction fire shutter.

Model No. 4

At this stage in the development of its projector Nicholas Power returned to the separate framing carriage instead of framing by means of entire mechanism. The intermittent movement was placed on the left hand side instead of on the right as in all previous mode's. (Fig. 4). This represented a very decided improvement because it did away with the interference which the fly wheel offered in threading the machine. The fly wheel was also on the right side of the machine.

While changing the fly wheel and gears from the right hand to the left hand side facilitated threading, it also must have been a considerable mechanical improvement because it also permitted of a more direct drive thus reducing the number of gears.

In this model we find a return to the use of the fire shutter with the addition of a cooling plate. This marked a decided step forward. The upper fire shield was also introduced for the first time.

Other improvements consisted of a stamped gate and a metal stand for attaching this mechanism. In model No. 4 there was a special cast iron top so made that the upper magazine could be screwed to the mechanism. This is the first model in which the upper and lower magazines were used.

Power's No. 1, 2 and 3 were comparatively crude and simple devices and in No. 4

(*Continued on page* 121)

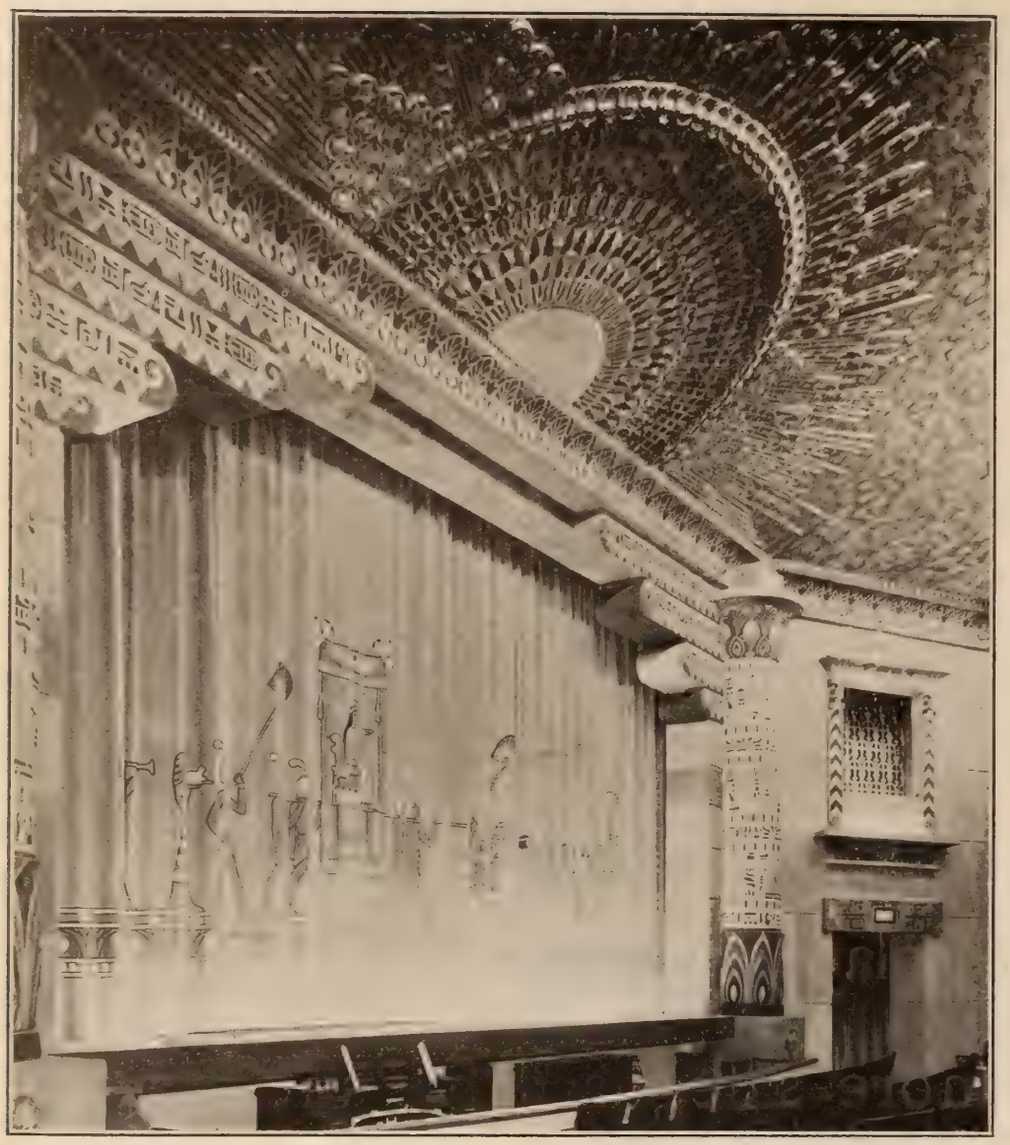
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EASTMAN POSITIVE FILM

To make the most of a picture from the box office view point you carefully plan the publicity notices, newspaper advertisements, lobby displays, tie-ups.

But one more safeguard for success remains—photographic quality. Look in the film margin for the black-lettered identification "Eastman" and "Kodak" and you know that the screen will show all the quality of the negative.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.



A detailed study of the stage, grill work and decorations of the new Warner theatre, Pasadena, Cal. The house was designed after the ruins of Luxor and Karnak.

Requisites of Effective Lobby Advertising Displays

By Samuel Weinstein, Pres., Menger, Ring & Weinstein, Inc.

NOT long ago, the writer had occasion to call on a theatre that had but recently been built. From a point of appearance, it represented the last word in architecture. The lobby was about 75 ft. deep, covered with marble to a height of about 8 ft. with marble columns placed at every 10 ft., and fine electric fixtures evenly hung between them. It was magnificent, but did it tell what was playing? Did it tell what attractions were coming? No—not a bit of it. It would have made a fine entrance to a public library, or a town hall, but as a theatre lobby, as a means of attracting people's attention to your wares, it utterly failed of its purpose. There had apparently been given no thought whatsoever to the idea that the front and lobby are the exhibitor's show-windows. The prevailing thought in the minds of those who planned it apparently was to make a beautiful structure, and to that extent, ungrudging credit must be given—they have succeeded.

After the first thrill was over, after the admiring exclamations from the firstnighters had abated, people began to look at the walls from right to left, with inquiring glances. What are you playing tonight? What are you going to play tomorrow? was plainly written on their faces, but the cold marble gave no response, as though in its haughty grandeur, it would not stoop to talk to the common folks. It lacked warmth; it did not have the melodrama atmosphere which is so essential to a moving picture theatre.

The owner saw something was lacking, but could not put his finger on it. The writer suggested that he needed some lobby frames —some wall cases; not one or two small pieces grudgingly put up, but a generous display of plush, mirrors, photographs and show cards. "That will cover all my beautiful marble,' he rejoined plaintively, but it had to be done.

By the time the sketches and plans were ready, it was quite clear that one-half of the marble would be covered. Being of a practical turn of mind, the owner sat down, pencil in hand, and began to figure. After considerable figuring, he dryly remarked, Had you come a little sooner, I would have saved about 500 sq. ft. of marble, at $3.50 per sq. ft. In fact, had I thought of this before, I would not have spent so much on the walls altogether, because there is not enough of it left after your cases go up to make it worth while elaborating on so much; a couple of coats of paint, and a few electric fixtures might have done the work."

What is true of the lobby, is true of the outside, only much more fatal in its effects on the box office receipts. How often have you seen a beautiful theatre with a terra cotta, or marble front, and a tiny little hole in the wall about 1½ x 2 ft., in which to show coming attractions. Indeed, unless the passerby is of a very inquisitive turn of mind, he will have a hard time finding out what it is, whether it's a dispensary, a post office, or a movie.

The writer is on his way now to an enterprising theatre owner, who writes: "I have window ledges on my outside piers, but believe I will have to tear them down so that I can put up a good frame." Yes, tear it down, but how much did it cost to put it up and how much will it cost to tear down ?

It may not be commonly known, but lobby frames or wall cases can be put up at relatively small cost. It is self-evident that one can save enough on the marble man and decorator to more than cover the cost of his lobby frame bill, providing it is taken in consideration when in the initial stages of placing the contracts.

UNITED STATES TICKET CO.
ROLL AND FOLDED TICKETS FOR EVERY PURPOSE
USTICO
GET OUR CASH WITH ORDER PRICES
ALL-NIGHT AND DAY SERVICE
FORT SMITH, ARK.
"THE TICKET CITY"

"Colony" Selected as Name for New Crandall House

The newest link in the chain of Crandall theatres in Washington, to be constructed this fall, will be the Colony theatre, that name having been selected as the most suitable of the more than 35,000 titles offered in the prize contest run by the Crandall Amusement Company. The name was submitted by four contestants who will divide the $100 prize money between them.

The Colony Theatre will occupy part of a building which will also contain a number of stores and apartments.



No. 7769

Kentia Plant and Pot, natural prepared

No.	Leaves	Height	With Pot Each	With Pot Per Dozen
7769/9....	9	42 inches	$3.50	$36.00
7769/11...	11	60 inches	4.00	40.00
7769/15...	15	7 feet	8.50	85.00
7769/20...	20	9 feet	10.00	100.00

Get our SPRING CATALOGUE No. 7 illustrated in colors, mailed FREE FOR THE ASKING. Make a selection of Flowers, Plants, etc., decorate your theatre or home; create Easter Air and Business ahead of your slow competitor.

FRANK NETSCHERT, INC.
61 Barclay Street New York, N. Y.

Advertising in the Equipment & Construction Dept. Pays



This Outfit On Streets 2 Hrs. Daily—Packs Them

It's a fact. This outfit playing beautiful music on the streets for two hours will pack your theatre and give you more and better advertising than full pages in the newspaper or a hundred 24 sheet stands.

We say that judging actually from the experience of our users. Mr. Geo. Carr of Jamestown, N. Y., says: "We decided to open our season ahead of time and without any advance advertising of any kind, we put the Automobile Calliaphone outfit on the street for 3 hours, and opened last evening to the largest opening we have ever had. If anyone in this section is in doubt regarding the advertising value of the Calliaphone, refer them to me. It's a wonderful instrument, and far, far beyond my expectations. Signed Geo. Carr."

We furnish you a complete Ford Ton Truck Auto Calliaphone outfit, ready to go—ready to play, for prices as low as $1355.

We can supply the Calliaphone with low volume and tone for inside work and gives your patrons the "First New Tone In 40 Years" which they all like.

Tangley Co.
Muscatine, Iowa
100 Main St.

The Calliaphone
PRONOUNCE IT "KA-LI-A-PHONE"

Ghosts of the Past

(*Continued from page* 118)

we begin to see the present Power's Projector taking shape. While improvements have been made, the appearance of the Power's No. 4 mechanism closely resembles the one now in use.

Model No. 5

This model (Fig. 5) closely resembled its immediate predecessor, No. 4.

The most important improvement made was the attachment of the automatic friction fire shutter as used in present day projectors. The lower fire shield was also introduced on No. 5. The chain of gears was changed from straight to spiral and although the automatic fire device constitutes the only patented improvement there was a decided improvement in the construction of the projector as a whole.

The Geneva movement was retained up until No. 5 model after which the Power's Roller Pin Intermittent Movement was evolved and applied to the succeeding models, No. 6 and No. 6B.

The germ of the last two mechanisms was contained in Models No. 4 and No. 5 which these models closely resemble in a number of ways. Indeed, the improvements from there on can be said to consist of refinements serving to bring the projector nearer to a state of perfection.

The Future Projector

This brief history of the professional motion picture projector leads one to wonder what the next change in its form will be—if any there will be.

The projector of today is, generally speaking, a perfected model of that invented years ago by C. Francis Jenkins; then a clerk in the Patent Office at Washington.

It consists essentially of an upper magazine for holding the film; a top sprocket for feeding the film to the intermittent sprocket; an intermittent movement for securing the proper optical liaison between the individually projected picture frames; a lower sprocket for feeding the spent film into a lower magazine. These elements, in one form or another are present in practically every type of motion picture projector. The improvements which have been made were directed toward receiving a convenient and smooth operation of the parts just named.

With one possible exception it is doubtful whether any radical improvements can be made on these elements since they apparently do all that is required of them in a satisfactory manner.

The intermittent movement, however, has been attacked with the object of removing it since certain marked advantages would result therefrom. In the first place, wear and tear on the film would be considerably reduced which would result in the saving of thousands of dollars annually. In the second place the screen illumination would be increased by fully one hundred percent which would again result in an annual saving of thousands of dollars in the form of reduced power bills.

Whether or not the continuous projector is practicable is still an open question. It has been tried and found to work but such complicated mechanism is required at this stage of the game as to render it unfeasible.

It is entirely within the realm of practical imagination that the future may bring forth a satisfactory continuous projector with its inherent economical advantages over the present intermittent type.

Calliaphone Proving Successful Advertising Stunt

What is claimed to be one of the most effective advertising device used by theatres is the combination Automobile-Calliaphone outfit, which consists of a Calliaphone mounted on an automobile and used for street advertising as well as outlying territory.

The Calliaphone is a new toned musical instrument made in mode's with low volume for inside theatre use, giving a pipe organ effect. The same instrument is made in loud volume that can be heard for nearly a mile, it is claimed, and is used for outside advertising purposes, or mounted in the balcony of theatres. The Tangley Company at Muscatine, Iowa, manufacturers of the Calliaphone recently advises that theatres have been using these instruments extensively. It is also noted that in cities where mechanically played instruments have been prohibited, upon hearing the Calliaphone, a permit has been issued for its use.

Three theatres which have been using these instruments to excellent advantage, it is reported are:

The Santa Barbara Theatre, owner, Abner Kline; Wells Theatre, Va., manager, Jake Wells; Celoran Park, Jamestown, Geo. Carr.

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Cooling Sign Announces 100 Per Cent Price Increase

Jake Rosenthal, who runs a ten cent theatre in Troy, N. Y., installed a couple of ventilating fans a week or so ago, and finding his house much cooler, decided to advertise the fact. He put a large sign out in front which was worded "20° cooler inside." Instead of getting more business, Mr. Rosenthal's receipts promptly took a slump. He could not understand the reason and then decided to place one of his men outside of the theatre to see if he could learn the trouble.

It might be said that Mr. Rosenthal's patronage is made up largely of foreign born, or those who can not boast of any great amount of education. No sooner was Mr. Rosenthal's man stationed in front of the theatre than two Italians who had always patronized the house, came along. They took one look at the sign which read to them as follows: "20 cents, cooler inside." The Italians did not care particularly how cool it was, but they did care about what appeared to them as a 100 per cent boost in admission prices. Mumbling to themselves, they proceeded on down the street in the direction of another ten cent theatre. Mr. Rosenthal lost no time in yanking the offending sign from in front of the theatre and business immediately responded.

Two New Marr & Colton Organs for Cleveland

The Marr & Colton Co. installed an organ in the West Park theatre, operated by Lefkowitz & Polster. This beautiful theatre was recently opened and is attracting excellent crowds.

The Euclid Theatre in Cleveland, operated by the Ivanhoe Theatre Co., was opened May 22nd and this theatre also uses a Marr & Colton organ.

Plans for $100,000 House for St. Louis

St. Louis, Missouri is to have a new $100,000 motion picture theatre, the plans of which are being drawn by Preston J. Bradshaw, which is to be erected at the corner of Midwest and Southwest Avenues. The owner of the new theatre is G. Skouras.

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We are in a position to thoroughly analyse any theatre proposition from every point of view. We will prepare you a statement showing the probable net returns on investment, cost of construction and equipment and methods of finance. We also prepare plans and specifications and supervise the construction from inception to completion, turning the theatre over to you complete in every detail, ready to operate. Send us your proposition for analysis.

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adventurous Sex, The	Clara Bow	Assoc Exhib	5039 feet	Mar. 21
Air Mail, The	Special Cast	Paramount	6976 feet	Mar. 23
Beauty and the Bad Man	Special Cast	Prod. Dist. Corp.	5794 feet	May 9
Beyond the Border	Harry Carey	Prod. Dist. Corp.	4469 feet	April 25
Billy, The Kid	Franklyn Farnum	Inde. Pict. Corp. (S. R.)	4800 feet	
Blood and Steel	Desmond Holmes	Inde. Pict. (S. R.)	5300 feet	
Border Justice	Bill Cody	Inde. Pict. Corp. (S. R.)	5432 feet	Nov. 8
Coast Patrol, The	Kenneth McDonald	Barsky (S. R.)	5000 feet	
Confessions of a Queen	Terry-Stone	Metro-Goldwyn	5820 feet	April 4
Crimson Runner, The	Priscilla Dean	Prod. Dist Corp	4775 feet	June 6
Daddy's Gone A'Hunting	Joyce-Marmont	Metro-Goldwyn	5851 feet	Mar.
Denial, The	Special Cast	Metro-Goldwyn	4791feet	Mar 21
Double Action Daniels	Buffalo Bill, Jr.	Weiss Bros. (S. R.)	4650 feet	
Dressmaker from Paris, The	Rod La Rocque	Paramount	7080 feet	Mar. 28
Fighting Romeo, A	Al Ferguson	Fleming Prod. (S.R.)	5000 feet	
Fighting the Flames	Haines-Devore	C. B. C. (S. R.)	5800 feet	
Forbidden Cargo	Evelyn Brent	F. B. O	4850 feet	April 11
Friendly Enemies	Weber and Fields	Prod. Dist. Corp	6288 feet	May 9
Golden Trails		Sanford Prod. (S.R.)	5 reels	
Goose Hangs High, The	Constance Bennett	Paramount	6186 feet	Feb. 14
Great Divide, The	Terry-Tearle	Metro-Goldwyn	7811 feet	Feb. 21
Head Winds	House Peters	Universal	5309 feet	Mar. 28
Hunted Woman, The	Seena Owen	Fox	4954 feet	April 4
I Want My Man	Sills-Kenyon	First National	6175 feet	April 18
Jimmie's Millions	Richard Talmadge	F. B. O.	5167 feet	Feb. 28
Just Traveling	Bob Burns	Sierra Pict. (S. R.)	4400 feet	
Last Laugh, The	Emil Jannings	Universal	6519 feet	Dec. 20
Let 'er Buck	Hoot Gibson	Universal	5547 feet	Jan.
Mad Whirl, The	May McAvoy	Universal	6184 feet	Dec. 6
Marriage in Transit	Edmund Lowe	Fox Film	4800 feet	April 11
Men and Women	Special Cast	Paramount	6223 feet	Mar. 28
Monster, The	L. Chaney-J. Arthur	Metro-Goldwyn	6435 feet	Feb. 28
My Wife and I	Special Cast	Warner Bros	6700 feet	June 6
New Lives for Old	Betty Compson	Paramount	6796 feet	Mar. 7
New Toys	Richard Barthelmess	First National	7250 feet	Feb. 21
One Year to Live	Special Cast	First National	6064 feet	Feb. 28
Percy	Charles Ray	Asso. Exhib	5384 feet	Feb. 28
Playing With Souls	Special Cast	First National	5831 feet	Mar. 14
Price of Pleasure, The	Valli-Kerry	Universal	6618 feet	June 13
Recompense	M. Prevost-M. Blue	Warner Bros.	7480 feet	May 2
Renegade Holmes, M.D.	Ben Wilson	Arrow (S. R.)	4947 feet	
Riders of the Purple Sage	Tom Mix	Fox	5578 feet	Mar. 28
Romance and Rustlers	Yakima Canutt	Arrow (S. R.)	4994 feet	Nov. 15
Sackcloth and Scarlet	Alice Terry	Paramount	6732 feet	Mar. 7
Sally	Colleen Moore	First National	8636 feet	Mar. 28
Scar Hanan	Yakima Canutt	F. B. O	4684 feet	April 4
Scarlet Honeymoon, The	Shirley Mason	Fox	5080 feet	Mar. 21
Seven Chances	Buster Keaton	Metro-Goldwyn	5113 feet	Mar. 28
Sign of the Cactus, The	Jack Hoxie	Universal	4938 feet	Jan. 10
Speed	Betty Blythe	Banner Prod. (S. R.)	6000 feet	May 30
Stop Flirting	Special Cast	Prod. Dist. Corp	5161 feet	June 6
Tainted Souls	Special Cast	Fox		
Too Many Kisses	Richard Dix	Paramount	5759 feet	Mar. 14
Waking Up the Town	Jack Pickford	United Artists	4802 feet	April 11
Where Romance Rides	Dick Hatton	Arrow	4301 feet	Feb. 12
Zander the Great	Marion Davies	Metro-Goldwyn	5851 feet	May 16

APRIL

Feature	Star	Distributed by	Length	Reviewed
Adventure	P. Starke-T. Moore	Paramount	6602 feet	April 25
After Business Hours	Hammerstein-Tellegen	C. B. C. (S. R.)	5800 feet	
Awful Truth, The	Agnes Ayers	Prod. Dist. Corp	5917 feet	
Bandit Tamer, The	Franklyn Farnum	Inde. Pict. (S. R.)	5000 feet	
Border Vengeance	Jack Perrin	Madoc Sales (S. R.)	4500 feet	
Fighting Sheriff, The	Bill Cody	Inde. Pict. (S. R.)	4500 feet	May 30
Charmer, The	Pola Negri	Paramount	6076 feet	April 18
Code of the West	O. Moore-C. Bennett	Paramount	6777 feet	April 25
Courageous Fool, The	Reed Howes	Rayart (S. R.)		
Crowded Hour, The	Bebe Daniels	Paramount	6558 feet	May 9
Dangerous Innocence	LaPlante-R. O'Brien	Universal	6759 feet	Mar. 21
Declasse	Corinne Griffith	First National	7869 feet	April 4
Eyes of the Desert	Al Richmond	Sierra Prod. (S. R.)	4500 feet	
Fifth Avenue Models	Philbin-Kerry	Universal	6581 feet	Jan. 24
Fighting Parson, The	Al Ferguson	Davis Dist. Div.(S.R.)	5000 feet	
Fighting Sheriff, The	Bill Cody	Inde. Pict. (S. R.)	4500 feet	May 30
Galloping Vengeance	Bob Custer	F. B. O.	5095 feet	April 11
Getting 'Em Right	George Larkin	Rayart (S. R.)	4669 feet	
Gold and the Girl	Buck Jones	Fox	4521 feet	April 4
Go Straight	Gladys Hulette	B. P. Schulberg(S.R.)	6107 feet	May 23
Heart of a Siren, The	Barbara La Marr	First National	6700 feet	Mar. 21
Justice Raffles	Henry Edwards	Cranfield & Clarke. (S. R.)	6000 feet	
Kiss in the Dark, A	Special Cast	Paramount	5767 feet	April 18
Love's Bargain	M. Daw-C. Brook	F. B. O.	5641 feet	April 25
Madame Sans Gene	Gloria Swanson	Paramount	9994 feet	May 2
Man and Maid	Special Cast	Metro-Goldwyn	5307 feet	April 18
My Son	Nazimova-J. Pickford	First National	6500 feet	April 25
Night Club, The	R. Griffith - V. Reynolds	Paramount	5732 feet	May 16
One Way Street	Special Cast	First National	6596 feet	April 11
Pioneers of the West		Sanford Prod. (S. R.)	5 reels	
Private Affairs	Special Cast	Prod. Dist. Corp	6132 feet	
Proud Flesh	Special Cast	Metro-Goldwyn	5770 feet	April 25
Roaring Adventure, The	Jack Hoxie	Universal	4657 feet	Feb. 14
Ridin' Comet, The	Yakima Canutt	F. B. O	4354 feet	May 16
Rough Going	Franklyn Farnum	Indep. Pict. Corp. (S. R.)	4800 feet	
Shackled Lightning	Frank Merrill	Hercules Prod. (S. R.)		
She Wolves	Alma Rubens	Fox	5783 feet	May 9
Silent Sanderson	Harry Carey	Prod. Dist. Corp	4841 feet	June 20
Sky Raider, The	Capt. Charles Nungesser	Assoc. Exhib	6638 feet	April 4
Spaniard, The	Cortez-Goudal	Paramount	6676 feet	April 18
Spoiling Venus	Special Cast	Metro-Goldwyn	5938 feet	May 23
Straight Through	Wm. Desmond	Universal	4867 feet	
Tale of a Thousand and One Nights	Special Cast	Davis Dist. Div. (S. R.)	6800 feet	Feb. 14
Tearing Thru	Richard Talmadge	F. B. O	4714 feet	May 23
That Devil Quemado	Fred Thomson	F. B. O.	4768 feet	April 4
Two-Fisted Sheriff, A	Yakima Canutt	Arrow (S. R.)	4149 feet	Dec. 6
Way of a Girl, The	Boardman-M. Moore	Metro-Goldwyn	5025 feet	April 18
Western Engagement, A	Dick Hatton	Arrow		
Wings of Youth	Madge Bellamy	Fox	5340 feet	May 16
Winning a Woman	Perrin-Hill	Rayart (S. R.)	4865 feet	

MAY

Feature	Star	Distributed by	Length	Reviewed
Alias Mary Flynn	Evelyn Brent	F. B. O	5559 feet	May 30
Any Woman	Alice Terry	Paramount	5963 feet	June 13
Bandit's Baby, The	Fred Thomson	F. B. O	5291 feet	June 20
Barriers of the Law	Holmes-Desmond	Indep. Pict. (S. R.)	5400 feet	
Burning Trail, The	William Desmond	Universal	4783 feet	April 18
Chickie	Mackaill-Bowers	First National	7767 feet	May 9
Crackerjack, The	Johnny Hines	C. C. Burr (S. R.)	6500 feet	May 23
Every Man's Wife	All Star	Fox	4365 feet	
Fear Fighter, The	Billy Sullivan	Rayart (S. R.)		
Fighting Demon, The	Richard Talmadge	F. B. O	5470 feet	June 27
Fugitive, The	Ben Wilson	Arrow	4892 feet	
Hearts and Spurs	Buck Jones	Fox	4600 feet	June 20
His Supreme Moment	B. Sweet-R. Colman	First National	6600 feet	April 25
Lilies of the Streets	J.Walker-V. L. Corbin	F. B. O.	7160 feet	April 25
Little French Girl, The	Betty Bronson	Paramount	5628 feet	June 13
Lunatic at Large, A	Henry Edwards	Cranfield & Clarke (S. R.)	6000 feet	
Makers of Men	Kenneth McDonald	Barsky Prod. (S. R.)	5000 feet	
Necessary Evil, The	Dana-Lyon	First National	6307 feet	May 23
Old Home Week	Thomas Meighan	Paramount	6780 feet	June 6
Phantom Rider, The	Al Richmond	Sierra Prod. (S. R.)	4750 feet	
Quick Change	George Larkin	Rayart (S. R.)		
Raffles, The Amateur Cracksman	House Peters	Universal	5557 feet	May 30
Rainbow Trail, The	Tom Mix	Fox	5251 feet	April 25
Red Love	Lowell-Russell	Lowell Film Prod. (S. R.)	6500 feet	May 23
Saddle Hawk, The	Hoot Gibson	Universal	5468 feet	Mar 7
Scandal Proof	Shirley Mason	Fox	4400 feet	June 6
School for Wives	Tearle-Holmquist	Vitagraph	6750 feet	April 11
Shock Punch, The	Richard Dix	Paramount	6151 feet	May 23
Snob Buster, The	Reed Howes	Rayart (S. R.)		
Soul Fire	Barthelmess-B. Love	First National	8262 feet	May 16
Speed Wild	Maurice B. "Lefty" Flynn	F. B. O	4700 feet	June 20
Talker, The	A. Nilsson-L. Stone	First National	7861 feet	May 23
Texas Bearcat, The	Bob Custer	F. B. O.	4770 feet	
Up the Ladder	Virginia Valli	Universal	6023 feet	Jan. 31
Welcome Home	Special Cast	Paramount	5909 feet	
White Fang	Strongheart (dog)	F. B. O	5800 feet	June 20
White Thunder	Yakima Canutt	F. B. O.	4550 feet	
Wildfire	Special Cast	Vitagraph	6 reels	June 20
Wizard of Oz	Larry Semon	Chadwick (S. R.)		April 25
Wolves of the Road	Yakima Canutt	Arrow	4375 feet	
Woman's Faith, A	Reubens-Marmont	Universal	6023 feet	April 4

JUNE

Feature	Star	Distributed by	Length	Reviewed
Dangerous Odds	Bill Cody	Inde. Pict. (S. R.)	4800 feet	
Desert Flower, The	Colleen Moore	First National		June 13
Double Fisted	Jack Perrin	Rayart (S. R.)		
Down the Border	Al Richmond	Sierra Prod. (S.R.)	4750 feet	
Eve's Secret	Betty Compson	Paramount	6305 feet	May 9
Faint Perfume	Special Cast	B. P. Schulberg(S.R.)	6228 feet	
Grounds for Divorce	Florence Vidor	Paramount	5712 feet	
High and Handsome	"Lefty" Flynn	F. B. O		
Human Tornado, The	Yakima Canutt	F. B. O.		
I'll Show You the Town	Reginald Denny	Universal	7400 feet	June 6
Introduce Me	Douglas McLean	Assoc. Exhib	5980 feet	Mar. 21
Just a Woman	Windsor-Tearle	First National	6500 feet	June 6
Lost—a Wife	Special Cast	Paramount	6420 feet	June 27
Making of O'Malley, The	Milton Sills	First National		
Man From Lone Mountain, The	Ben Wilson	Arrow		
Man in Blue	Herbert Rawlinson	Universal	5634 feet	Feb. 21
Man She Bought, The	Constance Talmage	First National		
Meddler, The	William Desmond	Universal	4890 feet	May 23
Mike		Metro-Goldwyn		
Mist in the Valley	Alma Taylor	Cranfield & Clarke (S. R.)	5500 feet	
Modern Babylon		Paramount		
My Lady's Lips	Special Cast	B. P Schulberg (S. R.)		
Ridin' Easy	Dick Hatton	Arrow	4193 feet	
Ridin' Thunder	Jack Hoxie	Universal	4354 feet	May 23
Rough Stuff	George Larkin	Rayart (S. R.)		
Smooth as Satin	Evelyn Brent	F. B. O.		
Texas Trail, The	Harry Carey	Prod. Dist. Corp.		
White Monkey, The	La Marr-T Holding	First National		
Whirling Lariats	Fred Thomson	F. B. O.		
Youth's Gamble	Reed Howes	Rayart (S. R.)		

JULY

Feature	Star	Distributed by	Length	Reviewed
Bad Lands, The	Harry Carey	Prod. Dist. Corp		
Bloodhound, The	Bob Custer	F. B. O.		
Cold Nerve	Bill Cody	Inde. Pict. (S. R.)	5000 feet	
Don Daredevil	Jack Hoxie	Universal	4810 feet	
Danger Signal, The		Columbia Pict. (S.R.)		
Don't	S. O'Neill-B. Roach	Metro-Goldwyn		
Drug Store Cowboy, The	Franklyn Farnum	Ind. Pict. Corp. (S.R.)	5100 feet	Feb. 7
Duped	Holmes-Desmond	Inde. Pict. (S. R.)	5400 feet	
Fighting Youth		Columbia Pict. (S.R.)		
Lady Who Lied, The	L. Stone-V. Valli	First National		
Lady Robinhood	Evelyn Brent	F. B. O.		
Marriage Whirl, The	C. Griffith-H. Ford	First National		
Mysterious Stranger, The	Richard Talmadge	F. B. O.		
Pipes of Pan	Alma Taylor	Cranfield & Clarke (S. R.)	6200 feet	
Secret of Black Canyon, The	Dick Hatton	Arrow		
Strange Rider, The	Yakima Canutt	Arrow		
Taming the West	Hoot Gibson	Universal	5304 feet	Feb. 28
Trailed	Al Richmond	Sierra Prod. (S. R.)	4750 feet	
White Desert, The	Special Cast	Metro-Goldwyn		

AUGUST

Feature	Star	Distributed by	Length	Reviewed
California—Or Bust	Richard Dix	Paramount		
Camille of the Barbary Coast	Busch-O. Moore	Assoc. Exhib.	5600 feet	
Children of the Whirlwind	Lionel Barrymore	Assoc. Exhib.		
Don Q	Douglas Fairbanks	United Artists		June 27
Drusilla With a Million	Special Cast	F. B. O.	7391 feet	
Fine Clothes	L. Stone-A. Rubens	First National		
Girl Who Wouldn't Work, The		B. P. Schulberg(S.R.)		
Gold Rush, The	Charles Chaplin	United Artists		
His Buddy's Wife	Glenn Hunter	Assoc. Exhib.	5600 feet	
In the Name of Love	Cortez-Nissen	Paramount		
Manhattan Madness	Dempsey-Taylor	Assoc. Exhib.	5500 feet	
My Pal	Dick Hatton	Arrow		
Only Thing, The	Special Cast	Metro-Goldwyn		
Overland Limited, The		Gotham Prod. (S. R.)		
Parisian Love		B. P. Schulberg(S.R.)		
Penalty of Jazz, The		Columbia Pict. (S.R.)		
Range Justice	Dick Hatton	Arrow		
Speed Demon, The		Columbia Pict. (S.R.)		
Street of Forgotten Men	Special Cast	Paramount		
Unwritten Law, The		Columbia Pict. (S.R.)		
Wanderer, The	William Collier, Jr.	Paramount		

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Bronze Collar, The	Valentino	United Artists		
Fifty-Fifty	L Barrymore-H.Hampton	Assoc. Exhib.	5564 feet	
If Marriage Fails	J. Logan-C. Brook	F. B. O.	6006 feet	May 23
Keep Smiling	Monty Banks	Assoc. Exhib.		
Lost World, The	Special Cast	First National	9700 feet	Feb. 21
Marrying Money		Truart (S. R.)	5800 feet	
New Champion, The		Columbia Pict. (S.R.)		
Parisian Nights	E Hammerstein-L. Tellegen	F. B. O.	6278 feet	June 20
Sealed Lips		Columbia Pict. (S.R.)		
Ship of Souls	B. Lytell-L. Rich	Assoc. Exhib.	6800 feet	
Souls for Sables		Tiffany (S. R.)	6500 feet	
S. O. S. Perils of the Sea		Columbia Pict. (S.R.)		
Three in Exile		Truart (S. R.)	5800 feet	
Throwback, The	Special Cast	Universal		
Under the Rouge	Tom Moore	Assoc. Exhib.	6500 feet	

Comedy Releases

Feature	Star	Distributed by	Length	Reviewed
Across the Hall	Edna Marian	Universal	2 reels	
Adventures of Adenoid	Aesop's Fables	Pathe	1 reel	April 25
After a Reputation	Edna Marian	Universal	2 reels	
Air Tight	Bobby Vernon	Educational	2 reels	June 13
Alice's Egg Plant	"Cartoon"	M. J. Winkler (S. R.)	1 reel	
Almost a Husband	Buddy Messinger	Universal	2 reels	
Amateur Detective	Earle Foxe	Fox	2 reels	
Andy in Hollywood	Joe Murphy	Universal	2 reels	
Apache, The	Earle Foxe	Fox Film	2 reels	
Apollo's Pretty Sister		Fox	2 reels	
Are Husbands Human	James Finlayson	Pathe	1 reel	April 11
Artists' Blues	G. Joy-J. Moore	Rayart (S. R.)	2 reels	
Ask Grandma	"Our Gang"	Pathe	2 reels	May 30
At the Seashore	Monkey	Fox	2 reels	
At the Zoo	Aesops Fables	Pathe	1 reel	
Baby Blues		Educational	2 reels	
Bachelors	Special Cast	Universal		
Bad Bill Brodie	Charles Chase	Pathe	2 reels	
Bad Boy	Charles Chase	Pathe	2 reels	April 11
Balboa Discovers Hollywood	"Red Head"	Sering D. Wilson (S.R.)	1 reel	
Bark is the Woods	Harry Langdon	Pathe	2 reels	
Bashful Jim	Ralph Graves	Pathe	2 reels	Mar. 21
Below Zero		Educational	2 reels	
Big Chief Ko-Ko (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)	1 reel	
Big Red Riding Hood	Charley Chase	Pathe	1 reel	May 9
Black Gold Bricks	Roach-Edwards	Universal	1 reel	
Black Hand Blues	"Spat Family"	Pathe	2 reels	April 18
Bobby Bumbs & Co.	Cartoon	Educational	1 reel	
Brainless Horsemen		Fox	2 reels	
Brass Button	Billy West	Arrow	2 reels	
Breaking the Ice	Ralph Graves	Pathe	2 reels	April 11
Bride Tamer, The	Milburn Moranti	Sierra Pict. (S.R.)	2 reels	
Butterfly Man, The		Fox	2 reels	
Cat's Shimmy, The	"Kid Noah"	Sering D.Wilson(S.R.)	1 reel	
City Bound	Charles Puffy	Universal	1 reel	
Clean-Up Week	"Aesop's Fables"	Pathe	1 reel	Mar. 7
Clear the Way	Buddy Messinger	Universal	2 reels	
Cleopatra and Her Easy Mark	"Cartoon"	Sering D. Wilson (S. R.)	1 reel	
Cloudhopper, The	Larry Semon	Educational	2 reels	June 6
Columbus Discovers a New Whirl		Sering Wilson (S. R.)	1 reel	
Cotton King	Lloyd Hamilton	Educational	2 reels	
Crime Crushers	Lige Conley	Educational	2 reels	
Cure, The (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S.R.)	1 reel	
Daddy Goes A'Grunting		Pathe	2 reels	
Curses	Al. St. John	Educational	2 reels	May 23
Darkest Africa	"Aesop's Fables"	Pathe	1 reel	
Day's Outing A	"The Gumps"	Universal	2 reels	
Deep Stuff	Aesops Fables	Pathe	1 reel	
Dinky Doodle and Cinderella	"Dinky Doodle"	F. B. O.	1 reel	
Discord In "A" Flat	Arthur Lake	Universal	1 reel	
Dog Days	"Our Gang"	Pathe	2 reels	Mar. 14
Dog 'On It	Bobby Dunn	Arrow	2 reels	
Dome Doctor, The	Larry Semon	Educational	2 reels	
Don't Pinch	Bobby Vernon	Educational	2 reels	April 25
Don't Worry	Wanda Wiley	Universal	2 reels	Mar. 21
Dragon Alley	Jackie McHugh	Educational	2 reels	May 16
Dry Up	Singleton Burkett	Universal	2 reels	
Dumb and Daffy	Al. St. John	Fox	2 reels	
Dynamite Doggie	Al. St. John	Educational	2 reels	Mar. 21
Echoes From the Alps	Aesops Fables	Pathe	1 reel	May 23
End of the World, The	Aesops Fables	Pathe	1 reel	
Excuse My Glove	"Spat Family"	Pathe	2 reels	Mar. 14
Expensive Ebony	"Ebenezer Ebony"	SerinWg ilson (S. R.)	1 reel	
Fares Please	Al. St. John	Educational	2 reels	May 16
Fast Worker, A	Aesops Fables	Pathe	1 reel	
Felix Full O'Fight	"Cartoon"	M. J. Winkler (S. R.)	1 reel	
Felix Gets His Fill	'Cartoon"	M. J. Winkler (S. R.)	1 reel	
Felix Grabs His Grub	"Cartoon"	M. J. Winkler (S. R.)	1 reel	
First Love	"Our Gang"	Pathe	2 reels	
Fishermen's Luck	"Aesop's Fables"	Pathe	1 reel	
For Hire	Edward Gordon	Universal		
For Love of a Gal	"Aesop Fable"	Pathe		
Fun's Fun	Bowes-Vance	Educational	1 reel	June 6
Getting Trimmed	Wanda Wiley	Universal	2 reels	April 18
Giddap	Special Cast	Pathe	2 reels	Mar. 21
Going Great	Eddie Nelson	Educational	2 reels	June 13
Goldfish's Pajamas	"Kid Noah"	Sering D.Wilson(S.R.)	1 reel	
Good Morning, Nurse	Ralph Graves	Pathe	2 reels	May 30
Good Scouts		M. J. Winkler (S. R.)	2 reels	
Great Guns	Bobby Vernon	Educational	2 reels	Feb. 21
Gridiron Gertie	Wanda Wiley	Universal	2 reels	
Guilty Conscience, A	Eddie Gordon	Universal		
Gypping the Gypsies		Sering Wilson (S. R.)	1 reel	
Half a Hero	Lloyd Hamilton	Educational	2 reels	Mar. 7
Hard Boiled	Charley Chase	Pathe	2 reels	Mar. 21
Hard Working Loafer, The	Arthur Stone	Pathe		
Haunted Honeymoon	Tryon-Mehaffey	Pathe	2 reels	Feb. 28
Heart Trouble	Arthur Lake	Universal		
Hello, Goodby	Lige Conley	Educational	2 reels	May 30
Hello, Hollywood	Lige Conley	Educational	2 reels	Mar. 28
Helping Hand	Jimmy Aubrey	F. B. O.	2 reels	
Help Yourself		Fox	2 reels	
Here's Your Hat	Arthur Lake	Universal	1 reel	May 9
Her Lucky Leap	Wanda Wiley	Universal	2 reels	
He Who Gets Crowned	Jimmy Aubrey	F. B. O.	2 reels	
He Who Got Smacked	Ralph Graves	Pathe	2 reels	May 9
Hey! Taxi!	Bobby Dunn	Arrow	2 reels	
High Hopes	Bowes-Vance	Educational	1 reel	Feb. 14
High Jinx, A		Fox	2 reels	
His Marriage Wow	Harry Langdon	Pathe	2 reels	Mar. 7
Hold My Baby	Glenn Tryon	Pathe	2 reels	April 25
Honeymoon Heaven		Sering Wilson (S. R.)	1 reel	
Horace Greely, Jr.	Harry Langdon	Pathe	2 reels	June 6
Horrible Hollywood		Lee-Bradford (S. R.)		
Hot and Heavy	Educational		2 reels	
Hot Dog	Animal	C B C (S R)	2 reels	
Hot Times in Iceland	Aesops Fables	Pathe	1 reel	
House of Flickers, The		Fox	2 reels	
House That Dinky Built	(Cartoon)	F. B. O.	1 reel	
Housing Shortage, The	'Aesop Fable"	Pathe	1 reel	
Hysterical History (Series)		Universal	1 reel	
Ice Boy, An		Sering D.Wilson(S.R.)	1 reel	
Ice Cold	Arthur Lake	Universal	1 reel	June 13
In Dutch	Aesop's Fables	Pathe	1 reel	
Inside Out	Bowes-Vance	Educational	1 reel	Mar. 28
Into the Grease	James Finlayson	Pathe		June 27
Iron Mule	Al St. John	Educational	2 reels	April 18
Is Marriage the Bunk	Charles Chase	Pathe	1 reel	April 4
Isn't Life Terrible	Charles Chase	Pathe	2 reels	
Itching for Revenge	Eddie Gordon	Universal	2 reels	Mar. 7
It's All Wrong	Karr-Engle	Universal		
James Boys' Sister		Sering Wilson (S. R.)	1 reel	
Jungle Bike Riders	Aesop's Fables	Pathe	1 reel	Mar. 14
Just in Time	Wanda Wiley	Universal	2 reels	
Kicked About	Eddie Gordon	Universal	2 reels	Mar. 14
Kidding Captain Kid	"Cartoon"	Sering Wilson (S R.)	1 reel	
King Cotton	Lloyd Hamilton	Educational	2 reels	May 9
King Dumb	Jimmy Aubrey	F. B. O.	2 reels	
Ko-Ko Trains Animals (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)	1 reel	
Lead Pipe Cinch, A	Al Alt	Universal		
Lion Love		Fox	2 reels	Feb. 28
Lion's Whiskers		Pathe	2 reels	April 18
Little Red Riding Hood	"Dinky Doodle"	F. B. O.	1 reel	
Locked Out	Arthur Lake	Universal	1 reel	May 30
Looking for Sally	Charles Chase	Pathe	2 reels	May 9
Lost Cord, The	Bert Roach	Universal	1 reel	Feb. 21
Love Bug, The	"Our Gang"	Pathe	2 reels	April 4
Love Goofy	Jimmie Adams	Educational	2 reels	Mar. 7
Love Sick	Constance Darling	Universal	2 reels	May 23
Love's Tragedy		Sering Wilson (S. R.)	1 reel	
Lucky Accident, The	Charles Puffy	Universal	1 reel	
Lucky Leap, A	Wanda Wiley	Universal	2 reels	
Marriage Circus, The	Ben Turpin	Pathe	2 reels	April 11
Married Neighbors	Engle-Karr	Universal	2 reels	
Meet the Ambassador	Jimmy Aubrey	F. B. O.	2 reels	
Mellow Quartette	Pen & Ink Vaudeville	Educational	1 reel	April 4
Merrymakers	Bowes-Vance	Educational	1 reel	Mar. 28
Met by Accident	Wanda Wiley	Universal	2 reels	
Milky Way, The	Charles Puffy	Universal	1 reel	
Miss Fixit	Wanda Wiley	Universal	2 reels	
Monkey Business	"Pen & Ink Vaude."	Educational	1 reel	May 9
Moonlight Nights	Gloria Joy	Rayart (S. R.)	2 reels	
Nearly Rich	Charles Puffy	Universal	1 reel	
Neptune's Stepdaughter		Fox	2 reels	
Nero's Jazz Band		Sering Wilson (S. R.)	1 reel	
Never Fear	Bowes-Vance	Educational	1 reel	
Never on Time		Lee-Bradford	2 reels	
Never Weaken	Lloyd reissue	Assoc. Exhib.	2237 feet	
Nice Pickle, A	Edwards-Roach	Universal	1 reel	

Feature	Star	Distributed by	Length	Reviewed
Nicely Rewarded	Chas. Puffy	Universal	1 reel	June 27
Nobody Wins	Arthur Lake	Universal	1 reel	
No Place to Go	Arthur Lake	Universal	1 reel	
Now or Never (re-issue)	Harold Lloyd	Assoc. Exhib.	3 reels	
Office Help	"Aesop Fables"	Pathe	1 reel	June 27
Official Officers	"Our Gang"	Pathe	2 reels	June 27
Oh, Bridget	Walter Hiers	Educational	2 reels	
Oh, What a Gump	"The Gumps"	Universal	2 reels	
Old Family Toothbrush		Sering Wilson (S. R.)	1 reel	
On Duty	Wanda Wiley	Universal	2 reels	
One Glorious Fourth		M. J. Winkler (S. R.)	2 reels	
Orphan, The	Al Joy	Ricardo Films, Inc. (S. R.)		
Over the Bottom	Stan Laurel	F. B. O.	2 reels	
Over Here	Harry Langdon	Pathe	2 reels	
Papa's Darling		Fox	2 reels	
Papa's Pet	Roach-Edwards	Universal	1 reel	April 11
Pegg's Love Affair		Screen Art Dist.		
Peggy the Vamp		Davis Distr.	2 reels	Oct. 11
Permanent Waves	"Aesop's Fables"	Pathe	1 reel	
Permit Me	Bowes-Vance	Educational	1 reel	
Pie-Eyed	Stan Laurel	F. B. O.	2 reels	
Pie Man, The	"Aesop Fable"	Pathe	1 reel	Mar. 21
Plain Clothes	Harry Langdon	Pathe	2 reels	Mar. 28
Plain and Fancy Girls	Charles Chase	Pathe	1 reel	Mar. 14
Plain Luck	Edna Marian	Universal	2 reels	
Plenty of Nerve	Edna Marian	Universal	2 reels	
Polo Kid, The	Eddie Gordon&	Universal	2 reels	
Poor Sap, The		Fox	2 reels	
Powdered Chickens	Edna Marian	Universal	2 reels	Mar. 28
Props' Dash for Cash		Educational	1 reel	
Putting on Airs	Edna Marian	Universal	2 reels	April 11
Puzzled by Crosswords	Eddie Gordon	Universal	2 reels	Mar. 7
Queen of Aces	Wanda Wiley	Universal	2 reels	May 16
Raid, The	Gloria Joy	Rayart Pictures	2 reels	
Raisin' Cain	Constance Darling	Universal	2 reels	April
Rapid Transit	Al. St. John	Educational	2 reels	
Rarin' Romeo	Walter Hiers	Educational	2 reels	Mar. 28
Raspberry Romanee	Ben Turpin	Pathe	2 reels	Feb. 28
Red Pepper	Al. St. John	Educational	2 reels	April 4
Regular Girl, A	Wanda Wiley	Universal	2 reels	
Riders of the Kitchen Range	Mohar-Engle	Pathe	1 reel	June 6
Remember When	Harry Langdon	Pathe	2 reel	April 25
Rip Without a Wink		Sering Wilson (S. R.)	1 reel	
Ripe Melodrama, A		Sering Wilson (S. R.)	1 reel	
Rivals	Billy West	Arrow	2 reels	
Robinson Crusoe Returns on Friday		Sering Wilson (S. R.)	1 reel	
Rock Bottom	Bowes-Vance	Educational	1 reel	May 9
Robbing the Rube		Lee-Bradford Corp.	2 reels	
Rolling Stones	Charles Puffy	Universal	1 reel	May 30
Rough Party	Al Alt	Universal		
Royal Four-Flush	"Spat Family"	Pathe	2 reels	June 13
Runaway Balloon, The	"Aesop's Fables"	Pathe	1 reel	June 27
Runt, The	"Aesop's Fables"	Pathe	1 reel	June 6
Sailor Papa, A	Glenn Tryon	Pathe	2 reels	April 4
Saturday		Davis Dist. Div.	2 reels	
Say It With Flour		Fox	2 reels	
Sheiks of Bagdad		Pathe	1 reel	
Sherlock Sleuth	Arthur Stone	Pathe		
Ship Shape	Vance-Bowes	Educational	1 reel	April 18
Shootin Injuns	"Our Gang"	Pathe	2 reels	May 9
Short Pants	Arthur Lake	Universal	1 reel	
Should a Husband Tell?		Red Seal Pict. (S.R.)	1 reel	
Should Husbands Be Watched	Charles Chase	Pathe	1 reel	Mar. 14
Sir Walt and Lizzie		Sering Wilson (S. R.)	1 reel	
Sit Tight	Jimmie Adams	Educational	2 reels	May 30
Skinners in Silk		Pathe	2 reels	May 13
Skyscraper, The	Harry Langdon	Principal Pict. (S. R.)	2 reels	
Sleeping Sickness	Edwards-Roach	Universal	1 reel	May 30
Slick Articles	Engle-Karr	Universal	2 reels	May 30
Smoked Out	Lake-Hasbrouch	Universal	1 reel	April 18
Sneezing Beezers		Pathe		
Snow-Hawk	Stan Laurel	F. B. O.	2 reels	April 18
S. O. S.	"Aesop's Fables"	Pathe	1 reel	
Spanish Romeo, A (Van Bibber)		Fox	1 reel	
Speak Freely	Edna Marian	Universal	2 reels	
Stick Around	Bobby Dunn	Arrow	2 reels	
Stop, Look and Whistle		Fox	2 reels	
Storm, The (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)	1 reel	
Super-Hooper-Dyne Lizzies		Pathe	2 reels	June 13
Sure Mike!	Martha Sleeper	Pathe	1 reel	May 23
Teaser Island		Sering Wilson (S. R.)	1 reel	
Tell It To a Policeman	Glenn Tryon	Pathe	2 reels	May 23
Tender Feet	Walter Hiers	Educational	2 reels	May 23
Tenting Out	Roache-Edwards	Universal	1 reel	Mar. 28
This Week-End		Lee-Bradford (S. R.)		
Thundering Landlords	Glenn Tryon	Pathe	2 reels	June 27
Too Young to Marry	Buddy Messinger	Universal	2 reels	
Tough Night, A	Jimmy Callahan	Aywon Film	2 reels	
Tourists De Luxe	Hayes-Karr	Universal	2 reels	May 16
Transatlantic Flight, A	"Aesop's Fables"	Pathe	1 reel	
Twins	Stan Laurel	F. B. O.	2 reels	
Two Cats and a Bird (Novelty)	"Cartoon"	Educational	1 reel	
Two Poor Fish	"Pen & Ink"	Educational	1 reel	May 30
Uncle Tom's Girl	Edna Marian	Universal	2 reels	
Unwelcome	Charles Puffy	Universal	1 reel	June 27
Waiting	Lloyd Hamilton	Educational	2 reels	
Wake Up	Bowes-Vance	Educational	1 reel	June 13
Water Wagons	Special Cast	Pathe	2 reels	Feb. 21
Welcome Danger	Bowes-Vance	Educational	1 reel	Feb. 28
West is West	Billy West	Arrow	2 reels	
What Price Goofy	Charley Chase	Pathe	2 reels	June 6
When Dumbells Ring		Fox	2 reels	
When Men Were Men	"Aesop Fable"	Pathe	1 reel	
White Wing's Bride	Harry Langdon	Pathe		
Whose Baby Are You	Glenn Tryon	Pathe	2 reels	
Why Hesitate	Neal Burns	Educational	2 reels	April 11
Why Sitting Bull Stood Up		Sering Wilson (S. R.)	1 reel	
Wide Awake	Lige Conley	Educational	2 reels	
Wild Papa	"Spat Family"	Pathe	2 reels	May 16
Wild Waves	Bowes-Vance	Educational	1 reel	May 23
Wine, Woman and Song	"Aesop Fable"	Pathe	1 reel	
Wooly West, The	Buddy Messinger	Universal	2 reels	

Short Subjects

Feature	Distributed by	Length	Reviewed
Action (Sportlight)	Pathe	1 reel	
All Under One Flag (Sportlight)	Pathe	1 reel	
Animal Celebrities (Sportlight)	Pathe	1 reel	June 27
Animated Hair Cartoon	Red Seal (S. R.)	1 reel	
Balto's Race to Nome (Special)	Educational	2 reels	May 23
Barbara Snitches (Pacemaker Series)	F. B. O.	2 reels	
Battle of Wits (Josie Sedgwick)	Universal	2 reels	
Bashful Whirlwind, The (Edmund Cobb)	Universal	2 reels	
Beauty and the Bandit (Geo. Larkin)	Universal	2 reels	
Beauty Spots (Sportlight)	Pathe	1 reel	April 18
Broken Trails	Denver Dixon (S.R.)	2 reels	
Cabaret of Old Japan	M. J. Winkler (S.R.)	1 reel	
Color World	Sering Wilson (S. R.)	1 reel	
Captured Alive (Helen Gibson)	Universal	2 reels	
Close Call, The (Edmund Cobb)	Universal	2 reels	
Cocoon to Kimona	M. J. Winkler (S.R.)	1 reel	
Come-Back, The (Benny Leonard)	Henry Ginsberg-S. R.	2 reels	
Concerning Cheese (Varieties)	Fox	1 reel	
Covered Flagon, The (Pacemaker Series)	F. B. O.	2 reels	
Cowpuncher's Comeback, The (Art Acord)	Universal	2 reels	
Cross Word Puzzle Film (Comedy-Novelty)	Schwartz Enterprises (S. R.)	1 reel	
Day With the Gypsies	Red Seal Pict. (S. R.)	1 reel	
Divertisement	Sering Wilson (S. R.)	1 reel	
Do You Remember?	Red Seal (S. R.)	1 reel	
Dude Ranch Days (Sportlight)	Pathe	1 reel	May 30
Earth's Other Half (Hodge-Podge)	Educational	1 reel	June 6
East Side, West Side	DeForrest (S. R.)		
Fighting Cowboy (Series)	Universal		
Fighting Ranger (Serial)	Universal	15 episodes	Feb. 7
Fighting Schoolmarm (Josie Sedgwick)	Universal	2 reels	
Film Facts	Red Seal (S. R.)	1 reel	
Fire Trader, The (Serial)	Universal	15 episodes	
Floral Feast, A	Sering Wilson (S.R.)	1 reel	
Frederick Chopin (Music Masters)	Jas. A. Fitzpatrick (S. R.)	1 reel	
From Mars to Munich (Varieties)	Fox	1 reel	April 4
Frontier Love (Billy Mack)	Denver Dixon	2 reels	
Fugitive Futurist	Cranfield & Clarke (S. R.)		
George F. Handel (Music Masters)	Jas. A. Fitzpatrick (S. R.)	1 reel	
Gems of the Screen	Red Seal (S. R.)	1 reel	
Ghost City, The (Serial)	Universal	15 episodes	
Golden Panther, The (Serial)	Pathe		
Great Circus Mystery, The (Serial)	Universal	15 episodes	
Hittin' the Trail (Fred Hank)	Sierra Pict. (S. R.)	2 reels	
Idaho (Serial)	Pathe	10 episodes	Feb. 28
If a Picture Tells a Story	Cranfield & Clarke (S. R.)		
In the Spider's Grip (Novelty)	Educational	1 reel	April 11
Jazz Fight, The (Benny Leonard)	Henry Ginsberg (S. R.)	2 reels	
Judge's Cross Word Puzzle (Novelty)	Educational	1 reel	Jan. 31
Klondike Today (Varieties)	Fox	1 reel	
Knockout Man, The (Mustang)	Universal	2 reels	
Land of the Navajo (Educational)	Fox	1 reel	Feb. 28
Learning How (Sportlight)	Pathe	1 reel	
Leopard's Lair	Universal	Serial	
Let's Paint	Cranfield & Clarke (S. R.)		
Line Runners, The (Arnold Gregg)	Universal	2 reels	
Little People of the Garden (Secrets of Life)	Educational	1 reel	
Little People of the Sea (Secrets of Life)	Educational	1 reel	Feb. 28
Lizzie's Last Lap	Cranfield & Clarke (S. R.)		
Loaded Dice (Edmund Cobb)	Universal	2 reels	April 4
Luna-cy (Stereoscopik)	Pathe	1 reel	
Mad Miner, A (Western)	Hunt Miller (S. R.)		
Magic Hour, The	Red Seal Pict. (S. R.)	1 reel	
Marvels of Motion	Red Seal (S. R.)	1 reel	
Marvellous Manhattan	M. J. Winkler (S. R.)	1 reel	
Merton of the Goofies ... "Pacemaker"	F. B. O.	2 reels	
Mexican Melody (Hodge-Podge)	Educational	1 reel	
Mexican Oil Fields	M. J. Winkler (S. R.)	1 reel	
Movie Morsels (Hodge Podge)	Educational	1 reel	April 4
Neptune's Nieces (Sportlight)	Pathe	1 reel	
New Sheriff, A (Western)	Hunt Miller (S. R.)	2 reels	
Olympic Mermaids (Sportlight)	Pathe	1 reel	
One Glorious Scrap (Edmund Cobb)	Universal	2 reels	
Only a Country Lass (Novelty)	Educational	1 reel	May 23
Ouch (Stereoscopik)	Pathe	1 reel	
Our Six-legged Friends (Secrets of Life)	Educational	1 reel	
Outlaw, The (Jack Perrin)	Universal	2 reels	
Paris Creations (Novelty)	Educational	1 reel	Feb. 7
Paris Creations in Color (Novelty)	Educational	1 reel	Feb. 28
People You Know (Screen Almanac)	Film Booking Offices	1 reel	
Perfect View, The (Varieties)	Fox	1 reel	
Plastigrams (Novelty)	Educational		
Play Ball (Serial)	Pathe	10 episodes	June 27
Power God, The (Serial)	Davis Dist. Div. (S. R.)		
Pronto Kid, The (Edmund Cobb)	Universal	2 reels	June 27
Queen of the Round-Up (J. Sedgwick)	Universal	2 reels	June 13
Race, The (Van Bibber)	Fox	2 reels	
Record Breaker, The	Pathe	Serial	
Rim of the Desert (Jack Perrin)	Universal	2 reels	
Roaring Waters (Geo. Larkin)	Universal	2 reels	
Rock Bound Brittany (Educational)	Fox	1 reel	
Ropin' Venus, The (Mustang Series)	Universal	2 reels	
R. Valentino and Eighty-eight Prize-winning American Beauties	Chesterfield (M. P. Corp.) (S. R.)	3 reels	
Secrets of Life (Educational)	Principal Pict. (S. R.)	1 reel	Feb. 21
Shadow of Suspicion (Eileen Sedgwick)	Universal	2 reels	
Show Down, The (Art Acord)	Universal	2 reels	
Smoke of a Forty-Five, The (Western)	Hunt Miller (S. R.)		
Soft Muscles (Benny Leonard)	Ginsberg (S. R.)	2 reels	
Song Cartunes (Novelty)	Red Seal Pict. (S. R.)	1 reel	
Sporting Judgment (Sportlight)	Pathe	1 reel	May 9
Stea n Heated Islands (Varieties)	Fox	1 reel	
Stereoscopiks (Novelty)	Pathe	1 reel (Series)	May 16
Storm King (Edmund Cobb)	Universal	2 reels	
Straight Shootin' (Harry Carey)	Universal	2 reels	

Feature	Distributed by	Length	Reviewed
Stratford on Avon	Red Seal Pict. (S. R.)	1 reel	
Sunken Silver (Serial)	Pathe	10 episodes	April 18
Surprise Fight, The (Benny Leonard)	Henry Ginsberg (S. R.)	2 reels	
Thundering Waters (Novelty)	Sering D. Wilson (S. R.)	1 reel	April 25
Tiger Kill, The (Pathe Review)	Pathe		
Traps and Troubles (Sportlight)	Pathe	1 reel	Mar. 21
Turf Mystery (Serial)	Chesterfield Pict. Corp. (S. R.)	15 episodes	
Valley of Rogues (Western)	Universal	2 reels	April 18
Van Bibber and the Navy (Earle Foxe)	Fox	2 reels	
Village School, The (Hodge Podge)	Educational Film	1 reel	
Voice of the Nightingale, The (Novelty)	Educational	1 reel	Mar. 28
Waiting For You (Music Film)	Hegerman Music Novelties (S. R.)		
Wheels of the Pioneers (Billy Mack)	Denver Dixon	2 reels	
Where the Waters Divide (Varieties)	Fox	1 reel	
White Paper (Varieties)	Fox	1 reel	
Wild West Wallop, The (Edmund Cobb)	Universal	2 reels	May 16
Wonder Book, The (Series)	Sering D. Wilson	500 feet	
Zowie (Stereoscopik)	Pathe	1 reel	

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Ace of Spades, The	Desmond-McAllister	Universal		
Age of Indescretion		Truart (S. R.)	5800 feet	
Amazing Quest, The	Henry Edwards	Cranfield & Clarke	5500 feet	
American Pluck	George Walsh	Chadwick Pict. (S. R.)		
An Enemy of Men		Columbia Pict. (S.R.)		
An Old Man's Darling	Laura La Plante	Universal		
Another Woman's Life	Mary Philbin	Universal		
Are Parents People?	Bronson-Vidor	Paramount	7 reels	June 6
Aristocrat, The	Special Cast	B. P. Schulberg (S. R.)		
As No Man Has Loved	Edward Hearn	Fox	10000 feet	Feb. 28
Ashes	Corinne Griffith	First National		
Atlantis		First National		
Back Wash	Mary Pickford	United Artists		
Beautiful City	R. Barthelmess	First National		
Beauty and the Brute	Norman Kerry	Universal		
Beggar on Horseback, A	Ralston-Nissen	Paramount	6800 feet	June 20
Beloved Pawn, The	Reed Howes	Rayart (S. R.)		
Below the Line	Rin-Tin-Tin (dog)	Warner Bros.		
Ben Hur	Special Cast	Metro-Goldwyn		
Beyond the Law	Jack Hoxie	Universal		
Black Cyclone	Rex (horse)	Pathe		May 30
Blackmail	Special Cast	Universal		
Blind Virtue	Special Cast	Atlas Educ. Co. (S. R)		
Bobbed Hair	Prevost-Harlan	Warner Bros.		
Boden's Boy	Special Cast	Hepworth Dist. (S. R.)	5300 feet	
Bohemian Girl, The	Gladys Cooper	Cranfield & Clarke (S. R.)		
Border Intrigue	Franklyn Farnum	Inde. Pict. (S. R.)	5 reels	June 6
Border Women	Special Cast	Phil Goldstone (S.R.)	5000 feet	
Brown of Harvard		Metro-Goldwyn		
California Straight Ahead	Reginald Denny	Universal		
Captain Fearless	Reginald Denny	Universal		
Charity Ball, The		Metro-Goldwyn		
Circle, The		Metro-Goldwyn		
Claim No. 1	Special Cast	Universal		
Clean-Up, The	Richard Talmadge	F. B. O.		
Clinging Fingers	Special Cast	Universal		
Coast of Folly	Gloria Swanson	Paramount		
Coming of Amos	Rod La Rocque	Prod. Dist. Corp.		
Count of Luxembourg, The	Larry Semon	Chadwick (S. R.)		
Crack of Dawn	Reed Howes	Rayart (S. R.)		
Crashing Through	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Cyclone Bob	Bob Reeves	Anchor Film Dist.		
Dark Angel, The	R. Colman-V. Dana	First National		
Dark Horse, The	Harry Carey	Prod. Dist. Corp.		
Deerslayer, The		Weiss Bros. (S. R.)	4780 feet	
Demon, The	Jack Hoxie	Universal		
Detour		Prod. Dist. Corp		
Does Marriage Pay		Inde. Pict. Corp. (S. R.)		
Dollar Down	Ruth Rolland	Truart (S. R.)	5800 feet	
Dollar Mark	Mildred Harris-Fraser	F. B. O.		
Doubling for Cupid	Laura La Plante	Universal		
Dumb Head		Tiffany (S. R.)	6500 feet	
East of the Setting Sun	Constance Talmadge	First National		
Ermine and Rhinestone		H. F. Jans (S. R.)		
Everlasting Whisper, The	Tom Mix	Fox		
Every Woman's Desire		First National		
Eve's Lover	Special Cast	Warner Bros.		
Exquisite Sinner, The	Special Cast	Metro-Goldwyn		
Extra Man, The		Universal		
Face to Face	Viola Dana	Metro-Goldwyn		
Face on the Air, The	Evelyn Brent	F. B. O.		
Fair Play	Special Cast	Wm. Steiner (S. R.)		
Fall of Jerusalem		Weiss Bros. (S. R.)	6800 feet	
Fast Pace, The	Special Cast	Arrow		
Fate of a Flirt, The		Columbia Pict. (S.R.)		
Fighter's Paradise, The	Rex Baker	Phil Goldstone	5000 feet	
Fighting Romeo, A	Al Ferguson	Davis Dist. Div. (S. R.)		
Fighting Smile, The	Bill Cody	Inde. Pict. Corp. (S. R.)	4630 feet	
Fight to a Finish, A		Columbia Pict. (S.R.)		
First Year, The	Special Cast	Fox		
Flaming Waters		F. B. O.		
Florrie Meets a Gentleman	Barbara La Marr	First National		
Fool, The	Special Cast	Fox		April 25
Forest of Destiny, The		Gotham Prod. (S. R.)		
Free to Love	C. Bow-R. McKee	B. P. Schulberg (S. R.)		
Friends	Special Cast	Vitagraph		
Frivolity		B. P. Schulberg (S. R.)		
Galloping Dude, The	Franklyn Farnum	Inde. Pict. Corp. (S. R.)	4700 feet	
Going the Limit	Richard Holt	Gerson Pict. (S. R.)		
Golden Cocoon		Warner Bros.		
Good Deed O'Day	Wm. Desmond	Universal		
Goose Woman, The		Universal		
Go West	Buster Keaton	Metro-Goldwyn		
Grass		Paramount	10 reels	Mar. 7
Granstark	Norma Talmadge	First National		
Great Sensation, The		Columbia Pict. (S.R.)		
Greatest Thing, The	Special Cast	Asso. Exhib.		
Gulliver's Travels	Special Cast	Universal		
Halfway Girl, The	Doris Kenyon	First National		
Handsome Brute, The		Columbia Pict. (S.R.)		

Feature	Star	Distributed by	Length	Reviewed
Happy Warrior, The		Vitagraph		
Havoc	Special Cast	Fox		
Headlines	Alice Joyce	Assoc Exhib.		
Hearts and Fists		Asso. Exhib.		
Hearts and Spangles		Gotham Prod. (S. R.)		
Hell Bent for Heaven		Warner Bros.		
Hell's Highroad	Leatrice Joy	Prod. Dist. Corp.		
Heir's Apparent	Special Cast	First National		
Her Father's Daughter		F. B. O.		
Her Sister From Paris	C. Talmadge	First National		
His Master's Voice	Thunder (dog)	Gotham Prod. (S. R.)		
His Woman	Special Cast	Whitman Bennett	7 reels	
Home Maker, The	Alice Joyce	Universal		
How Baxter Butted In		Warner Bros.		
Hurricane		Truart (S. R.)	5800 feet	
I'll Tell The World	Richard Dix	Paramount		
Invisible Wounds		First National		
Iron Horse, The		Fox Film Corp	11335 feet	Sept. 13
John Forrest	Henry Edwards	Cranfield & Clarke (S.R.)	5000 feet	
Jungle Law, The	Richard Dix	Paramount		
Justice of the Far North		C. B. C. (S. R.)	5500 feet	
Kings of the Turf		Fox		
Kiss Me Again	Special Cast	Warner Bros.	7 reels	June 6
Knockout Kid, The	Jack Perrin	Rayart Pict. Corp. (S. R.)		
La Boheme	Lillian Gish	Metro-Goldwyn		
Ladies of Leisure		Columbia Pict. (S.R.)		
Lariat, The	William Desmond	Universal		
Law and the Lady	Special Cast	Aywon (S. R.)	6 reels	Jan. 10
Lazybones		Fox Film		
Lena Rivers	Special Cast	Arrow	6 reels	
Lew Tyler's Wives		B. P. Schulberg (S. R.)		
Life of a Woman		Truart (S. R.)	6500 feet	
Lightnin'	Jay Hunt	Fox		
Light of Western Stars		Paramount		
Lightning		Tiffany (S. R.)	6500 feet	
Lightning Jack	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Lightning Lover, The	Reginald Denny	Universal		
Lightning Passes, The	Al Ferguson	Fleming Prod. (S.R.)		
Lights of New York	Marion Davies	Metro-Goldwyn		
Limited Mail, The		Warner Bros.		
Little Annie Rooney	Mary Pickford	United Artists		
Little Girl in a Big City, A		Gotham Prod. (S. R.)		
Live Wire, The	Johnny Hines	First National		
Lodge in the Wilderness		Tiffany (S. R.)	6500 feet	
Lost Chord, The	Alice Lake	Arrow	6300 feet	Jan. 3
Love Cargo, The	House Peters	Universal		
Lover's Island	Hampton-Kirkwood	Assoc. Exhib.		
Loyalties	Special Cast	Fox		
Lure of Broadway, The		Columbia Pict. (S.R.)		
Lying Wives	Special Cast	Ivan Abramson (S. R.)	7 reels	May 2
Mad Marriage, The	Special Cast	Rosemary Films (S. R.)	6 reels	Jan. 10
Man and the Moment		Metro-Goldwyn		
Man and the Law, The	Thomas Meighan	Paramount		
Manicure Girl, The	Bebe Daniels	Paramount	5959 feet	June 27
Man on the Box, The	Sydney Chaplin	Warner Bros.		
Man Without a Conscience	Louis-Rich	Warner Bros.	6850 feet	May 2
Mare Nostrum	Special Cast	Metro-Goldwyn		
Married Hypocrites	Fredericks-La Plante	Universal		
Marry Me	Special Cast	Paramount		
Men of Steel		First National		
Merry Widow	Mae Murray	Metro-Goldwyn		
Message to Garcia, A		Metro-Goldwyn		
Midshipman Sterling	Ramon Novarro	Metro-Goldwyn		
Miracle of Life, The	Busch-Marmont	Assoc. Exhib.		
Miracle of the Wolves, The			10346 feet	Mar. 7
Midnight Flames		Columbia Pict. (S.R.)		
Miss Vanity	Mary Philbin	Universal		
Million Dollar Doll		Asso. Exhib.		
Moonlight Kisses	Mary Philbin	Universal		
Morals for Men		Tiffany (S. R.)	6500 feet	
Morganson's Finish		Tiffany (S. R.)	6500 feet	
Napoleon the Great		Universal		
Night Life of New York	Special Cast	Paramount		
Oats for the Woman	Special Cast	Universal		
Once to Every Man	O'Brien-Dove	Fox Film Corp		
Outlaw Tamer, The	Clayton-F. Farnum	Inde. Pict. (S. R.)		
Pace That Thrills, The	Ben Lyon	First National		
Painted Woman, The	Kirkwood-Lee	Prod. Dist. Corp		
Pals		Truart (S. R.)	5800 feet	
Part Time Wife, The		Gotham Prod. (S. R.)		
Paths to Paradise	Bronson-R. Griffith	Paramount	6741 feet	June 27
Peacock Feathers	Virginia Valli	Universal		
Peak of Fate, The		F. B. Rogers	8 reels	June 27
Phantom of the Opera	Lon Chaney	Universal		
Police Patrol, The	James Kirkwood	Gotham Prod. (S. R.)		
Pony Express, The	Special Cast	Universal		
Price of Success		Columbia Pict. (S.R.)		
Prince, The	Philbin-Kerry	Universal		
Purchased Youth	Anna Q. Nilsson	F. B. O.		
Quality Street		Metro-Goldwyn		
Quicker 'n Lightning	Buffalo Bill	Weiss Bros. (S. R.)	5 reels	June 13
Quo Vadis	Emil Jannings	First National	8945 feet	Feb. 28
Racing Blood		Gotham Prod. (S. R.)		
Reckless Sex, The	Special Cast	Truart (S. R.)	6 reels	Feb. 14
Red Clay	William Desmond	Universal		
Resurrection		Principal Pict. (S. R.)		
Return of a Soldier	Special Cast	Metro-Goldwyn		
Rime of the Ancient Mariner, The		Fox Film		
Road That Led Home, The		Vitagraph		
Romance of an Actress		Chadwick (S. R.)		
Romola	Gish Sisters	Metro-Goldwyn	About 12 reels	Dec. 13
Ropin' Venus, The	Josie Sedgwick	Universal		
Rose of the World	Special Cast	Warner Bros.		
Sally of the Sawdust	Fields-Dempster	United Artists		
Salvage		Truart (S. R.)	5800 feet	
Satan in Sables	Lowell Sherman	Warner Bros.		
Satan's Son	Special Cast	Inde. Pict. (S. R.)		
Savages of the Sea	Frank Merrill	Hercules (S. R.)	4850 feet	Mar. 7
Scraps	Mary Pickford	United Artists		
Scarlet Woman, The	Sweet-McLaglen	First National		
Seventh Heaven	Special Cast	Fox		
Shadow on the Wall		Gotham Prod. (S. R.)		
Shadow of the Mosque	Odette Taylor	Cranfield & Clarke (S. R.)	6200 feet	
Shenandoah		B. P. Schulberg (S.R.)		
Shootin' Square	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Siege	Virginia Valli	Universal	6424 feet	June 20
Siegfried		Ufa		
Sign of the Claw		Gotham Prod. (S.R.)		

Feature	Star	Distributed by	Length	Reviewed
Silent Witness		Truart (S. R.)	5800 feet	
Skyline of Spruce, The	Special Cast	Universal		
Slave of Fashion, A	Special-Cast	Metro-Goldwyn		
Some Pun'kins	Chas. Ray	Chadwick, (S. R.)		
Sorrows of Satan	Special Cast	Paramount		
Souls Adrift	Rosemary Davies	Assoc. Exhib.		
Souls That Pass in the Night	Special Cast	Universal		
Span of Life	Betty Blythe	Banner Prod., (S. R.)		
Speed Limit, The		Gotham Prod. (S. R.)		
Spook Ranch	Hoot Gibson	Universal	5147 feet	May 2
Sporting Chance		Tiffany (S. R.)	6500 feet	
Steele of the Royal Mounted		Vitagraph	6 reels	June 27
Stella Dallas		First National		
Strange Bedfellows		Metro-Goldwyn		
Stranger of the North	Richard Travers	Assoc. Exhib.	6 reels	July 5
Storm Breakers, The	House Peters	Universal		
Sunshine of Paradise Alley	Special Cast	Chadwick Pict. (S.R.)		
Sun Up		Metro-Goldwyn		
Super Speed	Reed Howes	Rayart (S. R.)		
Tale of a Vanishing People		Tiffany (S. R.)	6500 feet	
Tearing Loose	Wally Wales	Weiss Bros. (S. R.)	4900 feet	June 13
Teaser, The	Laura La Plante	Universal		May 30
Temptress		Metro-Goldwyn		
Ten Commandments	Special Cast	Paramount	9980 feet	Jan. 5-24
Ten to Midnight		Prod. Dist. Corp.		
Tenderfoot, The	Jack Hoxie	Universal		
Thank U	Special Cast	Fox		
That Man from Arizona	D.Revier-W.Fairbanks	F. B. O.		
This Woman	Special Cast	Fox		
Three Faces East		Prod. Dist. Corp.		
Tides of Passion	Mae Marsh	Vitagraph	6279 feet	May 9
Timber Wolf, The	Buck Jones	Fox		
Too Much Youth	Richard Holt	Gerson Pict.	4800 feet	Feb. 23
Tower of Lies	Chaney-Shearer	Metro-Goldwyn		
Trailing Shadows	Edmond Lowe	Fox Film		
Trapped in the Snow Country	Rin-Tin-Tin (dog)	Warner Bros.		
Travelin' Fast	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Travis Coup, The		Tiffany (S. R.)	6500 feet	
Twin Sister, The	Constance Talmadge	First National		
Unchastened Woman, The	Theda Bara	Chadwick (S. R.)		
Unholy Three	Lon Chaney	Metro-Goldwyn		
Unknown Lover, The	Elsie Ferguson	Vitagraph		
Up and At 'Em	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Vanishing American, The	Richard Dix	Paramount		
Viennese Medley	Special Cast	First National		
What Will People Say		Metro-Goldwyn		
Wheel, The	Special Cast	Fox		
When Honor Ends	Richard Dix	Paramount		
Where the Worst Begins		Truart (S. R.)	8005 feet	
White Mice	Jacqueline Logan	Sering D. Wilson (S. R.)		
White Outlaw, The	Jack Hoxie	Universal	4830 feet	June 27
Why Girls Go Back Home		Warner Bros.		
Wild Girl		Truart (S. R.)	5800 feet	
Wild Bull's Lair, The	Fred Thomson	F. B. O.		
Wild Ridin'	Buck Jones	Fox		
Winds of Chance	A. Nilsson-B. Lyon	First National		
Winning of Barbara Worth		Principal Pict. (S.R.)		
Wise Guy, The	Lefty Flynn	F. B. O.		
With Kit Carson Over the Great Divide	Special Cast	Sunset Prod. (S. R.)		
Without Mercy		Prod. Dist. Corp		
Woman Hater	Chadwick-Brooks	Warner Bros.		
Woman Scorned, A	Pola Negri	Paramount		
Women		Banner Prod. (S. R.)		
Women and Wives		Metro-Goldwyn		
World's Illusion, The		Metro-Goldwyn		
Worst Woman, The	Special Cast	B. P. Schulberg (S.R.)		
Wrong Coat, The		Tiffany (S. R.)	6500 feet	
Wrongdoers, The	L. Barrymore	Astor Dist. Corp.		
Yoke, The	Special Cast	Warner Bros.		
You Can't Live on Love	Reginald Denny	Universal		

Newspaper Opinions on New Pictures

"Smooth as Satin"—F. B. O. Capitol, New York

Telegraph: "'Smooth As Satin' cleverly contrived and a genuinely amusing crook drama, well directed, adeptly put together, with . . . humor and dexterous twists of plot. It is unquestionably a good audience picture."

American: "'Smooth As Satin' is far above the average of crook plays. A most unusual train wreck adds more excitement to the scene of a handcuffed convict struggling with a detective. As the train rushes into a tunnel, an entire mountain collapses on it. There's a lot to enjoy in this picture."

Telegram: "'Smooth As Satin' is a good movie. It is excellent in the climax, when a lot of suspense is worked up by a gradually widening hole in the roof of a tunnel and a speeding express, bearing our principal performers, shooting into the tunnel just in time for the crash. It is one of the most convincing wrecks seen in a long time, and a distinct gasp from the audience could be heard as the roof of the tunnel fell on the train."

Evening World: "There's a very fast-moving melodrama at the Capitol, with plenty of thrills in it. And for the most part its story is . . . enthralling. Evelyn Brent takes the lead in this picture and puts over her crook character in great shape. She is at all times convincing and manages to hold the sympathetic interest of the audience. There is a thrilling wreck when a whole hillside tumbles into the tunnel it is traversing. Feature is breath-taking. Movie fans who like their melodrama will have a great time watching 'Smooth As Satin.' And there's a double treat for admirers of Evelyn Brent."

Graphic: "'Smooth as Satin' based on the play by Bayard Veiller, the week's offering at the Capitol Theatre, is the best crook story we have ever seen in pictures. In fact, it is one of the best films we have seen on Broadway in many a week. If this is the regular summer fare, it's rather a pity summer doesn't last the year 'round."

"Recompense"—Warner Bros Liberty, Kansas City, Mo.

Post: "The team of Blue and Prevost, the lovingest couple of Filmland, is proving a hit this week. Monte and Marie were never more suited to their romantic roles than in 'Recompense.' Marie is as cute as she can be and Monte as manly. The direction has been artistically handled. Shots from war days are some of the best I've seen and the titles are beautifully colored."

"Steele of Royal Mounted"—Warner Bros., Rialto, New York

Mordaunt Hall, Times: "Better than the usual run of films dealing with the Royal Canadian Mounted Police. Stuart Holmes is splendidly malignant as Bucky Nome and John Toughey is effective and natural in the role of Colonel MacGregor."

"Recompense"—Warner Bros., Majestic, Shreveport, Ia.

Times: "This is one time when a novelist is accorded unlimited tribute for the marvelous piece of characterization that his best seller has become on the screen. Robert Keable's sensational novel lost nothing of its remarkably vivid reality by being transposed to the silver sheet, and Warner Bros., who produced the picture, are to be highly commended on the excellent results they have achieved. Marie Provost and Monte Blue are primarily responsible for the gripping, spell-binding intensity of the production."

"Recompense" — Warner Bros., Staley, Trenton.

Times: "Audiences are in for a treat. They have the opportunity of enjoying a best seller among books reproduced to the last thrill and a gasp of dramatic romance. 'Recompense' held the audience fascinated in their seats last night."

"Kiss Me Again"—Warner Bros., Blue Mouse, Seattle.

Times: "A marvelous piece of impersonation on the part of Marie Prevost, while Monte Blue adds another triumph to the long list of picture characters he has created. Lubitsch in this offering has given to the screen a wholesome humorous production."

"The Boomerang"—B. P. Schulberg, Criterion, Los Angeles

Times: "Bert Lytell and Anita Stewart do the best work of their two careers. Donald Keith holds great promise in the juvenile role."



Jack Stewart, Manager of the First National Company in Brussels, Belgium.

Examiner: "Many of the episodes are highly amusing. With Bert Lytell and Anita Stewart in the leading roles the picture is well acted and the romance attractive."

Journal: "The sparkle and pep of this scintillating comedy are admirably sustained by the cast. New frills and clever situations are added in the adaptation."

Record: "Bert Lytell as the doctor does excellently in a light part. Anita Stewart prettier than ever, swings from the melodramatic aspect of the play to its comedy with great versatility."

"Lost — A Wife" — Paramount, Rivoli, New York

Herald-Tribune.—The work of Greta Nissen was a revelation. Miss Nissen is by all odds the screen's most captivating recent acquisition."

The Times.—"Miss Nissen is a Scandanavian with a Parisian cachet. She is fair, and the dressing of her blonde hair impresses one as having an influence torn between alarm and mischief. Miss Nissen is sure, natural and graceful in her expressions and movements. She times every lengthy scene to perfection and is never awkard or out of character. No matter how frivolous the scene may be she gives a sincere and earnest portrayal, always obtaining excellent results with an originality rarely beheld on the screen."

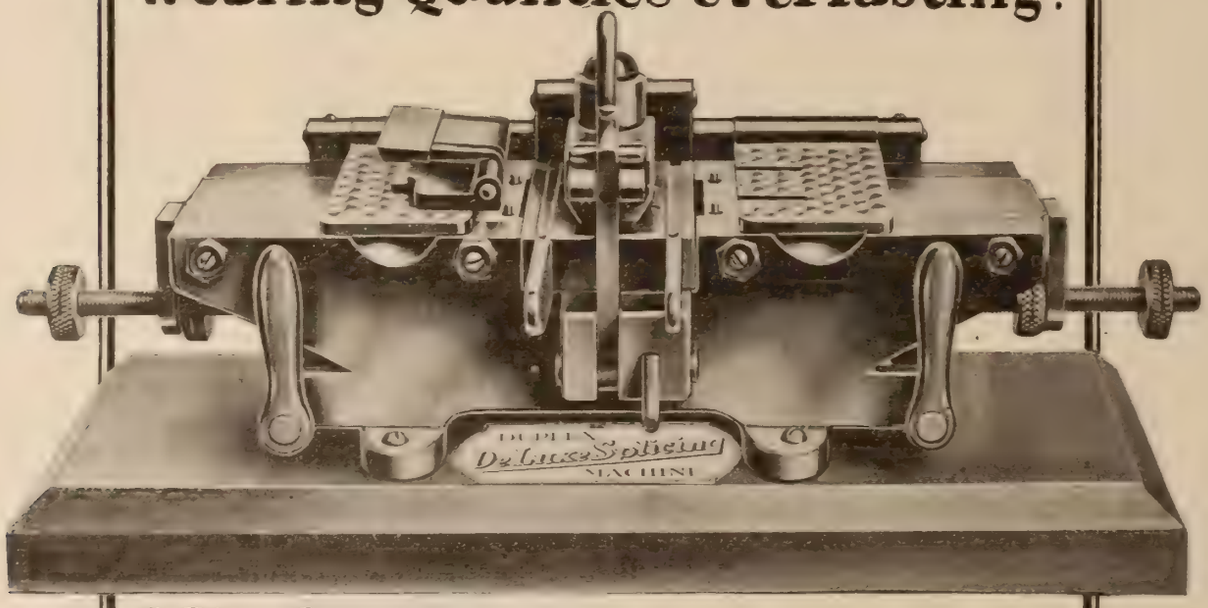
World: "Miss Nissen is the glamourous young blonde who added such devastating beauty to the pantomime of 'A Beggar on Horseback.' Her radiant good looks survive on the screen. She shows some indications of intelligent acting, though all this role requires of her are languishing glances, which she achieves with fatal results."

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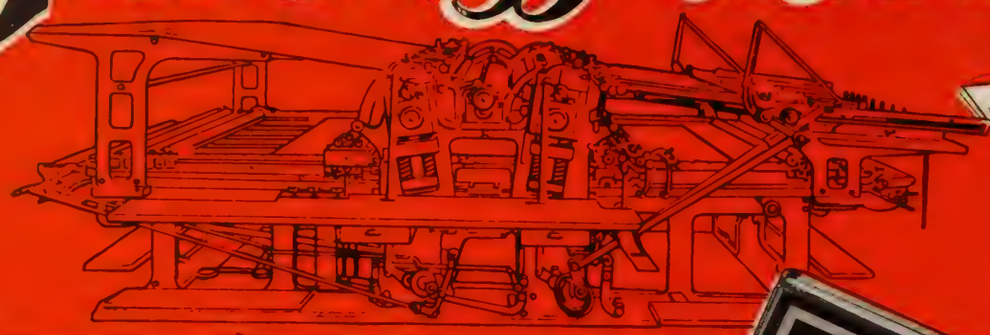
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PLAY DATES.....
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MORE than the

thats what exhibitors who have

A great dramatic story that grew greater in the making.

A story so big in showmanship possibilities that Hunt Stromberg was literally *compelled* to produce it on a more lavish scale than was originally planned. Characters that demand the superlative in histrionic ability—with a cast that meets these requirements.

These considerations have made it necessary to adjust the sales quota to meet the increased new negative cost—an increase more than justified by the amplification of original production plans.

The thousands of exhibitors who have already booked the picture are in the fortunate position of being able to profit by this enhancement of production plans, and clean up many extra dollars at the original contract price.

THIS IS AN ENRICHMENT IN PRODUCTION PLANS THAT MEANS MORE DOLLARS TO EXHIBITORS

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A HUNT STROMBERG
ALL-STAR SPECIAL

from Tom Gallon's famous novel "TATTERLY"
Adapted by Dorothy Farnum
Directed by Tom Forman
with a big cast headed by

WILLIAM V. MONG
JOHN BOWERS
MARGUERITE DE LA MOTTE

For release during
GREATER MOVIE SEASON

HIGHWAY"

TRIBUTING CORPORATION

F. C. MUNROE, President ; RAYMOND PAWLEY, Vice-President and Treasurer JOHN C. FLINN, Vice-President and General Manager



ED FAY

one of the smartest and best known showmen in the U.S.A. operating theatres in Rochester-Providence and W. Philadelphia

BUYS

F.B.O.'s 1925-6 Product

What greater tribute could be paid to any film company than to have one of America's smartest showmen buy that company's product for an entire season in advance?

Here is a sample of Ed Fay's shrewd business genius that has made him one of the outstanding and one of the most successful exhibitors in the industry.

Mr. Fay's contract with F. B. O. guarantees, assures, and underwrites for his theatres in Rochester, Providence, and West Philadelphia, F. B. O.'s twelve wonderful Gold Bond Pictures including such big winners as "DRUSILLA WITH A MILLION" plus our other sure fire star productions featuring such box office stars as FRED THOMSON, EVELYN BRENT and others.

Any and every exhibitor in this country can rest his judgment in the judgment of such a showman as Ed Fay.

Mr. Fay's success is the one best answer to that. See your nearest F. B. O. Exchange today, or do business with the F. B. O. salesman when he calls on you. Note the wonderful list of the Box Office winners listed and described on the opposite page. Save this page and hold it for your guidance.

F.B.O.'s Schedule for the coming season

F.B.O.'s Gold Bond Specials

DRUSILLA WITH A MILLION

The talk of the trade. The Associated Arts production, from Elizabeth Cooper's famous novel. Directed by F. Harmon Weight. Packed 'em in for one solid week at the CAPITOL, New York's largest and finest theatre. Backed by Sat. Eve. Post advertising selling the picture to millions of people before you play it.

"The Keeper of the Bees"

Gene Stratton Porter's sensational success now running serially in McCalls magazine, and NOW being advertised nationally in McCalls for four solid months by F. B. O. Backed also by a tremendous national campaign by Doubleday, Page & Co. on the book tie-up. Produced by J. Leo Meehan.

2 EMORY JOHNSON
GOLD BOND SPECIALS

The first of which will be the thrilling melodramatic newspaper story "THE LAST EDITION" with the popular Ralph Lewis in the lead. Second Gold Bond Special by Johnson entitled—"HAPPINESS" a huge story with a wonderful theme and backed by tremendous exploitation.

'PARISIAN NIGHTS'

The Gothic production starring Lou Tellegen, Elaine Hammerstein, Renee Adoree. Directed by AL SANTELL. Packed 'em into the CAPITOL, New York's finest and largest picture theatre for one week. Praised by the critics.

"IF MARRIAGE FAILS"?

C. Gardner Sullivan's sensational drama of the marriage problem starring Jacqueline Logan, Clive Brook and Jean Hersholt. Superbly directed by John Ince. Played capacity at B. S. Moss' beautiful new COLONY theatre B'way at 53rd St., New York. Praised by all critics.

"When His Love Grew Cold"

The first of the famous LAURA JEAN LIBBEY stories that will set new box office records. Stories known to millions—a sensational box office draw. See trade papers for further announcements.

"THE MIDNIGHT FLYER"

A thrilling railroad romance, with a story twist that has never before been seen in railroad pictures. A smashing climax built up by a marvellous breath taking series of events. Watch the trade papers for further news on this one.

"THE FUTURITY WINNER"

A whale of a race track story, based on a new angle of showmanship. All the romance, fire, color, high speed action and box office power of the best of the big timers. More news of "THE FUTURITY WINNER" to be announced shortly.

"FLAMING WATERS"

Associated Arts next big time Gold Bond Special for F. B. O. based on E. Lloyd Sheldon's famous story of a "he" man in the great golden oil fields of the far west. Thrills, chills, drama, punch, power.

"THE ISLE OF RETRIBUTION"

Edison Marshall's thrilling book brought to the screen at last. A story of great courage, great honor, and a greater love. One of the best sellers of the season.

"A POOR GIRL'S ROMANCE"

The 2nd of the sensational LAURA JEAN LIBBEY stories. We predict for these Laura Jean Libbey stories an enormous draw at the box office because these are stories that millions have waited for

---

A Brand New Series of Super Special

FRED THOMSON
SILVER KING PRODUCTIONS

Costlier stories, costlier productions, bigger casts, faster action, immeasurably greater THOMSON pictures than ever yet turned out. No combination in the industry can match FRED THOMSON and SILVER KING as a draw. No bigger specials to be had this year than these. Get 'em quick.

8 EVELYN BRENT
Romantic-Dramatic Productions

8 RICHARD TALMADGE
LIGHTNING ACTION PICTURES

8 BOB CUSTER
Jesse J. Goldberg Action Westerns

8 MAURICE FLYNN
High Speed Dramas

Brand new two reel series by the celebrated H. C. WITWER, the Saturday Evening Post, Colliers Weekly, Cosmopolitan Magazine writer, popular with millions. 12 chapters 2 reels each—"THE ADVENTURES OF MASIE." A hit.

8 SURPRISE WESTERNS
With A Brand New Star

A brand new series of 12 two reelers by the famous SAM HELLMAN of Saturday Evening Post fame—TITLE—"FIGHTING HEARTS." A knockout series.

26 rapid fire slap stick 2 reel comedies to compare with any and to surpass most of the present day comedy releases. Made to make folks roar with laughter and to build your business.

26 of the celebrated BRAY CARTOONS a combination of pen and ink plus brains, novelty and class, different, bigger, better and far more attractive than ever. 26 of 'em. 1 reel each.

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ALL lamps of the same size (wattage) consume the same amount of current. But all lamps of the same wattage do not give the same amount of light. The amount of light given by any lamp depends on its quality. Some lamps give less and less light the longer they burn. Others maintain their initial lighting power over a long period of service. To get full value from the current you buy, use lamps that give maximum light from current consumed.

EDISON MAZDA LAMPS are the product of years of research and development in one of the world's greatest research laboratories. Every new achievement in the science of lamp-making is incorporated in Edison MAZDA Lamps. Put Edison MAZDA Lamps in your sockets and get maximum light from the current you buy.

Edison MAZDA Lamps are made in a variety of styles and sizes to meet every requirement of the theatre, i. e., auditoriums, signs, marquee, lobby, stage, stereopticon and projection. For decorative lighting a wide selection of colored lamps is available.

Save 15% on your Lamp Cost

To theatres whose annual lamp requirements do not exceed $75.00 a discount of 15% will be given by any electrical store or theatre supply dealer selling Edison MAZDA Lamps. Additional discounts will be allowed on larger contracts.

For details of discounts, terms, etc., and for free booklets on theatre lighting fill out and mail the attached coupon.

Free Lighting Service

The first step towards good lighting is to use good lamps. The next, is to use them right. Our Lighting Service Engineers are always available for advice or practical assistance in the lighting of any theatre large or small.

These Engineers will plan your complete lighting arrangement or advise on any part of it. Their services are free on request and entail no obligation.

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Please send me ☐ information on contracts, ☐ free set of theatre lighting bulletins.

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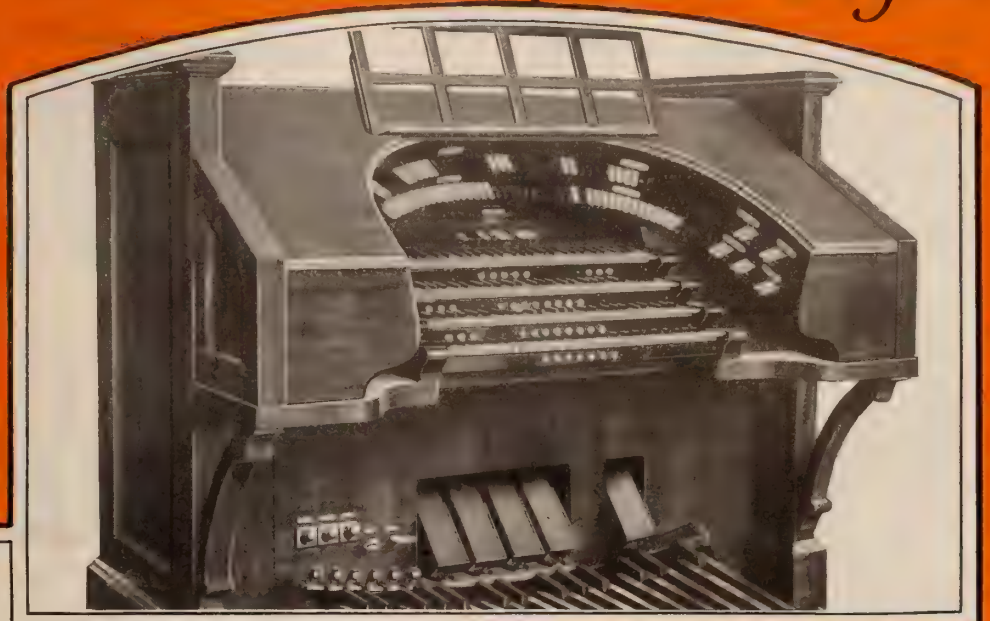
Theatre.....

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To Suit Every Requirement for Large or Small Theatres

TONALLY, artistically and mechanically the Marr & Colton organs represent the highest achievement in the art of organ building.

Every instrument is a distinctive work of art, built to suit the acoustic requirements of your particular theatre at a price within your reach.

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A stage record breaker —

LIGHT

The Play



JOHN GOLDEN



WINCHELL SMITH



FRANK BACON

JOHN GOLDEN UNIT



JOHN GOLDEN, MAYOR HYLAN, FRANK BACON AND WINCHELL SMITH LEADING THE PARADE ON BROADWAY WHEN "LIGHTNIN'" BROKE THE RECORD

JOHN GOLDEN

producer of successes, staged the play

WINCHELL SMITH

famous playwright, collaborated in writing it with

FRANK BACON

one of the most popular character actors of modern times, who also enacted the title role

It was put on at the

GAIETY THEATRE

where it broke national records with a continuous run of 1299 performances. Road and stock companies have carried its fame all over the country and thousands of newspaper columns have made the name "LIGHTNIN'" a household word.

LIGHTNIN' MADE STAGE HISTORY

Fox Film Corporation

—and YOUR box office!

LIGHTNIN'

The Picture

WILLIAM FOX

presents the screen version from the scenario by

FRANCES MARION

noted photoplay writer

JOHN FORD

who staged "THE IRON HORSE," was the director.

JAY HUNT and MADGE BELLAMY

play the leading roles, assisted by Ethel Clayton, J. Farrell MacDonald and a full cast of stars.

The spirit of a great play has been faithfully transferred to the screen by Director Ford, with many additional scenes and incidents impossible to the stage. Truly—a wonderful audience picture!



SCENES OF DRAMA, COMEDY AND PATHOS FROM "LIGHTNIN'"

FOX-GOLDEN SUPREME ATTRACTION

IT WILL MAKE SCREEN HISTORY

Fox Film Corporation

A Parade of
It's always Greater Movie Season



EARLE FOXE

IN

THE ADVENTURES OF VAN BIBBER IN SOCIETY

8 corking two-reel productions from stories by Richard Harding Davis. Two seasons success prove the value of these great comedies.

O. HENRY

COMEDIES

8 Sparkling Two-Reel Gems by America's favorite humorist, never before screened.

Marion Harlan has been selected as the typical O. Henry Girl.

"Shoes"

Directed by Daniel Keefe is the first production to be released

THE MARRIED LIFE OF HELEN AND WARREN

8 Two-reel Pictures with Kathryn Perry as the Bride and Hallam Cooley as the Groom.

Mabel Herbert Urner's stories of the tribulations of wedded bliss have been published for fifteen years in 500 newspapers.

Now in Production

"A Business Engagement"

Directed by Albert Ray

FOX NEWS

FOX $2,000,000 SHORT SUBJECT PROGRAM

Fox Film Corporation

Profit Producers
if you play FOX short subjects



IMPERIAL COMEDIES

20 this season—Two Reels each

Snap, Dash, Action, Pep and Punch—The cleverest comedies—The most beautiful girls—and a host of talented animal actors—contribute to these jolly joy-films. The silly slapstick stuff and custard-pie capers of yesterday are out. Stories of real humor, and original gags make—

IMPERIALS

Screams of the Screen

FOX VARIETIES

In every quarter of the globe, unceasingly day and night, fifteen camera expeditions are now laboring to

BRING THE WORLD TO YOUR SCREEN

Pictures full of wonder, of quaintness, of interest-piquing novelty—in fascinating array—are photographed for the entertainment of every one, everywhere.

26 SINGLE REEL SUBJECTS that will captivate your audience

Mightiest of all

FOX SHORT SUBJECTS-LITTLE GIANTS of the SCREEN

Fox Film Corporation

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

First Run Theatres Run First to Get

Metro-Goldwyn-Mayer's 1925-26 Product has been booked in dominating volume by America's leading first-run theatres.

The following are among the Theatres which already have contracted for The-Talk-of-the-Industry Pictures and playing will start in August.

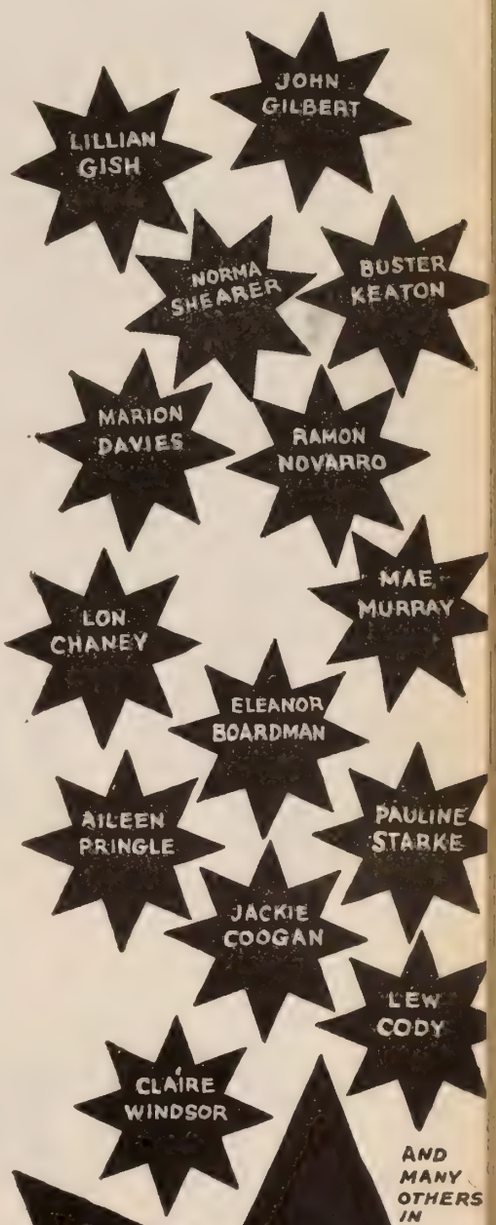
Chicago Roosevelt McVicker's New B. & K. Loop Tivoli Uptown	CHICAGO, ILL.
Strand	MADISON, WIS.
Garrick	MINNEAPOLIS, MINN.
Tower	ST. PAUL, MINN.
Circle Apollo Ohio	INDIANAPOLIS, IND.
Mary Anderson Majestic Rialto National	LOUISVILLE, KY.
Capitol Adams New State Madison	DETROIT, MICH.
Empress	GRAND RAPIDS, MICH.
Stillman State Allen	CLEVELAND, O.
Valentine	TOLEDO, O.
Lyric Capitol Walnut Strand	CINCINNATI, O.
Majestic	COLUMBUS, O.
Strand	DAYTON, O.
Stanley Stanton	PHILADELPHIA, PA.
Grand	CAMDEN, N. J.
Bijou	ATLANTIC CITY, N. J.
Aldine Columbia	PITTSBURGH, PA. ERIE, PA.
Regent Strand Poli	SCRANTON, PA.
Savoy Orpheum Poli	WILKESBARRE, PA.
Loew's Grand	ATLANTA, GA.
Temple Bijou	BIRMINGHAM, ALA.
Rialto Kettler	WEST PALM BEACH, FLA.
Arcade Imperial	JACKSONVILLE, FLA.
Phiel Plaza	ST. PETERSBURG, FLA.
Fairfax Paramount	MIAMI, FLA.
Lucas	SAVANNAH, GA.
Tivoli Rialto	CHATTANOOGA
Victory Strand Franklin	TAMPA, FLA.
Vendome	NASHVILLE, TENN.
Palace Melba	DALLAS, TEX.
Empire Princess	SAN ANTONIO, TEX.
Capitol Liberty Queen	HOUSTON, TEX.
Palace	FORT WORTH, TEX.

"To-morrow may be too late"

Metro-Gold

Capitol	LITTLE ROCK, ARK.
Queen	GALVESTON, TEX.
Majestic	AUSTIN, TEX.
Joie	FT. SMITH, TEX.
Hippodrome	WACO, TEXAS.
Palace Ellanay	EL PASO, TEXAS.
Criterion	OKLAHOMA CITY, OKLA.
Palace	MUSKOGEE, OKLA.
Palace	McALESTER, OKLA.
Rialto	CHICKASHA, OKLA.
Criterion	ENID, OKLA.
Strand Liberty Crescent	NEW ORLEANS, LA.
Crown	MOBILE, ALA.
Capitol	NEW YORK CITY, N. Y.
Loew Circuit	NEW YORK CITY, N. Y.
State	NEWARK, N.J.
State	JERSEY CITY, N.J.
Hippodrome	POTTSVILLE, PA.
Palace Columbia	WASHINGTON, D.C.
Century New	BALTIMORE, MD.
Alhambra	CHARLOTTE, N.C.
Imperial Plaza	ASHEVILLE, N. C.
Garing Carolina	GREENVILLE, S.C.
Liberty	GREENWOOD, S.C.
Imperial Strand	ANDERSON, S. C.
Imperial	COLUMBIA, S. C.
Rex	SPARTANBURG, S.C.
Rex	SUMTER, S. C.
State Orpheum	BOSTON, MASS.
State	NEW BEDFORD, MASS.
Plaza	SALEM, MASS.
Opera House	NEWPORT, R. I.
Strand	MALDEN, MASS.
Rialto Bijou	FALL RIVER, MASS.
Strand Princess	HARTFORD, CONN.
Strand	WATERBURY, CONN.
Alhambra	TORRINGTON, CONN.
Capitol	ANSONIA, CONN.
Sterling	DERBY, CONN.
Strand	STAMFORD, CONN.
Capitol	DANBURY, CONN.
Warfield	SAN FRANCISCO, CAL.
California	SAN JOSE, CAL.
T. & D.	OAKLAND, CAL.
California	BERKELEY, CAL.
California	STOCKTON, CAL.
Kinema	FRESNO, CAL.
Hollywood	HOLLYWOOD, CAL.
State	LOS ANGELES, CAL.
California	BAKERSFIELD, CAL.
Granada	SANTA BARBARA, CAL.
Belvedere	POMONA, CAL.
Regent Michigan Loring	RIVERSIDE, CAL.
Strand Florence Egyptian	PASADENA, CAL.
T. D. & L.	GLENDALE, CAL.
Heilig	SEATTLE, WASH.
Heilig	SALEM, ORE.
Heilig	EUGENE, ORE.
Rialto Victory	DENVER, COLO.
Palm	PUEBLO, COLO.
Sunshine	ALBUQUERQUE, N.M.
Sun	OMAHA, NEB.
Strand Garden	COUNCIL BLUFFS, IA.
Newman Royal	KANSAS CITY, MO.
State	ST. LOUIS, MO.
Strand Majestic Palace	MEMPHIS, TENN.
Hippodrome	TORONTO, ONT.
Capitol Palace	MONTREAL, QUE.
Capitol Metropolitan	WINNIPEG, MAN.
Capitol	CALGARY, ALTA.
Capitol Strand	VANCOUVER, B. C.
Capitol	VICTORIA, B. C.
Capitol Empress	EDMONTON, ALTA.
Regent	OTTAWA, ONT.
Capitol Metropolitan	REGINA, SASK.
Capitol	MOOSE JAW, SASK.
Daylight	SASKATOON, SASK.
Capitol	KINGSTON, ONT.
Princess	CHATHAM, ONT.
Capitol	LONDON, ONT.
Capitol	GUELPH, ONT.
Capitol	KITCHENER, ONT.
Capitol	BRANDON, ONT.
Classic	STRATFORD, ONT.
Capitol	ST. CATHERINE, ONT.

More stars than there are in heaven



Now is the time to follow the leaders and tag on to

wyn-Mayer's

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

a Hit--at the CAPITOL

THEATRE - BWAY AT 51ST ST.

WEEK OF JUNE 21ST



Evelyn Brent IN

"Smooth as Satin"

Story by Bayard Veiller

Directed by Ralph Ince

READ WHAT THE CRITICS SAID

New York Evening Graphic—SMOOTH AS SATIN starring Evelyn Brent at the Capitol has "Alias Jimmy Valentine" backed off the boards for thrills and fascination . . . it is the best crook story we've ever seen in pictures . . . . in fact one of the best films we've seen on Broadway in months . . . Miss Brent's characterization of Gertie Jones is one of the best performances we've ever seen . . . the action moves fast and furious, thrill follows thrill, surprise follows surprise . . . all we can say is DON'T MISS IT.

New York Daily Mirror—Yes sir—SMOOTH AS SATIN is ace high entertainment with Evelyn Brent contributing a crackerjack characterization.

New York Evening Post—Evelyn Brent in SMOOTH AS SATIN is a corking crook story . . . don't miss it . . . at the Capitol this week.

New York American—SMOOTH AS SATIN starring Evelyn Brent is far above the average crook play.

New York Evening Telegram—SMOOTH AS SATIN at the Capitol is excellent . . . the faces of the good people who looked at the Capitol's first showing were positively gripped with fascination.

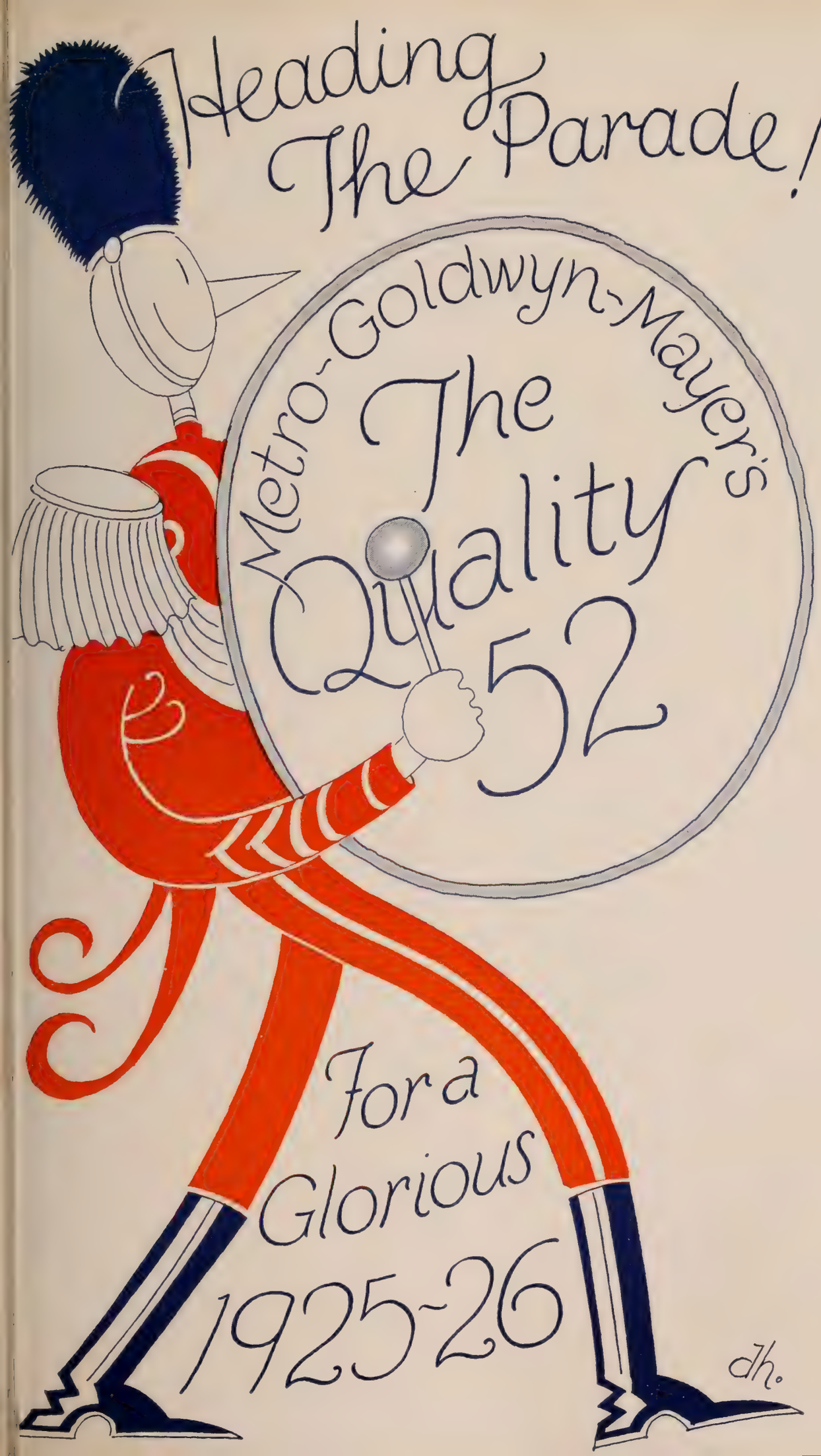
New York Evening World—There is a fast moving melodrama at the Capitol this week with plenty of thrills in it . . . it is SMOOTH AS SATIN starring Evelyn Brent . . . the story is enthralling . . . Evelyn Brent plays the lead in the picture and puts it over in great shape.

Contract now for the New Brent Series of 8 Coming Productions

FILM BOOKING OFFICES

723 Seventh Ave., New York. Exchanges Everywhere

You can make more money with F. B. O. product than any product on the market.



Presenting

Lillian Gish
John Gilbert
Norma Shearer
Lon Chaney
Marion Davies
Buster Keaton
Ramon Novarro
Mae Murray
Eleanor Boardman
Aileen Pringle
Pauline Starke
Jackie Coogan
Claire Windsor
Conrad Nagel
Lew Cody
Mae Busch
Conway Tearle
and many others

Directed by

Rex Ingram
Fred Niblo
Victor Seastrom
Erich von Stroheim
Marshall Neilan
Tod Browning
Hobart Henley
Frank Borzage
King Vidor
Monta Bell
W. Christy Cabanne
Alf Goulding
Benjamin Christianson
Al Raboch
Rupert Hughes
Robert Z. Leonard
Jack Conway
Josef von Sternberg
William Wellman
Edmund Goulding

Some of the Pictures

Marē Nostrum
A Rex Ingram Production

By Blasco Ibanez. With Alice Terry, Antonio Moreno. Ingrams' successor to "The Four Horsemen."

The Merry Widow

Director, Erich von Stroheim. Mae Murray and John Gilbert. The magnificent picturization of one of the stage's greatest properties.

Romola

Lillian Gish, the star. With Dorothy Gish. Also Ronald Colman, William H. Powell. Henry King, Director. The successor to "The White Sister."

Bardelys The Magnificent

Starring John Gilbert. With Claire Windsor. King Vidor, Director. By Sabatini, author of "The Sea Hawk," "Scaramouche." *Entirely in Technicolor.*

The Tower Of Lies

Victor Seastrom, Director. Norma Shearer and Lon Chaney. The three personalities of "He Who Gets Slapped." From Selma Lagerlof's world-prize novel.

Lillian Gish
Two Big Productions

This greatest star has just signed a long-term contract with Metro-Goldwyn-Mayer. Miss Gish will appear in two great pictures.

Lights of New York
A Cosmopolitan Production

starring MARION DAVIES. Directed by Monta Bell. From Lawrence Eyre's stage success, "Merry Wives of Gotham."

The Big Parade

King Vidor, Director. Starring John Gilbert. With Renee Adoree. By Laurence Stallings, author of "What Price Glory" Broadway's greatest current success.

Buddies
A Cosmopolitan Production

starring MARION DAVIES. From George Hobart's successful play, two years on Broadway. Nationally serialized and advertised.

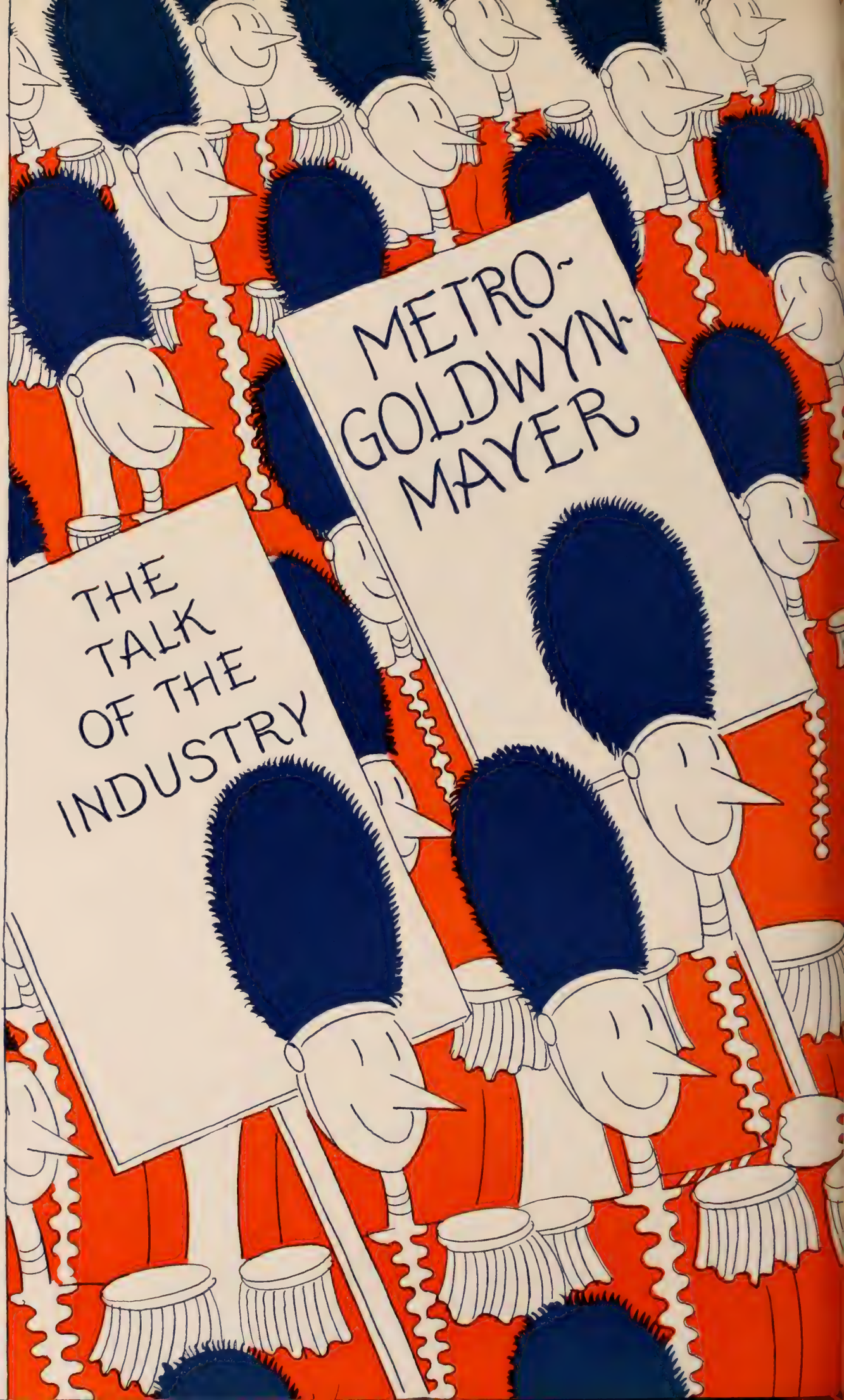
The Torrent
A Cosmopolitan Production.

By Blasco Ibanez, featuring Aileen Pringle in a cast of big names. Nationally serialized and advertised.

The Temptress
A Cosmopolitan Production.

By Blasco Ibanez, author of "The Four Horsemen," "Blood and Sand," "Enemies of Women," "Maré Nostrum." Nationally serialized and advertised.

and Many More



Co-Operation

MAIN STREET & BROADWAY

The most important place in the world is the town where you live!

They can put up a half-dozen Woolworth buildings on Broadway, and nobody pays any attention to them.

But let somebody start something on "Main Street" and everybody stops to look, listen, knock or boost.

A rose festival, trotting meet, or county fair in your town *Is worth more to you on the screen than your feature!*

KINOGRAMS gets the important happenings on *Main Street* as well as *Broadway.*

It is the only news reel giving constant, efficient, and truly co-operative service to the exhibitor.

And KINOGRAMS HAS BEEN DOING IT FOR SIX WHOLE YEARS!

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL
FILM EXCHANGES, Inc.

Member, Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President

To Protect Your Business Buy the Best Short ADVERTISE

If you are one of the Doubting Thomases—if you are not yet convinced that good Short Subjects give you your best weapon for protecting your business—if you still do not feel sure that Short Subjects will make Added Profits for you when properly advertised and exploited—pick up any of the big trade publications and read what others are doing with them.

The editors of the big trade papers, men of broad vision, trained observers of the industry, study this question from all angles and give you an unbiased opinion. The trend of the whole industry, the best thought of the leading exhibitors, are presented in their columns.

Read what they say about the importance of the Short Subject today!

By DANNY in Film Daily

Do not overlook the proper protection to your programs which short subjects give. See to it that you protect yourself with the right kind of short subject material which will not only insure your program when your feature happens to be good, or unusually good, but make certain that your supply includes sufficient unusually good short subjects to bolster those programs where you know you are going to need a lot of help. Real help.

There are exhibitors who, even today, are continuing the double feature program. Many have abandoned this ill-advised idea. In New England particularly they like double features. But the wise showman who would not tire his audience might well appreciate what other exhibitors have long since learned: that a good short subject program run with a weak sister feature will send a patron out feeling much better than two of these weak ones thrown together just to make a big bill.

From Exhibitors Herald

That there is a genuine public demand for short subjects is evident in the weekly experience of any box-office. It is most strikingly evident, perhaps, in the great attendance that marks the rare occasion when a short subject really is exploited.

The astounding aspect of the whole proposition lies in the fact that, despite these everywhere visible evidences of the public demand for short subjects, exhibitors continue blandly to buy them, exhibit them, and KEEP IT A SECRET!

From Moving Picture World

We can't for the life of us understand the exhibitor attitude towards his short subjects.

We have been long enough in editorial harness to be able to see two sides to almost any question. But here is one that stumps us.

It seems so obvious

If an exhibitor places a subject on his screen—whether it be a thousand feet or ten thousand—he does so with the feeling that it is going to please the majority of those sitting out front.

Doesn't it stand to reason then that there are many who ARE NOT OUT FRONT who might have been there had they known of the subject on the screen?

I'm getting so that I can't argue about it any more. It's like trying to convince a drowning man that water is wet.

ROBERT E. WELSH

From Exhibitors Trade Review

But over and above everything else, when it comes to the exhibitor's advertising and exploitation of pictures, care should be taken to emphasize and advertise varied entertainment.

Stop long enough to consider this question: How would you go about laying out a dinner that would appeal to the tastes of the majority of your customers? How would you arrange a picnic for their entertainment? How would you make up a newspaper for them to read?

You would give them variety in every case. Otherwise they would walk out on you.

That's the inevitable answer. More variety. Less stress on a single item of the program that is apt to prove a flop with half your crowd. Feature pictures, of course. But plenty of short subjects, well selected, heavily stressed in advertising and publicity.

WILLARD C. HOWE

EDUCATIONAL FILM EXCHANGES, Inc.

Will H. Hays
President

Member, Motion Picture Producers and Distributors of America, Inc.
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and to Make Bigger Profits Subjects--and then THEM!

A good feature will bring you business for one week. A good series of Short Subjects will build business for you throughout the year. There is no better insurance policy available to insure the quality of your program every week than a contract for

Educational Pictures

A great line-up of comedy stars that offers a big talking point for your advertising week in and week out. A big program of one and two-reel subjects that insures an extra box-office appeal for every show in 1925-1926.

LLOYD HAMILTON
in 6 two-reel
HAMILTON COMEDIES

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JIMMIE ADAMS
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LIGE CONLEY AL ST. JOHN
and other stars in 18 two-reel
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BILLY DOOLEY, NEAL BURNS
and other stars in 10 two-reel
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JOHNNY ARTHUR
in 6 two-reel
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A crowd of lovable kids in 6 two-reel
Juvenile COMEDIES

CLIFF BOWES
and other stars
in 24 one-reel
Cameo COMEDIES

26 one-reel
Felix the Cat
Animated Cartoons

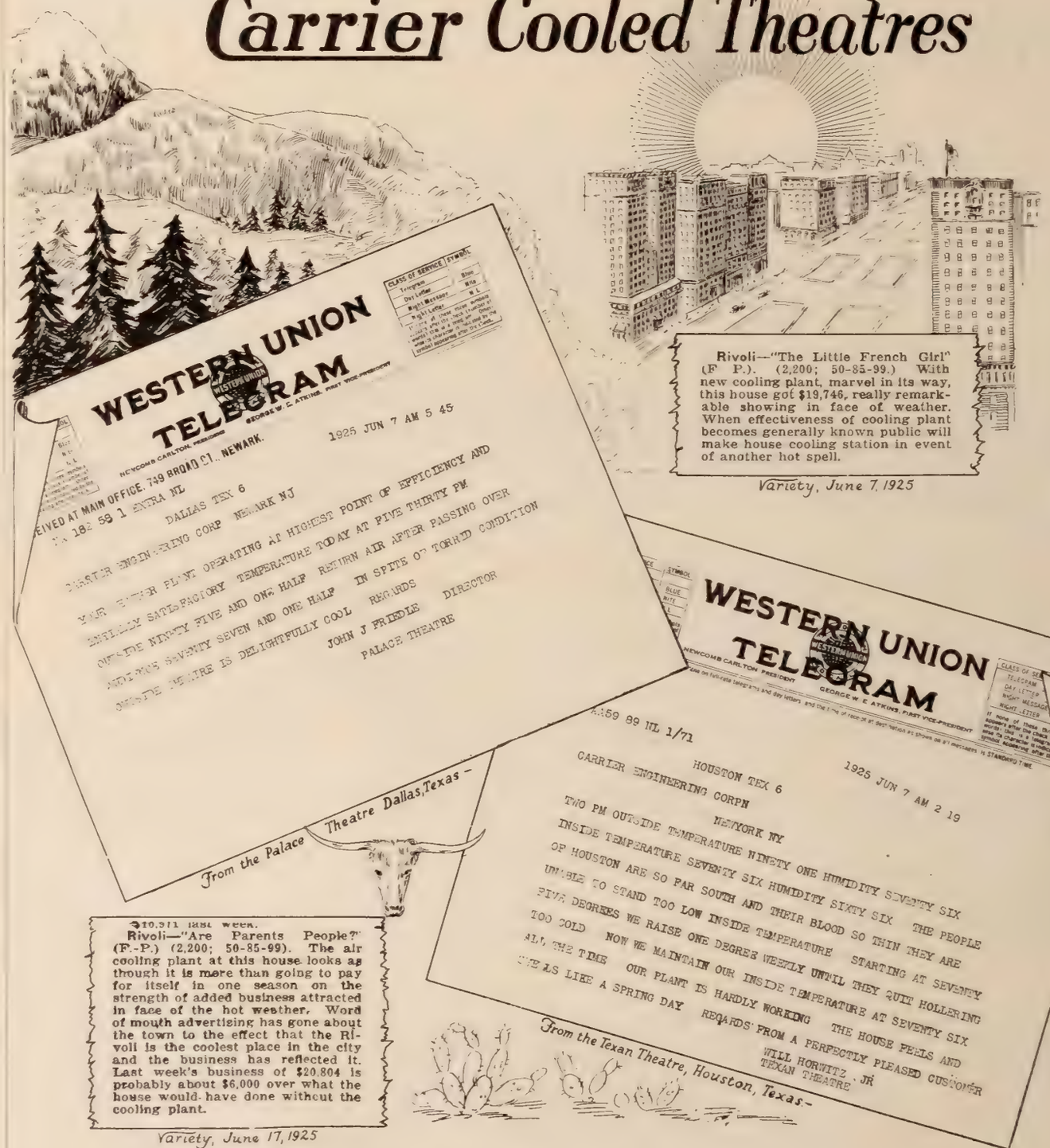
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LYMAN H. HOWE'S HODGE-PODGE

KINOGRAMS
The NEWS Reel
Built Like a Newspaper
Released twice a week

Educational Pictures
"THE SPICE OF THE PROGRAM"

"Manufactured Weather makes Every day a Good day."

What More Need be Said of Carrier Cooled Theatres



WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT MAIN OFFICE, 749 BROAD ST., NEWARK.

1925 JUN 7 AM 5 45

DALLAS TEX 6

CARRIER ENGINEERING CORP NEWARK NJ

YOUR APPARATUS PLANT OPERATING AT HIGHEST POINT OF EFFICIENCY AND ENTIRELY SATISFACTORY. TEMPERATURE TODAY AT FIVE THIRTY PM OUTSIDE NINETY FIVE AND ONE HALF RETURN AIR AFTER PASSING OVER APPARATUS SEVENTY SEVEN AND ONE HALF IN SPITE OF TORNID CONDITION INSIDE THEATRE IS DELIGHTFULLY COOL REGARDS

JOHN J FRIEDLE DIRECTOR

PALACE THEATRE

From the Palace Theatre Dallas, Texas

Rivoli—"The Little French Girl" (F P.). (2,200; 50-85-99.) With new cooling plant, marvel in its way, this house got $19,746, really remarkable showing in face of weather. When effectiveness of cooling plant becomes generally known public will make house cooling station in event of another hot spell.

Variety, June 7, 1925

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

A159 99 NL 1/71

HOUSTON TEX 6 1925 JUN 7 AM 2 19

CARRIER ENGINEERING CORPN NEWYORK NY

TWO PM OUTSIDE TEMPERATURE NINETY ONE HUMIDITY SEVENTY SIX INSIDE TEMPERATURE SEVENTY SIX HUMIDITY SIXTY SIX THE PEOPLE OF HOUSTON ARE SO PAR SOUTH AND THEIR BLOOD SO THIN THEY ARE UNABLE TO STAND TOO LOW INSIDE TEMPERATURE STARTING AT SEVENTY FIVE DEGREES WE RAISE ONE DEGREE WEEKLY UNTIL THEY QUIT HOLLERING TOO COLD NOW WE MAINTAIN OUR INSIDE TEMPERATURE AT SEVENTY SIX ALL THE TIME OUR PLANT IS HARDLY WORKING THE HOUSE FEELS AND SMELLS LIKE A SPRING DAY REGARDS FROM A PERFECTLY PLEASED CUSTOMER

WILL HORWITZ JR
TEXAN THEATRE

From the Texan Theatre, Houston, Texas

$10,971 last week.

Rivoli—"Are Parents People?" (F.-P.) (2,200; 50-85-99). The air cooling plant at this house looks as though it is more than going to pay for itself in one season on the strength of added business attracted in face of the hot weather. Word of mouth advertising has gone about the town to the effect that the Rivoli is the coolest place in the city and the business has reflected it. Last week's business of $20,804 is probably about $6,000 over what the house would have done without the cooling plant.

Variety, June 17, 1925

A Refuge from the Summer Heat

Carrier Engineering Corporation

Offices and Laboratories

750 Frelinghuysen Avenue — Newark, N. J.

BOOKED

FOR FIRST RUN BY
ROWLAND and CLARK
For Their Beautiful New Blackstone Theatre---Pittsburg

FIRST RUN AT THE
FENWAY THEATRE---BOSTON

FIRST RUN AT
BIRD'S PASADENA THEATRE

and before it has run its course it will be booked, and shown in more than 7000 theatres throughout the United States and Canada

The Monarch of them all----

FRED THOMSON
AND HIS WONDERFUL HORSE
SILVER KING
IN
"The Bandit's Baby"





Story By
Leete Reneck Brown

Directed By
James P. Hogan

It's a Knockout - - - It's a Real House Packer

Procurable only through

FILM BOOKING OFFICES

723 Seventh Ave., New York — Exchanges Everywhere

24-First-Run
ON THE GOLDEN

¶ Are You, Mr. Exchangeman, Looking for Pictures Which You Can Put Into Competition With the Finest Efforts of Any Producer-Distributor—and Bank on the Result?

¶ Do You, Mr. Exhibitor, Seek Product With Which, in the Face of All Opposition, You Can Build Prestige and Profit—and Still Retain Your Independence?

¶ The Answer is Found in the Golden Arrow Franchise,—Twenty-Four First-Run Pictures,—Pictures of the Highest Calibre That Money and Skill Can Create.



ARROW PICTURES CORPORATION

W. E. SHALLENBERGER, PRESIDENT

220 WEST 42nd ST., NEW YORK CITY, NEW YORK

Pictures - 24

ARROW FRANCHISE

The Productions Include Such Out-Standing "Showman" Properties As

"SCANDAL STREET"

A. W. E. Shallenberger Special Attraction

Directed by WHITMAN BENNETT

From the "Cosmopolitan" Magazine story by FRANK R. ADAMS. MADGE KENNEDY and NILES WELCH head the all-star cast, which includes Coit Albertson, Edwin August and Louise Carter.

"THE SUBSTITUTE WIFE"

A Whitman Bennett Production
Directed by WILFRED NOY

KATHARINE SMITH'S remarkable novelette furnishes a splendid vehicle for alluring JANE NOVAK. NILES WELCH has a prominent role. Mr. Noy, who directed "The Lost Chord" and "The Midnight Girl," promises in this a still greater picture than either of these successful subjects.

"THE CLEANER FLAME"

A Whitman Bennett Production
Directed by MR. BENNETT

"THE CLEANER FLAME" is an original story written by CLARA BERANGER, head of the Scenario Department of Famous Players-Lasky Corporation, and FORREST HALSEY, who has created most of Rudolph Valentino's recent vehicles. Mr. Bennett will select his players from the leading luminaries of the cinema world.

"CHILDREN OF THE WHIRLWIND"

A Whitman Bennett Production

Directed by MR. BENNETT

LE ROY SCOTT'S engrossing novel has been made into a massive production by a great director. LIONEL BARRYMORE, JOHNNIE WALKER and MARGUERITE DE LA MOTTE are the featured players.

"THE MYSTERIOUS PINES"

A Whitman Bennett Production

Directed by MR. BENNETT

ANNA KATHERINE GREEN'S world-known novel, "The House of the Whispering Pines," will be made into a society melodrama and will have the additional weight of an all-star cast.

"TESSIE"

A Dallas M. Fitzgerald Production

Directed by MR. FITZGERALD

Lovely MAY McAVOY, fresh from her triumphs in "Ben Hur," will have the leading role in this typical American story written by SEWELL FORD and published originally in "Saturday Evening Post." Miss McAvoy's support includes ROBERT AGNEW, ETHEL GRAY TERRY and LEE MORAN.

"THE PRIMROSE PATH"

An ARTHUR F. BECK Production

Directed by HARRY O. HOYT

The man who made "The Lost World" is putting forth his best efforts in this production, working with a cast that includes CLARA BOW, WALLACE MacDONALD, STUART HOLMES, GEORGE IRVING, TOM SANTSCHI, TEMPLAR SAXE and MIKE DONLIN.

"THE UN-NAMED WOMAN"

An ARTHUR F. BECK Production

Directed by HARRY O. HOYT

CHARLES E. BLANEY'S great stage success with a powerful cast that includes HERBERT RAWLINSON, KATHERINE MacDONALD and WANDA HAWLEY.

"LED ASTRAY"

A Whitman Bennett Production

Directed by WILFRED NOY

This, JANE NOVAK'S second starring vehicle, is the screen version of ALFONSE DAUDET'S powerful novel, "The Little Parish Church." Daudet is best known as the author of "Sappho." "LED ASTRAY" contains every element which contributed to "Sappho's" success.

Twenty-Four First-Run Pictures

ARROW PICTURES CORPORATION

W. E. SHALLENBERGER, PRESIDENT

220 WEST 42nd ST., NEW YORK CITY, NEW YORK



FROM COAST to COAST

From the CAPITOL Theatre in New York to the CRITERION - - - - in Los Angeles - - - -

The biggest houses everywhere are playing the nationally famous comedy drama that is the funniest picture in years!

B·P·Schulberg presents

The BOOMERANG

DAVID BELASCO'S CELEBRATED STAGE SUCCESS
BY WINCHELL SMITH *and* VICTOR MAPES

A GASNIER Production with
ANITA STEWART
BERT LYTELL
DONALD KEITH
The Screen's New Wonder-Youth

B. P. SCHULBERG PRODUCTIONS INC.
J. G. Bachmann, Vice-Pres.



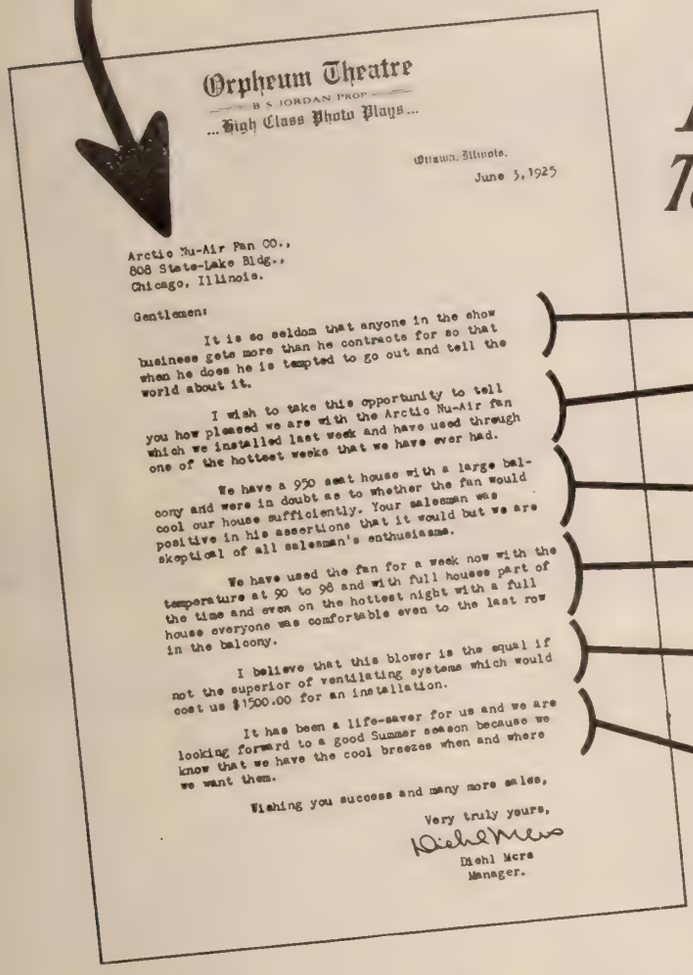
Foreign Distributors: Export and Import Film Co., 729 Seventh Ave., New York City. Cable Address: Eximfilm, New York.

A BIG SUMMER BUSINESS

WITH

ARCTIC NU-AIR

To Keep Cool Breezes Blowing



Orpheum Theatre
B. S. JORDAN PROP.
...High Class Photo Plays...

Ottawa, Illinois.
June 3, 1925

Arctic Nu-Air Fan CO.,
808 State-Lake Bldg.,
Chicago, Illinois.

Gentlemen:

It is so seldom that anyone in the show business gets more than he contracts for so that when he does he is tempted to go out and tell the world about it.

I wish to take this opportunity to tell you how pleased we are with the Arctic Nu-Air fan which we installed last week and have used through one of the hottest weeks that we have ever had.

We have a 950 seat house with a large balcony and were in doubt as to whether the fan would cool our house sufficiently. Your salesmen was positive in his assertions that it would but we are skeptical of all salesman's enthusiasms.

We have used the fan for a week now with the temperature at 90 to 98 and with full houses part of the time and even on the hottest night with a full house everyone was comfortable even to the last row in the balcony.

I believe that this blower is the equal if not the superior of ventilating systems which would cost us $1500.00 for an installation.

It has been a life-saver for us and we are looking forward to a good Summer season because we know that we have the cool breezes when and where we want them.

Wishing you success and many more sales,

Very truly yours,
Diehl Mcre
Diehl Mcre
Manager.

Got more than he expected

One of the hottest weeks of the season

950 seats with balcony

98° outside — everyone in the house was cool

Better than others but only one fifth the price

A life saver for summer business.

$160 Places An

ARCTIC NU-AIR

IN YOUR THEATRE

BALANCE IN TWELVE MONTHLY PAYMENTS OF $12.50 EACH

The Arctic Nu-Air Cooling & Ventilating System provides 40,000 cubic feet of fresh air every minute and a complete change of air throughout the theatre every few minutes, if desired. It distributes clean, cool, fresh air to every seat in your theatre. Does not create a draft anywhere. Drives out stale, poisonous air during cold weather when only a few minutes operation is required each day.

By keeping your theatre cool and comfortable in the hottest weather Arctic Nu-Air brings in the crowds and by swelling your box office receipts it pays for itself in a few weeks.

Why continue to lose money during hot weather? Send the coupon for our illustrated literature and complete details.

Arctic Nu-Air Cooling & Ventilating Co.
808 State-Lake Bldg. Chicago

Arctic Nu-Air Cooling & Ventilating Co.,
808 State-Lake Bldg., Chicago.

Without any obligation on our part, send full details and descriptive catalog concerning the Arctic Nu-Air Cooling & Ventilating System.

Length of theatre (inside).....
Width of theatre (inside).....
Height of theatre (inside).....
Have you a stage?.....A balcony?.....
Have you exit alongside of screen?.....
Name of theatre.....
Proprietor.....
City and State.....

UNIVERSAL'S

The Lucky Six

Adventure Serials

Perils of the Wild

1 with BONOMO and an all star cast



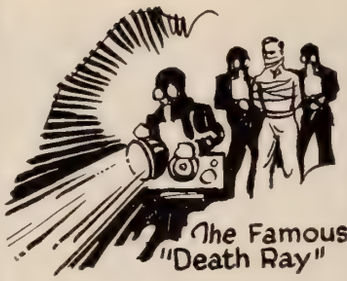
Ace of Spades

2 starring WILLIAM DESMOND



The Scarlet Streak

3 starring JACK DAUGHERTY



The Winking Idol

4 starring WILLIAM DESMOND



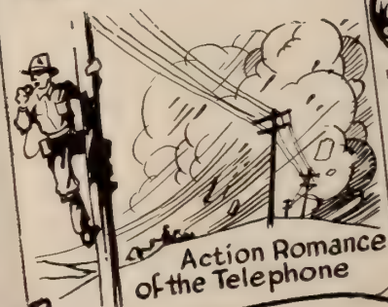
The Radio Detective

5 with BONOMO and an all star cast



Strings of Steel

6 starring JACK DAUGHERTY



The Best

OF

NOVELTY	VARIETY
ACTION	PUNCH
STARS	STORIES

EXPLOITATION TIE-UPS
NATIONAL ADVERTISING
ALL IN UNIVERSAL'S
"Lucky Six" Adventure Serials

MAKE YOURS A SUCCESS WITH GREATER MOVIE SEASON
UNIVERSAL PICTURES

AN ADVENTURE PICTURE

The Sign of the Best in Serials

Nothing but knockouts from Universal



Siege

Biff!

From the great novel by SAMUEL HOPKINS ADAMS
Starring VIRGINIA VALLI AND EUGENE O'BRIEN
A Svend Gade Production

"Enjoyed every minute of it. The best in many weeks!"
New York Evening Post.

"Marks a milestone in movies!"
New York Daily News.

"Well worth seeing. Both story and acting are splendid!"
New York American.

"An outstanding good picture. Full of heart interest and suspense!"
N. Y. Morning Telegraph.

The Teaser

Bang!

Starring LAURA LA PLANTE
With PAT O'MALLEY
From the Wm. A. Brady Broadway Stage Success by Adelaide Matthews and Martha M. Stanley.
A Wm. R. Seiter Production

"Snappy entertainment packed with big moments!"
N. Y. Daily Mirror.

"Fresh delightful comedy. Hits the high spots!"
N. Y. Daily News.

"Fast moving. Well handled and managed with skill!"
N. Y. Evening Post.

"Scintillating comedy drama. Sends you away with a smile!"
N. Y. Morning Telegraph.

I'll Show You the Town

Boom!

Starring REGINALD DENNY
From the novel by Elmer Davis
A Harry Pollard Production

"Don't miss this one. Perfect in every way!"
N. Y. Herald-Tribune.

"Easily Denny's best picture!"
N. Y. Evening Telegraph.

"Excellent entertainment. The audience roared!"
New York Times.

"Keeps one laughing almost constantly!"
New York American.

Presented by
CARL LAEMMLE

White Treatment Book Universal's White Pictures White Contracts White List

Columbia News

WEATHER: Fair for Stars, Stories and Sellouts with COLUMBIA PICTURES

1600 BROADWAY NEW YORK CITY

'Look Then Book,' Columbia Policy: Prints Now in Leading Exchanges

"Fighting Youth" Packs Punch

'ACTION speaks louder than words.' That's why "FIGHTING YOUTH," FIRST of the PERFECTION releases, at our exchanges — TODAY, will pack 'em in.

PAULINE GARON, loveliest film flapper, and two-fisted, big BILL FAIRBANKS, that athletic star, head an important cast.

PERFECTIONS PULL PATRONS!

"Enemy of Men" is Friend of Fans

BEAUTIFUL LOVE and DRAMA that have powerful audience appeal are in every reel of "ENEMY OF MEN." It has a big, gripping story.

DAINTY DOROTHY REVIER and CULLEN LANDIS head a brilliant cast. There are a number of patron-pulling beauties in this series.

WALDORFS ARE WINNERS, see them now and book the series!

"THE DANGER SIGNAL" is important news for all exhibitors.

This worthy successor to the "Midnight Express" is in the Columbia Exchanges.

A real audience treat which wise exhibitors in New York and California hail as a big bet. On the strength of "DANGER SIGNAL" they have BOOKED the SERIES!

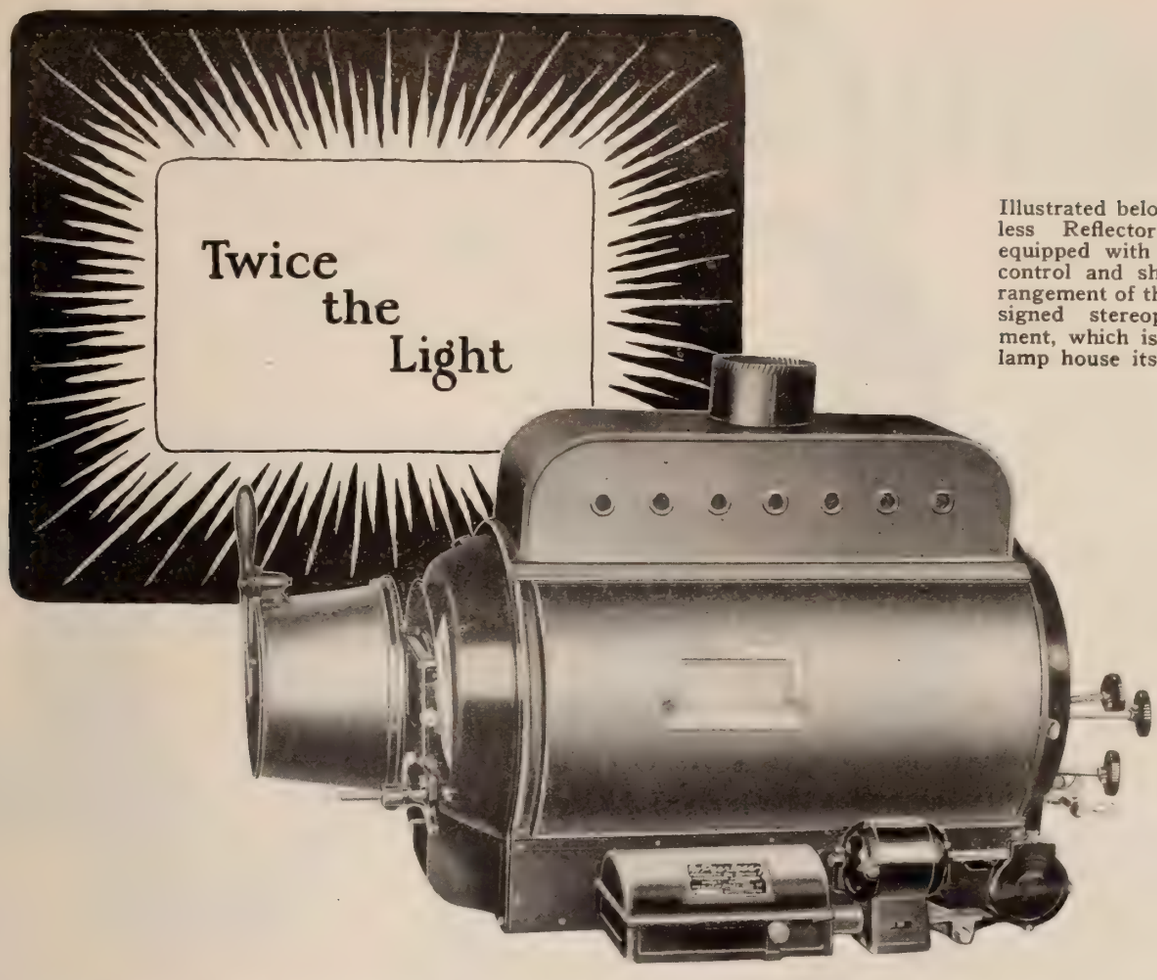
"DANGER SIGNAL" has a wonderful story and REAL THRILLS. It has EVERYTHING a great PICTURE NEEDS.

SEE IT TODAY: YOU'LL BOOK IT!



THERE IS A FRANCHISE HOLDER IN YOUR TERRITORY

Apollo—New York.
Standard Film—Cincinnati, Ohio.
Standard Film—Detroit, Mich.
Standard Film—Cleveland.
Federated Film—Pittsburgh.
Liberty Film—Atlanta.
Liberty Film—New Orleans.
Liberty Film—Dallas.
Capitol Film—Chicago.
Capitol Film—Indianapolis.
Masterpiece Film—Philadelphia.
Columbia Pictures—St. Louis.
All Star Feature—San Francisco.
All Star Feature—Los Angeles.
Greater Features—Seattle.
Greater Features—Salt Lake City.
Greater Features—Denver.
Greater Features—Portland, Ore.
Greater Features—Butte.
Independent Films—Boston.
Independent Films—New Haven.
Premier Pictures—Des Moines.
Friedman Film—Minneapolis.
Independent Films—Montreal.
Independent Films—Toronto.
Independent Films—Kansas City, Mo.
Premier Pictures—Omaha.
Celebrated Players—Milwaukee.
Exhibitors Film—Washington, D. C.



Illustrated below is the Peerless Reflector Arc Lamp equipped with automatic arc control and showing the arrangement of the specially designed stereopticon attachment, which is a part of the lamp house itself.

Intense Brilliance

Twice your present screen brilliancy will be obtained when you install Peerless Reflector Lamps, for these lamps project more light at 25 amperes than other types of arc lamps do at 100 amperes and more. In addition, a white evenly illuminated screen, which materially improves the quality of your picture is at all times before your audience.

The great saving in current and carbon consumption by Peerless Lamps more than pays for their cost during the first year. This remarkable economy of operation along with its unparalleled projection results makes Peerless Lamps an indispensable equipment for all progressive theatres.

You can have this remarkable apparatus demonstrated to you in your own theatre without cost or obligation. Just fill out and mail the attached coupon.

The great increase of light projected by the Peerless Lamp is accomplished by the use of a scientifically designed reflector and a large diameter condenser lens.

The J. E. McAuley Mfg. Co.

552 W. Adams St.,
Chicago

Peerless

"The Peer of Reflector Arc Lamps"

The J. E. McAuley Mfg. Co.
552 W. Adams St.

Please send details.

Name .....

Theatre .....

Address .....

among Warner's for for



The name of Lubitsch is box office magic! His past Warner pictures are classics of entertainment that will last forever. His new Warner pictures—two in 1925-26—will be the best that his genius, plus stellar Warner casts, plus Warner studio facilities, plus highly popular stories, can make.

WARNER BROS.
Classics of the Screen

tY 1925-26

NO producer will offer a more diversified program in 1925-26 than Warner Bros. It gives the exhibitor a variety of pictures that means more and better-pleased patrons for his theatres. There will be a sure and certain appeal to any class or type of audience.

For instance—*John Barrymore* productions; *Lubitch's* society comedies; *Syd Chaplin's* feature comedies; *Irene Rich* in emotional dramas; the *Matt Moore-Dorothy Devore* team in romantic comedies; *Monte Blue* in action stories; *Marie Prevost,* with her chic appeal; *Lowell Sherman,* in society dramas; *Kenneth Harlan* and *Patsy Ruth Miller* in romances; *Rin-Tin-Tin* in dog pictures that are different.

And each picture adapted from a popular story by a successful author, built by skilled directors who know showmanship and the box office's needs!

Thru WARNER Exchanges

Watch—

for the announcement next week of a special and important weekly edition of Motion Picture News

"The 'News' covers the field"

PATHE NEWS

TRIUMPHANT!

WITH ACTUAL MOTION PICTURES OF THE

SANTA BARBARA EARTHQUAKE!

Earthquake came the morning of Monday, June 29.

Pathe News shows the pictures in Los Angeles *the same afternoon.*

Pathe News shows the pictures in San Francisco the next day, and *ships prints for all the coast territory that same morning,—Tuesday.*

Pathe News shows the pictures in Chicago *the first show* on Wednesday, July 1, and *prints for the middle west are shipped that same morning.*

Pathe News delivers the pictures to leading New York theatres on *Wednesday evening,* in time for *the first show.*

Anybody can be first with a backyard parade, but on an event of national importance

Performance Counts!

Hot weather or cold You're getting values!

June to September

1 *from* Norma Talmadge
"GRAUSTARK"

1 *from* Constance Talmadge
"HER SISTER *from* PARIS"

1 *from* Colleen Moore
"*The* DESERT FLOWER"

1 *from* Corinne Griffith
"*The* MARRIAGE WHIRL"

2 *from* Milton Sills
"*The* MAKING *of* O'MALLEY"
"*The* KNOCKOUT"

1 *with* Barbara LaMarr
"*The* WHITE MONKEY"

1 *from* Edwin Carewe
"*The* LADY WHO LIED"

1 *from* John M. Stahl
"FINE CLOTHES"

1 *from* Levee–Cummings
"JUST A WOMAN"

1 *with* Doris Kenyon
"*The* HALF WAY GIRL"

1 *from* Frank J. Carrol
"*The* SCARLET WEST"

Where!—
Where we ask—
is there any
one group on
the market
right now
that can com-
pare to these!

First National Pictures

best by test

–playing the tune everybody loves!



profits! lots of it!





First National Pictures Inc. presents

COLLEEN MOORE

in DON MULLALLY'S Stage Success

"The Desert Flower"

with LLOYD HUGHES

Directed by IRVING CUMMINGS

Written for the screen by JUNE MATHIS, Editorial Director

Cinematographer T. D. McCord Art Director E. J. Shulter

Film Editor George McGuire

First National Pictures

another First National patronage building hit!



Foreign Rights Controlled by First National Pictures Inc. 383 Madison Avenue New York

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays President

~has everything

says VARIETY



"~brimful of heart interest"



"~thrills



"~and sob stuff from which good drama is made"

best by test



First National Pictures

Foreign Rights Controlled by First National Pictures Inc. 383 Madison Avenue New York

Members of Motion Picture Producers and Distributors of America Inc.~Will Hays *President*

Motion Picture News

VOL. XXXII NEW YORK, JULY 11, 1925 NO. 2

Wanted: Showmen

AFTER all, what we need most and lack most in this business are—showmen.

Whatever this intangible thing called showmanship is, it is the spark for the whole industrial machine. And even the ablest man can't go far without it—in this business.

Commonly, we speak of producers and exhibitors—successful ones, as good showmen, but the term is more democratic than that, much more.

Just recently an actor, Douglas Fairbanks, was acclaimed a great showman, the occasion being his splendid box office attraction, "Don Q." Well, he is. And so is Mary Pickford; and so are Chaplin and Lloyd. But they are really producers, you say. True, in that they conceive and execute their productions; but this quality of showmanship is also apparent in other successful screen players, some of whom are not classified as producers.

We would cite as clever showmen: Norma Talmadge, Adolph Menjou, Raymond Griffith, Emil Jannings, Tom Mix, Lewis Stone, Corinne Griffith, and others.

D. W. Griffith and Ernst Lubitsch make electric light names of unknown players. Lubitsch has set new standards of production finesse. Griffith, despite some odd mistakes in production judgment, has made most of the great shows of the screen. James Cruze can tell a story and a great one, like "The Covered Wagon," with a camera. They are showmen—producers if you like, but producers because they are showmen, not because they run producing organizations.

And of how many so-called producers can we say that they are showmen? Too few.

Then there's the writing man. One, like Harold Bell Wright, who can write a book which a million or more people will buy, is a showman. And so is the playwright and also the adaptor who scores a dramatic success. When we say the story is the thing we mean that the writer is a showman.

And there's the advertising man. He makes many a picture's success. In any field your successful publicist is essentially a showman; he succeeds in proportion to his showmanship; the coiners of "The Spotless Town," "Sunny Jim," "Phoebe Snow" and the like were showmen of first rank. But in this field of the show business itself your advertising man is either a good showman or a mere rubber stamp.

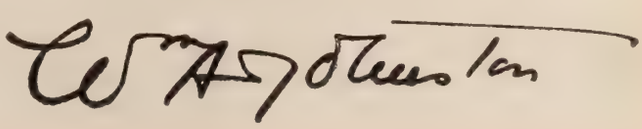
In distribution, in the building of theatre circuits, in the planning of franchises, etc., it is not the mere organizer who wins out; it is the man with show-vision, the man who visualized and with sheer enthusiasm built the structure; he counts heavily, even if another showman must come along and run the works.

J. J. Kennedy, builder of the General Film Company, was the greatest handler of men and films the business has ever known; but he wasn't a showman and his power ceased when films became shows. And I can cite many another film man of business genius along other lines who has progressed only as far as his limitations as a showman would let him.

Adolph Zukor is generally reckoned as a business strategist. If I'm not a hopeless judge, he is still more a man of show-vision and enthusiasm, in fact a genuine impresario.

* * * * *

Good business judgment is highly essential in this or any other field. But with your genuine showman the commercial end is not the only urge. He's a man who has really got something to express and who really wants to express it, and knows how the public will like to have it expressed.



AN EDITOR

The Week in Review

SOL LESSER, in New York on a whirlwind business trip booked a million dollars worth of film from one company in one day. Which indicates pretty well how the young industry is geared up these days.

"Was the M. P. NEWS of service in so large a transaction?" we asked.

"Yes, of course. A good trade paper is always indispensable."

The air is thick with rumors about the sale of West Coast Theatres to various producers. A New York paper carried a story—a baseless one—last week. The rumors have favored Paramount as a purchaser. A half dozen interests—all prominent and including the vaudeville people have been after the big circuit.

The low-down—to date, on the situation is as follows: Sol Lesser and Gore Brothers will probably sell their interests; Ramish may not. The purchaser will not be Paramount, our guess is that it is Fox.

The sale of the Lesser-Gore interests will not disturb the First National franchise for the California territory, which also carries with it an interest in the First National New York franchise.

Sol Lesser will not leave the picture business. We opine not, but that he will continue—not so strenously, but prominently as ever in its constructive progress. A keen, able young man, and a credit in every way to any field of business.

West Coast Theatres, by the way, just announce the completion of two new and big houses: At San Bernardino, 1600 seats and at Long Beach, 2300 seats; large stages, costly draperies and furnishings, lighting effects, ventilating systems, Wurlitzer organ, opera chairs, etc.

* * *

WITH "Don Q", "The Gold Rush" and "Little Annie Rooney", United Artists starts off the season with a rush. Reports from the coast on "Little Annie Rooney"—in advance of any public presentation, are most favorable; as for "Don Q" and "The Gold Rush" the consensus of opinion is that these are the best box-office pictures from Fairbanks and Chaplin to date. It will be interesting to compare figures at the Strand theatre on "The Gold Rush" as against "The Kid" which so far holds the record there.

* * *

CITING "Don Q", "Beggar on Horseback", "I'll Show You The Town", "Lost—A Wife", "Siege" and "Smooth as Satin" as outstanding pictures, a New York newspaper critic says that a reviewer's life in dog days is not so bad after all. But what about all the other pictures, he asks? And what can be done to cure mediocrity and sameness? If no prescription will work why not revive some of the older but better offerings? He concludes with the surmise that New York has more good picture theatres than good pictures. Which somewhat demolishes the trade belief that good pictures are knocking at the theatre door and can't get in. Looking in from the outside carries generally a clearer vision than the reverse process. Maybe, no, probably,—he's right.

* * *

HAL ROACH—a showman, by the way—had some interesting things to say across the luncheon table on his last hurried visit to New York. He plans to make feature comedies this year—with the word feature underlined; and since Roach is a doer, not a talker, we look for results.

In that amiable parting of the ways that took place between Harold Lloyd and Hal Roach, the latter took the stand that two reels was the proper length for a comedy.

"But I can make them in eight reels," said Lloyd.

"Yes, you can," said Roach, "But it's a wizard's job. And, anyway, to make the one right one you've got to make half a dozen at the same time and select the best. That isn't my idea of comedy production."

"Well, good luck to you," said Lloyd.

"And good luck to you," said Roach.

And it appears that both were right.

* * *

BRIEFLY, Roach proposes to put money and stars and stories and high class acting into his two reel comedies—to such an extent that they will be featured in the theatres' electric lights and newspaper advertising. Features that will be featured.

And this is his showman's viewpoint of the thing: "Let us say," he explained, "that you and I are contemplating the movies tonight. There are, say, three theatres to choose from. One has A star in a feature, another B star, and the third C star. At least that's the order in which they attract us. But suppose that, at the theatre playing the C star—the one we like the least—there appears the name, in equal prominence, of a feature comedy star—aren't we pretty apt to dismiss uncertainty and buy that admission? I think so."

And Hal Roach thinks pretty clearly. "Our Gang" comedies are now contracted for by over eleven thousand theatres. There's a record! And the first ones, released three years ago, are still bringing in a tidy sum each month.

* * *

LORD LEE now joins the round table of British objectors to American films. They misrepresent American life, he asserts, and give wrong and harmful notions abroad of our social and moral standards. And *The New York Times* points out that his words are to be seriously weighed here, since "no Englishman knows America better or is a firmer friend of this country."

Everyone will agree that the makers of American films, supplying as they do the wants of the theatres of the world, bear a responsibility the seriousness of which can hardly be reckoned—certainly by any com-

ON BROADWAY

By William A. Johnston

parison. Every American director ought either to realize this or quit fooling with dynamite.

It's a mighty serious problem; fact is, it's a governmental problem. But we would like to convey the word abroad that much is being done to safeguard the American picture, and that the situation—right now, at least—is not as bad as Lord Lee paints it.

For one thing Will Hays has laid the matter directly and definitely before the producers, and has then gone that necessary step further and put it right up to the directors themselves and their official organization. Secondly, the most misrepresentative of our films were those that emanated from a brief epidemic of sex stuff, pictures filmed from current novels or plays that emanated from youthful or senile brainstorms but nevertheless designed to catch the dollars. This is the one thing that must never be done again—the putting forth on the screens of the world the salacious book or play that would in its own limited environment do much less harm and live but a brief while.

* * *

WHILE calling at Universal City last Spring, Carl Laemmle asked me what I thought of "The Homemakers" as a film story, and when I enthused over the book he said: "Very well, you help me select a director." We decided upon King Baggot—to give, among other things, the sound masculine treatment needed by such a tale of triumphant femininity.

It is gratifying, now, to read a preview of the picture by Tamar Lane. He says: "Here is one of the finest picturizations of American life ever presented on the screen . . . refreshing and enjoyable as a cool west wind in midsummer . . . this is the finest film that King Baggot has directed in years."

* * *

WHICH reminds me to speak of "Siege," a recent Universal release at the Capitol Theatre, New York, and one of the finest pieces of direction we have had on Broadway in some time; and, again, of another Capitol picture, "Smooth as Satin," because B. P. Fineman is scoring as a producer and is bringing Evelyn Brent to the fore steadily and surely. Universal, by the way, has recently had five pictures—and F. B. O. four—at the big Broadway houses.

* * *

FOR the past ten years we have always been sure of a call from one exhibitor every time he came to New York; and each time we were also sure of some good sound ideas on exhibiting pictures. Frank Newman now goes to manage Paramount's big houses in Los Angeles, and the *Kansas City Star* cites him as a successful American having, at forty years of age, made a fortune and a salary contract that most any man would envy. The figures are not as important as the fact that he began life in a foundry at a meagre wage, that he worked hard, steadily, straightforwardly, and to-day has the name of one of the best business showmen in the country and the respect and confidence of everyone who knows him.

* * *

OF all the editorials on the mooted subject of "Independence"—and including our own—the most interesting is by Wid Gunning in his June issue of *Wids*, under the title "What Is an Independent?" Here are some paragraphs:

"If we are going to decide that the independents are only the little fellows, we won't get very far. Never in the tumultuous years of this game's activity has there been anyone to come forth with a very definite description of what is an independent. For a long time an independent was anybody who was not hooked up with the General Film. Then for a long time an independent was anyone who was not hooked up with Paramount. This year the general discussion seems to indicate that an independent is anyone who is not hooked up with the Big Three, Metro-Goldwyn-Mayer, Famous-Players-Lasky and First National.

"The big laugh about all this to me is the fact that Metro, Goldwyn and Mayer have been three of our greatest independents. Not so many years ago Famous Players an Lasky as separate units were independent leaders. Certainly First National will still explain to you that they are the most independent of the independents.

"If I were running a theatre today and someone came to me with the request that I turn over the playing time of my theatre, which is, after all, the same as turning over my theatre, I would certainly register a quiet smile while I inquired as to just who was to be the master mind that would do better for me than I might do for myself. I don't care what conversation goes with the effort to gather play dates together, the actual activity resolves itself down to a simple attempt to formulate a method of group buying. Such a movement is nothing whatever except the very thing which most of the exhibitor politicians yell about, the so-called menace of the producer who owns many theatres or the theatre chain which dominates a section of the country.

"As a theatre owner I would give very serious thought to the fact that there is a decided difference between an organization controlling many theatres where the organization itself actually owns all of the theatres and an attempt to formulate a similar buying power wherein the theatres are owned by many individuals and a politically inclined leader wishes to take charge of the destiny of these individual theatres by controlling the one thing which means life or death, which is play dates.

"Odd as it may seem, I feel that the Milwaukee commotion actually helped the Big Three more than

(*Continued on next page*)

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An Editor on Broadway

(*Continued from preceding page*)

anyone else. I have been through many conventions where there has been much yelling about rally to the support of the independents. Always it has evolved that following the convention the theatre owners went back to their brick and mortar in which their money was tied up and proceeded promptly to wire, telephone or personally visit the sales organizations of the muchly-cussed dominant producers for the purpose of securing the product of the big companies before their competitors might tie it up.

"Today more than ever before this business has resolved itself down to a question of making good entertainment and selling it intelligently. Today the selling element has an added angle in that the public must be sold and consequently the producer willing and able to back up quality product with good selling to the public naturally has an edge in the matter of interesting the theatre owner.

"Just pictures will not make any theatre owner a fortune today. He must have good pictures and he must sell them intelligently. The fact that his pictures are made by an independent or by a so-called trust company means nothing to the public. The guy whose quarters make the cash register happy is only concerned with the one element of good entertainment and today the theatre owner knows that so well that he is not concerned so much with buying film because he can get it cheap, as he is with getting good pictures, because they will attract the crowds. Cheaply bought films that cannot attract are in the long run much more costly than expensively bought films properly advertised. Films with good advertising possibilities prove a sufficient magnet to the public to bring in enough dollars to not only pay the expensive cost but show a handsome profit besides.

"When all is said and done, have we any honest-to-goodness independents? If so, who, where and why?"

Educational's Announcement

SHORT subjects are very much to the fore these days. In Europe they are growing faster in popularity than any other kind of entertainment; in this country the proper exploitation of them by the exhibitor—that is the recognition, at last, that when they are the true features of the program they should be truly featured in his advertising, in fact placing them in their proper place in the show world. The shortening of the long subjects—the elimination generally of mere padding—has helped to an extent.

When people go to the theatre as often as they do to see motion pictures, diversified entertainment is the one sound policy of the showman. There is no question about that.

The advance of the briefer feature is well indicated in the announcement of Educational Pictures, by far the largest and most important of the company's six years of seasonal programs. Seventy two-reel comedies are listed, featuring Lupino Lane, an international favorite, and such well-known names as Walter Hiers, Bobby Vernon, Lloyd Hamilton, Neal Burns, Jimmie Adams, Billy Dooley, Lige Conley, Vera Steadman and others; six of these two-reel subjects are juvenile comedies. There are twenty-four of the Cameo one-reel comedies; twelve novelties from the interesting workshop of Lyman H. Howe; twenty-six of the unusually popular Felix The Cat subjects; and Kinograms, whose list of houses has practically doubled within the last two years.

In all, one hundred and thirty-two subjects are offered. It is an ambitious and well arranged program.

Hot Weather Idea

HUGO REISENFELD announces an interesting innovation at the Rivoli Theatre beginning at once. At approximately 6 o'clock every evening there will be a short intermission, and ushers will serve ice water to all the patrons. Immediately after, Frank Stewart Adams, organist, will render a solo at the Wurlitzer for about three minutes. Following which the regular show will continue. This is to be a regular feature of the Rivoli program for an indefinite period.

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Extra! Extra! They're goin' to have a jass band at the Rivoli, New York, starting July 12th. Hugo Riesenfeld, director of the theatre, and Ben Bernie, director of the orchestra were snapped while signing the papers.

PICTURES AND PEOPLE

OH, KIVALINA

STRAIGHT from the Arctic comes Kivalina—who while not as vivid a figure as Nanook, is nevertheless welcome as a new screen personality. One thing about her—she is natural. She patiently sits in the igloo awaiting the return of her lover, a mighty hunter—who must bring back some fifty fat seals and a silver fox before the medicine man will permit him to marry her. You see the young man's father died owing the m. m. a heavy debt. Thus is the heart interest story woven into this pictorial and enlightening account of Eskimo life.

Earl Rossman is the sponsor. He left civilization two years ago to collect vistas of the far frozen North—and to give us a further education in the habits and customs of the Eskimos. What we glean from it all is the tremendous will to live—the first instinct of self-preservation. These hardy people are eternally in conflict with the elements. They must endure terrific hardships and privations to find shelter and food. They accept their burden with stoic abandon.

The picture carries a variety of appeal. There are the natural color shots of the Northern Lights—there is a reindeer race, a shot of a caribou being skinned, a snow house being erected in jig-time, and several scenes devoted to the spearing of seals and walruses. The camera has been apparently set up on dangerous ice floes—an dshows painstaking effort on Rossman's part to record life in the raw bleak wastes.

The film captures the imagination not only through the play of Nature's elements, but in the theme of self-preservation so courageously carried out by the Eskimos. The pictorial values are immense, though occasionally the leaden skies blend too perfectly with the white frozen sea—lending gray tints which stagger you with the vastness—the overwhelming silence and isolation of it all.

We would play this picture. It is a novelty. It is something off the beaten track. And it records stark, moving drama. Besides, the bleak chilly atmosphere, which covers it, seems to radiate all around you—making you feel cooler and more comfortable during these dog days.

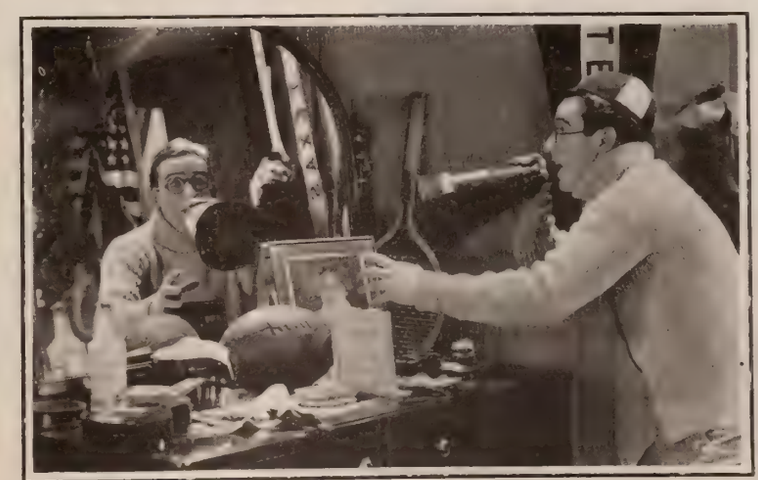
Hail to Rossman and his realistic reels.



The "Peter Pan" girl, Betty Bronson, is seen in this quaint costume in "Not So Long Ago" (Paramount). Quite a difference in her role in this latest production.



Doreen Turner, Pete the dog, and Arthur Trimble who play in Universal's comedy releases evidently believe in a noisy 'Fourth'.



Rah! Rah! Sis Boom Bah—"Freshman" "Freshman"——this by way of introducing Harold Lloyd's latest and last Pathe release which, using our imagination, is what Harold is shouting through the megaphone.



Ruth Taylor, the Mack Sennett player in Pathe releases, hereby serves pictorial notice that the Fourth of July is at hand. Ruth plays leads opposite Harry Langdon and Ralph Graves.



We present the latest Marshal Neilan "discovery" Sally O'Neil, the young lady pictured above as a farmerette. Sally is appearing in "Mike" and "Don't" two Metro-Goldwyn-Mayer productions.



Arthur Somers Roche, famous novelist, who has just signed a contract with Warner Bros. for all his works.



Undersheriff Eugene W. Biscailus of Los Angeles presents Harold Lloyd with the solid gold trophy won by the comedian's display in the recent Shriners' Electrical Pageant in Los Angeles.

THROWING A PARTY

THE studio associates of Irving Thalberg, associate executive at the M-G-M studio, threw him a surprise party last Friday. He has been convalescing from an attack of influenza, so his friends decided to cheer him up. Louis B. Mayer, production executive, Harry Rapf, associate executive, Edward Mannix, studio manager, Marshall Neilan, Monta Bell, Jack Conway, Pete Smith and Joe Cohen were among the party—not forgetting Mickey Neilan's orchestra.

Everyone registered enthusiasm and good humor. The next day Thalberg left for Coronado where under the instructions of the doctor he must play golf for a week before resuming his duties at Culver City.

WANTED—LEADING LADY

DOUGLAS MacLEAN is not burning up the want ad departments of the newspapers in quest of a leading lady. He is not going about it that way. He simply states through his exploiteers that he wants to get busy immediately on his new picture and that a leading woman is as essential to the production as a camera. But she must be pretty—and she must have ability. She may be blonde or brunette, medium height or petite, slim or pleasingly plump. At present MacLean is looking over screen tests of eligible young actresses. Unlike Harold Lloyd who retains the same leading woman for several successive pictures, the new Paramount star is a believer in variety. Marjorie Daw, Patsy Ruth Miller, Lillian Rich and Anne Cornwall have supported him on past occasions.



Theda Bara, star of Chadwick's "The Unchastened Woman" with the F. B. O. Studios' Float which was one of the features of the recent Shriners' parade in Los Angeles. "The Unchastened Woman" was made at the F. B. O. studios.

REAL HORSE FLESH

JOHN FORD surely gathered together the fastest bunch of actors ever grouped before a camera when he corraled Man O' War, Fair Play, Negofol, The Finn and Morvich for the Blue Grass romance, "Kentucky Pride." There's real horse flesh for you. They've thrilled thousands. They've brought prosperity to more than one bookie—and more than one race-track follower. And in this picture they should bring prosperity to exhibitors—for great things are being said about it.

It isn't exactly Man O' War's screen debut, nor Morvich's either. Both have been caught rarin' to go by news cameramen. Perhaps of all the steppers Man O' War is the easiest to photograph. He enjoys publicity. He's a publicity hound you might say—and loves to bask in the spotlight. They call him "Red" down there on the stud farm—and he saw "red" until he sensed the fact that he was being photographed. The great stepper's dad, Fair Play, beamed with pride in watching him take his scenes.

As for Negofol he took a great shine to George Schneiderman, the head cameraman. He followed George all around the lot evidently seeking introduction to more American dams. He is French—is Negofol and won the French Derby not so long ago. He seems to have a particularly winning way with American ladies for his colts by American dams have done especially well on the track.

As for Morvich he has become the most temperamental of the bunch. He wouldn't register a single emotion until Schneiderman was gone. The photographer had walked out on him in disgust. But when Jack Ford walked over Morvich knew that here was a man who had known and directed horses—even an Iron Horse—so he did his stuff.



"Husky" Hanes, recently made a member of the "Our Gang" troupe, getting some down-on-the-farm 'dope' from Lucien Littlefield. The "Husky" one will henceforth be seen in the "Our Gang" two-reelers released by Pathe.

CHAPLIN GETS 'EM

HOLLYWOOD'S acting fraternity swears allegiance to Chaplin. When the comedian has a premiere no one takes the event lightly. It is a serious matter for all the players.

Harry Carey is perhaps the only actor in Hollywood who had never been inside Sid Grauman's Egyptian Theatre—that is, he was, until the premiere of Chaplin in "The Gold Rush." Between making pictures and attending to his new trading post, Carey rarely has time to go to the theatre. When there is some particular picture he wants to see he has a print shipped out to his ranch at Saugus, California, and shows it in his own little theatre. But the premiere of "The Gold Rush" proved too great an inducement and with his wife and youngster he made the forty-mile pilgrimage from his ranch to attend the opening. "I wouldn't miss the premiere of a new Chaplin picture, if I had to walk the whole distance," was the way Carey explained his presence. All of which sort of proves how the people within the industry regard the Comedy King.

WELCOME HOME

AMONG the passengers who will step down the gangplank of the Berengaria when the big Cunarder docks this Friday is Colleen Moore. The F. N. star has completed the filming of the major portion of the London scenes for "We Moderns," an adaptation of Israel Zangwill's stage play.

Reports seeping in from the w. k. continent have it that Colleen was feted and dined wherever she visited. Her popularity was appreciated by distinguished notables and exhibitors in Paris, Switzerland, London and Dublin. In the Irish city the police reserves were called out to preserve law and order so great was the frenzy of the mob to welcome her. The Erin exhibitors weren't so slow either. They played "So Big" and "Sally" to tremendous business.

Speaking about the Zangwill story the Moore party captured some typical English atmosphere. All the famous landmarks are in the picture—such as Buckingham Palace, the London residence of the royal family, Westminster Abbey, the House's of Parliament, the Tower of London, Trafalgar Square, the jolly old Strand, and the equally jolly old Picadilly Circus.



Lloyd Bacon, son of the late Frank Bacon. visits the William Fox studios in Hollywood during the making of "Lightnin'" and meets Jay Hunt who plays the role of Lightnin' Bill Jones which immortalized his father. Mr. Bacon claims quite a resemblance between Mr. Hunt and his father.

ON TO ONTARIO

ROXY and his Gang checked out of the Capitol Tuesday night and checked their baggage to points in Ontario. The well known broadcasters are off on a three weeks' tour of the Canadian Province as guests of the Ontario government. The visit of the Gang in Canada will be two-fold and is one of the most ambitious undertakings of its kind ever conducted by the Province. Under the auspices of the Province of Ontario Pictures, of which G. E. Patton is the Director, the Ontario government will make a series of twelve motion pictures centering about the legends and traditions of Canada and picturing many of the natural scenic beauties and historic spots of the Province. The three weeks' tour will include visits to Toronto, Ottawa, Muskoka Lakes, Lake of Bays and Nipigon.

The second feature of the trip will be the broadcasting programs of Roxy and the Gang from Toronto. These will take place on Sunday evenings and will be relayed by W. E. A. F.

We would add a third feature of the trip. It will further cement the friendly relations of the United States and Canada. Roxy can compose a new march entitled "Hands Across the Border."

QUITE A CROWD

ALMOST as many soldiers as fought under Washington have been called to arms by General King Vidor while he produces "The Big Parade." The generalissimo is now at Fort Sam Houston at San Ton' and over 7,500 men have enlisted under his command. That there will be real war atmosphere you can judge for yourself since these men are regular soldiers of the U. S. A. They will bring 350 trucks and numerous units of field artillery and tanks into action for the action.



"And he learned about make-up from her" to paraphrase the poet, is our suggestion for a caption for the above off-stage photo showing Conway Tearle looking on as Aileen Pringle makes up for the role of Zara in "The Mystic" (Metro-Goldwyn).

HOW COME?

ACCORDING to Commissioner Courtland Starnes of the Royal Northwest Mounted Police the famous slogan of the Mounted —"Get Your Man!"—is the bunk insofar as it concerns his men. The commissioner stated in Ottawa recently, with reference to an interview of his in New York, when attending the International Police Convention there, that the famous slogan was purely an appellation of the movies. Thus smash goes the popular conception of the "mounted." With romantic license the cinema producer had given the Mounted Police picturesque apparel, customs and duties in their films, he said, with the result that any dapper star who could ride a horse was the ideal to the public.

Pleading the cause of the producers who capitalized the slogan, the Mounted would not be such a heroic body of men as they are if the movies had not glorified them. Through the publicity of the screen story, the R. N. W. M. P. have become famous in every quarter of the globe. They may lead very colorless lives up there in the North country in carrying out the law of the Dominion, but the screen has taken the liberty to write into their lives. And it is romance which colors existence. Honest, persevering men that they are, they could not help being guided to perform their best, if only for the sake of convincing the world that the movie conception is right after all.

All the theatrical and screen types that are concerned with heroics must needs be colored for the sake of dramatic illusion.



Members of the "Winds of Chance" (First National) unit are vaccinated before leaving for location in Canada. From the determined look on Hobart Bosworth's face we surmise that he intends to see that Anna Q. Nilsson gets her share even though he has to use the hook.



Ernest Torrence, featured in Paramount's "The Wanderer" must have some Scotch (no 'bun' intended) in him. Why? Oh, the use of spaghetti for bait instead of the orthodox worm.



Dorothy Revier, one of the featured players in the Columbia production "The Danger Signal."



"You 'gag' me or I'll gag you" — so says Colleen Moore, First National star, to Mervyn LeRoy her official funster and comedy creator. If we were Mervyn we'd deem it a pleasure to be the "gaggee!" Figure it out for yourself.

MARION FAIRFAX REWARDED

MARION FAIRFAX has been rewarded by Richard A. Rowland for her efforts in supervising the Sam Rork screen production of her Broadway play, "The Talker." The genial general manager of F. N. has discovered that Miss Fairfax, as editorial supervisor of the Earl Hudson units, has been working only fourteen hours a day.

"Let me see," says Rowland, "that doesn't take into account the other ten hours."

"Well, I sleep five of those hours," replied the industrious playwright.

"Then you have five hours left," was the retort courteous from Richard A.

"What about it?" inquired Marion.

"Well, well, well, I'll see that you are rewarded," Dick replied, "I'll loan your leisure time to Sam Rork so you can prepare the script for his new production, 'Clothes Make the Pirate.'"

"You know," he continued, "you made such a fine job of adapting, supervising, editing and titling the film, that Sam, Earl Hudson and myself were much impressed and when Sam wanted your services again we just couldn't refuse him."

WITH BUSTER'S BOMBSHELLS

WITH statisticians coming out every little while showing figures that prove this, that or the other thing about the supply and demand and the season's product, it has been left for Buster Keaton to wear his most frozen expression and declare to an anxious public that: 525,345 custard pies were used in the making of comedies during the year 1924, with but two of them good enough to eat—that 1,210 high silk hats were ruined during the making of comedies —of which five were paid for—that 1,765,254,310 comedy scenarios were sent to screen comics of which one was accepted, but not paid for, the company having failed—that 126,798 mothers in Hollywood have daughters who bear striking resemblance to Mary Pickford—of whom more than half are brunettes—that there are 792 comics in moviedom of whom three stated under cross-examination that Charlie Chaplin was good, too—that there are 1,987 philanthropists in California, none of whom sign the actors' checks—that 567,983 mothers in America have sons who look exactly like Jackie Coogan, of whom more than three-quarters have yet to show their first tooth.

ANOTHER BARRIE FOR BETTY

SINCE Betty Bronson climbed into the spotlight of fame and popularity in a Barrie play, "Peter Pan," it is only natural that she should return to another product from the pen of Sir James. Catching all the Barriesque moods in her debut as the Peter of Never-Never Land she reasons it would be just as easy to catch them again in "A Kiss for Cinderella."



A little get-to-gether at the Warner studios. Reading from the left: Maury Paul of the New York American, Syd Chaplin in make-up for "The Man on the Box" (Warner Bros.), Jack L. Warner, production manager, Louella O. Parsons, M. P. editor, N. Y. American, Ernst Lubitsch, director, "Chuck" Reisner, director and Ben Gray.



Louise Fazenda, one of the screen's best comediennes now playing in Warner Bros. productions, poses with Pal, Warner Bros. dog actor, in between scenes of her latest picture.



The "Laurel" of "Stella Dallas" will be played by Lois Moran who was snapped in a pensive mood. "Stella Dallas" is a Samuel Goldwyn-Henry King production.



Ben Lyon 'tuning up' for "The Pace That Thrills" (First National). The story is from the pen of Byron Morgan.

Deal Is On For Sale of West Coast Theatres, Inc.

First National and Fox Are Chief Bidders

ANNOUNCEMENT of the biggest theatre deal in film history is expected momentarily. Control of West Coast Theatres, Inc., operating 110 houses on the Pacific Coast, will be acquired by one of the big concerns in the industry.

The deal is now being negotiated. It can be authoritatively stated that the purchaser will not be Famous Players-Lasky. The best information obtainable is that it will be either Fox Film Corporation or First National.

Motion Picture News learned this week that no less than six picture companies have made offers for the chain within recent weeks. In addition, certain vaudeville interests entered the bidding.

According to reliable informatin, Sol Lesser, the leading factor in West Coast, will dispose of his holdings, and it appears probable that the Gore Brothers will join him in selling. It is possible that Adolph Ramish, the other factor in West Coast, may not sell. Mr. Ramish and A. L. Gore arrived in New York this week. Mr. Lesser has been here for several weeks. A. C. Blumenthal, prominent Coast real estate man, is also here.

In connection with the West Coast deal, Paramount's recent California activities attracted attention. It became known this week that Famous has acquired the Rothchild interests in the big first-run houses in San Francisco—the California, Granada, Imperial, and Portola, in which Famous Players had had a substantial interest for years.

Observers pointed out that the Paramount action was probably directly influenced by the impending sale of the West Coast chain to another producer-distributor and could be figured as a counter-move to strengthen its position in the Far West.

All the indications are that Sol Lesser is retiring from the theatre field to devote himself entirely to production and distribution. He is, of course, an important factor in First National and has large state rights interests.

With the acquisition of the West Coast chain, Fox, already a large operator of theatres, would advance to a still more important position position and would become, without doubt, the outstanding theatre operator on the Coast. Information that Fox is probably to acquire the chain will come as a surprise to most persons in the industry. The company had not been mentioned at all in reports concerning the sale of the West Coast circuit.

West Coast Theatre, Inc., is now engaged upon a big building program. Two houses have recently been completed in San Bernardino and Long Beach, and announcewas made this week of a $500,000 project for Fresno. Sites for the latter house are being investigated. Other theatres are under way.

In the space of a few years Sol Lesser and his associates built up their theatre interests until they came to be universally regarded in the industry as the foremost in the Far West.

While the news of the West Coast deal overshadowed all other events on the theatre checkerboard this week, other developments were reported. It was learned in Baltimore that Marcus Loew will build a theatre there, to seat 4,000 as soon as he succeeds in obtaining the desired site. For a number of years, Loew operated the Hippodrome theatre, which is now run by Keith.

Still another deal of importance was reported from California. Two theatres conducted by Ackerman & Harris have been purchased by the Golden State Theatre and Realty Corporation, through the East Bay Theatre Company, a subsidiary. In the transaction, including long term leases, the amount involved will exceed $850,000. A new theatre under construction at Hayward, and the Palace, recently completed at San Leandro, were the two purchased.

Stanley Co. Active In East

In the East, the Stanley Company of America purchased a plot of ground at Atlantic and Missouri avenues, Atlantic City for a recorded price of $500,000. Plans are being drawn for a million dollar theatre.

Chain expansion in New York State continues. The Schine Circuit is the largest, numbering some 65 houses. William Smalley has fifteen or sixteen theatres. The latest chain acquisitions were made by James Rose, who has taken over the King theatre in Troy, which has long been operated by Benjamin Apple. Mr. Rose will take over a house in Victory Mills on September 1, and in addition to houses which he is operating in Troy, Rensselaer and Kinderhook, he also has one in Nassau.

Fred M. Zimmerman, presrident of Western New York Theatrical Enterprises, Inc., announces that his company has taken over the operation of the Scenic and Allen theatres in Medina, N. Y. These two motion picture houses have been operated for a decade or so by Sidney C. Allen, one of the most widely known exhibitors in the Buffalo territory. The company recently acquired the Family theatre in LeRoy, N. Y. and a house in Brockport and has also leased the new Lafayette theatre, soon to open in Batavia.

Rochester House Changes Hands

The Victoria theatre, Clinton avenue south, Rochester, has been sold by the Auditorium theatre company to Herbert C. Kelly, treasurer of the Rochester Theatre company, which has leased and operated the theatre for about thirteen years. The price involved is reported to be more than $500,000. The announcement of the sale was made by Frederick W. Coit, attorney, and president of the Auditorium company, who acted as agent in the transaction. The other officers of the company are in California.

Mr. Kelly, who was represented in the deal by C. C. Davy, of the East Side Savings Bank, has taken title to the property and will continue to operate it. The lease of the Rocehster Theatre company would expire in March, 1927, but it will be renewed at expiration. John J. Farren who has managed the theatre for many years, will continue as manager.

A company known as William M. Shirley Enterprises, Inc., has been formed in Schenectady with offices in the Strand theatre building and which has resulted in rumors being circulated to the effect that Mr. Shirley intends to re-enter some phase of the business. Mr. Shirley sold out his holdings recently in the Farash Theatre company to W. W. Farley, and it was understood at that time that while he would continue to reside in Schenectady, that he would probably enter some other line of business.

Lesser to Produce for United Artists

UNITED ARTISTS will release Sol Lesser's production of "The Winning of Barbara Worth," from the Harold Bell Wright novel, according to an announcement made by Hiram Abrams. Lesser expects to start production around the first of August. Lesser estimates the prodduction will cost not less than $500,000.

The exact locations called for in the book will be used in the production of the story, which is said to be the author's favorite work. Wright has agreed to work with Lesser in the preparation of his story for the screen.

Ask Injunction On Connecticut Tax

Appeal to Restrain State From Collecting License Imposed by New Law Will Be Heard Next Week

A SENSATIONAL development in the Connecticut tax situation occurred this week when, according to newspaper dispatches from Hartford, members of the Hays organization decided to withdraw from the picture field in that state if the new tax law is declared constitutional.

B. M. Holden, attorney for the Hays organization at Hartford, was quoted by the Associated Press as having stated that this decision was reached at a meeting in New York on Tuesday.

No comment was available at the Hays office in New York when Motion Picture News went to press.

The constitutionality of the law will be determined by a court of three federal judges at New Haven on July 10th. Judge Henry Wade Rogers of the Federal Circuit Court of Appeals will preside and the other judges will be Henry Goddard and Thomas Thatcher of New York.

A brilliant array of attorneys has been engaged by the Hays organization and the picture interests in Connecticut to properly present the petition.

The new law which became effective July 1st makes it necessary to register every picture coming into the state and to pay a tax of $10 on every reel of 1,000 feet or less and an additional tax of 50 cents on each hundred feet of film in excess of 1,000 feet on each reel.

The bill, presented by Representative Parson of North Canaan, was signed by Governor Trumbull last week and became effective July 1st. It aroused a storm of protest from distributors and exhibitors alike, with the result that immediate action was taken to temporarily restrain the state from collecting the tax.

The Connecticut interests retained Attorneys Lucius Robinson and Ben Holden of Hartford, and the Hays organization engaged Ex-Attorney-General George W. Wickersham and Edwin P. Grosvenor of the firm of Cadwalader, Wickersham and Taft, 40 Wall Street, New York City, to arrange the necessary details seeking the temporary injunction.

The complaint to be submitted to the judges will charge that the tax is confiscatory, that it violates interstate commerce and that the censorship features are illegal in that the right of appeal is not embodied in the measure.

The new law gives Tax Commissioner Blodgett of Connecticut supreme power in the matter of censorship of pictures. It even goes to the extent of permitting him to retain the license fee in the event he deems the picture or any part of it improper for showing in the state of Connecticut.

According to the terms of the law no picture can be shown in the state without first having been registered and the tax paid.

It provides that the tax commissioner may appoint an agent who shall perform the duties of the commissioner as required by the provisions of the bill and that the agent's compensation shall be not more than $4,500 a year. In addition it provides for all necessary assistants whose salaries shall be fixed by the state Board of Finance.

The commissioner has the right to revoke films he deems immoral or of a character to offend racial or religious sensibilities or any element of society, and to retain the tax paid.

The penalty for delivering film without first registering it and paying the tax called for is a fine of not more than $100 or imprisonment of not more than sixty days, or both. The offender also forfeits the right to operate a moving picture machine for a period not exceeding six months.

A penalty is also provided for an exhibitor showing a picture not registered or on which the tax is not paid. The punishment is $100 or imprisonment of not more than thirty days, or both.

News reels are exempt, according to the conditions of the new law. Among other exemptions also, are reels of a stictly scientific character and intended for the use of learned professions, also for promotion of educational, charitable, religious and patriotic purposes.

Warners Lease Orpheum in Chicago

AARON JONES, of Jones, Linick & Schaefer, states that his company has leased the Orpheum Theatre on State Street, near the corner of Monroe Street, Chicago, to Warner Brothers, for a period of eleven years, from November 1st, 1925.

The Orpheum Theatre is an eight hundred seat house which, for many years, has been operated by Jones, Linick & Schaefer under a pre-release and long run policy, and gives Warner Brothers the loop outlet in Chicago, as forecast in Motion Picture News recently.

Report Greime is Forming Seattle Booking Group

Reports received in Seattle last week indicated that Charles Greime, owner and manager of the Ivan L Theatre in Blaine, was at the present time organizing a circuit of theatres among the smaller towns in his neighboring territory.

Ice Plants Boost Summer Attendance

Harold B. Frankin Says Artificial Cooling Makes Hot-Weather Jinx a Thing of the Past

THAT the summer slump which hitherto has devastated the box office returns of motion picture theatres has been banished by the introduction of efficient cooling plants is the assertion of Harold B. Franklin, head of the Paramount theatre division, in an article in which he discusses the results obtained in Paramount houses which have been equipped with artificial cooling apparatus.

"There is no box office problem in theatres that are equipped in this way," he says. "The success of a recent installation of weather conditioning apparatus in the Rivoli shows clearly that summer can be banished insofar as the box office is concerned. Similar apparatus is now in operation at the Missouri, St. Louis, Metropolitan, Los Angeles, and Palace, Dallas.

"It is the opinion of the writer that within five years, no important theatre will operate without some apparatus that actually provides such seasonal comfort for its patrons. Such theatres will look forward to the summer months, and because of the air conditioning machinery will bring about, they will attract a new patronage to motion pictures, through the relief they offer from uncomfortable weather.

"Modern engineering has made possible the manufacture of ideal weather under scientific conditions. For over three years Famous Players have assigned engineers to study the problem. After much research and experimentation, these engineers have contributed towards the perfection of apparatus that actually manufactures weather. Mere refrigeration was not a difficult problem—the real problem was to eliminate the damp atmosphere brought about through refrigeration, and success was finally achieved in the air conditioning apparatus installed in the Rivoli, New York, and the other theaters mentioned above, where the air is never over 70 degrees and is yet sweet and dry. This apparatus will prove a great boom to exhibitors everywhere.

"The greater showmanship of the future will demand a theater that is really cool during the summer. The sign in the ads will read, 'Twenty-five and thirty degrees cooler inside,' and the signs will be backed up by facts, and not wishes!

"There will be no summer slump!"

Tiffany Casting "Souls for Sables"

Among the several well known players who have been cast for "Souls for Sables," a forthcoming Tiffany production based on David Graham Phillips' novel "Garland & Co," are Eugene O'Brien, Ethel Clayton, Anders Randolph, George Fawcett and Taylor Holmes.

Grand Canyon Locale for DeMille Production

Cecil B. De Mille has added William Boyd to the cast he will direct in "The Road to Yesterday," the opening scenes of which are to be produced at Grand Canyon. Besides Mr. Boyd, those who have been engaged for the picture, which Producers Distributing Corp. will release, are Jetta Goudal, Joseph Schildkraut, Vera Reynolds and Julia Faye.

Jersey Theatre Owners to Try Regional Movie Season

M.P.T.O. of New Jersey Convention at Asbury Park

WITH the same business efficiency that has characterized its transactions in the past, the Motion Picture Theatre Owners of New Jersey's 6th Annual Convention held June 29th-30th and July 1st, at Asbury Park, functioned according to schedule in every detail and can be truthfully stated to be a most successful event.

The business results achieved and the entertainment features, which included a water carnival, vaudeville bill and banquet, met with the complete approval of the three hundred exhibitors and their families who were in attendance.

The election of officers, held Wednesday at the last business session resulted as follows:

President, Joseph M. Seider; Vice Presidents, Charles Hildinger (Southern District), Peter Adams (Northern District); Louis Rosenthal (Essex County), Joseph Bernstein (Hudson County); Secretary, Leon Rosenblatt; Treasurer, William Keegan; Directors, W. C. Hunt (three years), Leo Juskowitz (three years), I. A. Roth (three years), Jacob Fox (one year—to fill vacancy), and Harry P. Nelson (one year).

The outstanding bit of action taken was the rejection of the National Movie Season in the form that it had been outlined and the substitution of what has been unofficially dubbed "Regional Movie Week."

The objection to the regular form of Movie Season procedure was based on the contention of the assembled theatre owners, that the dates in August selected for the National event were unsuitable for many sections of the state.

The entertainment feature of the convention was the banquet, Wednesday night, held in the dining room of the Monterey Hotel.

Robert E. Welsh, editor of the *Moving Picture World* was toastmaster at this function, and the speakers were R. F. Woodhull, National, M. P. T. O. A. president, Joseph M. Seider, New Jersey, President: Senator Edward I. Edwards; Governor Silzer of New Jersey and Ray Lewis, editor of the *Spot-Light*.

The first business session of the convention was called to order by President Joseph M. Seider Monday afternoon promptly on schedule. The period was devoted very largely to the submission of reports and the delivery of speeches by notables both in and outside the industry. Among the speakers were National M. P. T. O. A. President R. F. Woodhull, ex-president Sydney S. Cohen and Frederick W. Elliot, newly chosen general manager of the Independent Motion Picture Association. President Woodhull, who was enthusiastically welcomed by his home state brother exhibitors, said among other things of interest that the "hold your play dates" idea originated at Milwaukee has become more than a slogan and that the plans formulated promise to be entirely successful and practical. Continuing on the subject of play dates Mr. Woodhull made some important explanations.

"It has never been the intention of your National President or the National Board of Directors," he said, "to advise any theatre owner to stop buying pictures from any particular concern. We have simply emphasized the thought that you do not buy yourself into a position where your play dates are entirely consumed by two or three producers and distributors. We have also suggested that you review the entire market carefully before buying your next season's product, not making the idiotic mistake of forgetting the Independent exchanges and purchasing the very best and wholesome pictures for retailing at your theatre."

Some idea of what the national organization is expecting from the Independent product available in the near future was indicated by the speaker's direct reference to the Independent market. "I have, with the best care within my limited powers of discernment, scanned this vast list of prospective product and cannot help but once more reiterate the advice to look over the Independent market before making your Fall purchases," he said.

Announcement was made to the Jersey Convention concerning the newly-organized department of the M. P. T. O. A., the fair play bureau. Concerning this bureau Mr. Woodhull had the following to say:

"After watching its activities during its short existence, I can truthfully say to you that it is the most constructive move that I have observed during my several years of organization activity. Its purpose is very plain, its intentions honest, and its name most appropriate. You will discover its usefulness the very first time you have any difficulty in securing product or being compelled to buy blocs of pictures or pay exorbitant film rentals, providing you bring such troubles to the attention of your fair play bureau. In the several disputes settled so far we have found all the home offices ready and anxious to straighten out any trouble existing between exhibitors and branch managers who are over zealous or who do not feel they have the power to make reductions without the approval of the executives."

Toward the close of his address the president gave the Jersey M. P. T. O. what might easily be accepted as sound advice when he said: "Based upon observations of other state organizations, I desire to inject this, perhaps intruding, advice to your excellent association; stop helping exhibitors in arbitration and other difficulties who do not and will not contribute of their time and money to your organization. There have been several cases in this state in the past year that have resulted, through the efforts of this human dynamo that you are fortunate to have for your President, Joseph Seider, in the saving of hundreds of dollars to certain theatre owners who upon inquiry I find did not even pay the small dues requested, or by looking around I do not even see them here helping you to solve the problems common to us all. This is personal advice, not national intrusion, and comes only from one who served as your state president for three years and endeavored to make good organization material out of men of this calibre by using Joe's formula of 'killing them with kindness.'"

Ex-President Cohen spoke briefly using as his subject the efficiency of the Jersey organization and the tendency to overbuild theatres in various cities and towns of the United States.

He pointed out that overseating was a real menace and expressed fears that great harm might come from it unless some means of combating the evil was not found soon.

A short address of welcome was delivered by Mayor Hetrick of Asbury Park. His Honor, in the course of his remarks was caustic in his condemnation of the so-called Jersey blue laws which among other things prohibit the showing of motion pictures on Sunday and advised the assembled theatre owners to wage a constructive legislative campaign at Trenton until the obsolete statutes are repealed.

Mr. Elliott's address referred to the program of the Independent Association in connection with the Play Date "Bureau" established by the M. P. T. O. A. He stated that he brought a pledge for "better pictures, so that those theatres who support our members will have an equal chance with the 'million-dollar' bally-hoo subjects of opposition.

Closer co-operation between producers and distributors, distributors and exchanges, exchanges and theatres.

Improved service.

Conciliation instead of contention.

Modern business methods, eliminating extravagance and waste motion.

Protective Legislation and public support."

President Seider's report reviewed the ac-

complishments of the organization for the year and was unanimously accepted.

Mr. Seider stated that the state could boast a 98% membership but that he would be modest—and only call it 94%.

In connection with the constructive work done during the year, Mr. Seider spoke as follows:

"We interceded with the Operators' Union in behalf of the Essex County Theatre Owners with a nominal measure of success.

"But, as a result we organized these theatre owners into a branch of this organization, known as the Essex County Unit. We installed their officers, presented a gavel to their efficient and energetic President, Louis Rosenthal, and although we did not interfere with their local efforts, at the slightest sign of need we extended the helping hand and cumulative strength of the entire State organization.

"We retained on a yearly basis for the protection of our members in a legal way Attorneys Joseph Varbalow of Camden, N. J., and Norman Samuelson of New York, N. Y.

"We have kept our members advised as to changes in the Uniform Contract.

"We brought about the elimination of the duplication of dues and organization membership has been worked out.

"We stepped in and took hold of the Music Tax tangle and adjusted some forty odd cases.

"There is a good possibility of enacting into a law a Daylight Savings Bill, reducing the period two weeks from both ends.

"Your full Board at their individual expense has traveled to Washington on your business. The result was highly satisfactory.

"Our entire legislative activities have resulted in our gaining the respect of the Legislators, and in other ways we are making progress.

"We have instituted campaigns for the reduction of Basic Rates in Insurance and Electric Current and refunds of overcharge on electric current charge since 1914."

The report of Sidney S. Samuelson, chairman of the board of directors was read and accepted at this first session also.

Mr. Samuelson's report said in part:

"Your board met twelve times in accordance with recommendation submitted by our President and adopted by our Board of Directors at its first meeting as follows: July, New York, as guests of J. M. Seider; August, Atlantic City; September, Toms River, as guests of I. M. Hirshblond; October, Salem, as guests of Arthur B. Smith; November, Newark, as guests of the Essex County Unit of the Motion Picture Theatres of New Jersey; December, Trenton, as guests of Charles Hildinger and William Keegan; January, Paterson, as guests of Peter Adams; February, Camden, as guests of Benjamin Schindler; March, Newton, as guests of Sidney E. Samuelson; April, Jersey City, as guests of Leon Rosenblatt; May, Asbury Park, as guests of the New Monterey Hotel; June, Asbury Park.

Several changes in the composition of the Board have taken place since the convention at Asbury Park last year. At that time the following directors were elected to serve one year; Juskowitz, Hirshblond, and Fabian, to serve for two years; Smith, Schindler and Rosenthal to serve for three years; Woodhull, Hennessey and Samulson. Mr. Hennessey resigned and the board of Directors made the following changes in accepting the resignation. Schindler was elected to fill Hennessey's unexpired term; and W. C. Hunt was elected to serve until this convention. After several meetings non-attendance, Mr. Fabian was dropped and Leon Rosenblatt was elected to serve until this convention.

Later in the year Arthur Smith retired from the business when he leased his theatre and he promptly tendered his resignation. In view of Arthur's past activities and loyalty and in the hope that he would re-enter the business the Board of Directors deferred on his resignation until this convention.

The Tuesday morning session of the convention was executive. It was at this meeting that the action relative to the National Movie Week program was agreed upon by a long roll call of the theatre owners present.

This was made official by resolution Wednesday.

At Tuesday afternoon's meeting Leon Rosenblatt submitted his report as chairman of a committee on arbitration.

The report stated in part, that the committee was "definitely opposed to the present system", meaning that the rules in vogue and an alleged handicap of provisions of the standard contract made the operation of the board unsatisfactory to them.

Reference to a new form of standard contract being prepared by Nathan Burkon, was made but official news as to its contents was denied on the ground that it had not as yet been submitted.

Colby Harriman addressed the convention on presentation as applied to the smaller theatres.

M. J. O'Toole, ex-national president was present Tuesday afternoon, as well as a number of other New York notables.

The last business meeting of the convention was held Wednesday morning.

The matter of dues came up at this time and were finally fixed at 5 cents per seat for each theatre.

The report of Norman Samuelson, attorney for the Jersey theatre owners, in connection with arbitration was read and accepted. Mr. Samuelson e pressed views similar to those related above in connection with arbitration as applied at present and for the same reasons.

He was followed by Sol Raives, chairman of the Arbitration Board of New York, who defended the operation and expressed the belief that it is functioning satisfactorily, all things considered.

Officers of the Jersey Board presented Joseph M. Seider, president, with a diamond ring in token of their appreciation for his work on behalf of the organization.

A resolution expressing thanks to the trade press for cooperation was adopted and a rising vote of thanks to Henry P. Nelson, the retiring secretary of the theatre owners.

Big Theatre Deal Pending in Chicago

NEGOTIATIONS are in progress between Lubliner & Trinz and Lynch Theatres, Inc., whereby the former will secure an interest in the theatres operated by the Lynch circuit.

The houses involved are all located in Chicago and include the Manor, 2,000 seats; New Tiffin, 2,300 seats; Crystal, 1,900 seats; and others.

Balaban & Katz recently secured an interest in Lubliner & Trinz and there is considerable speculation as to the booking arrangement for Lynch Theatres, Inc., if the pending deal is consummated. Reports of the negotiations which were current in Chicago this week, are thought to have had something to do with the sharp rise in Balaban & Katz stock.

$1,355,808 Net Profits for Famous

THE Famous Players-Lasky Corporation in its consolidated statement (which includes the earnings of subsidiary companies) reports net profits of $1,355,808.10 for the three months ending March 28, 1925 after deducting all charges and reserves for Federal income and other taxes.

After allowing for payment of dividends on the preferred stock, the above earnings amount to $4.875 per share for the three months on the common stock outstanding.

Strand Interests to Build New $100,000 Albany Theatre

In a deal that involved more than $100,000 in the purchase of the site alone, the Strand interests of which Moe Mark, of New York city is president, and Walter Hays, of Buffalo, is vice-president, took the first steps this week towards the construction of a new $500,000 motion picture theatre in Albany, N. Y.

The theatre will be located in the business center of the city and upon the present site of what is known as the Old Municipal Building.

San Francisco to Have New 4,000 Seat House

San Francisco is to have a new 4,000 seat house, with which the name of Warner Brothers has been persistently linked. It will be located at Market and Eighth streets and the investment cost, including the theatre, office building and lot will be in the neighborhood of $4,000,000. The aggregate rental of the property, reported leased for fifty years is said to be $6,000,000.

Eastman Employees Draw Big Wage Dividend

Employees of the Eastman Kodak Company, with headquarters in Rochester, shared in the annual wage dividend during the week amounting to $2,806,850, the largest ever paid. This was the fourteenth annual wage dividend, a total of $14,981,584 having been distributed among employees since 1912.

Ask Screen Publicity for New Air Mail Service

THE U. S. Post Office Department as addressed a letter to the M. P. T. O. A. requesting the cooperation of theatre owners in acquainting the public with the new overnight air mail system inaugurated on July 1 between New York and Chicago. The letter expresses the gratitude of the department for previous helpful cooperation given by the theatre owners.

The M. P. T. O. A. is forwarding copies of the Department communication with a letter urging members to do their utmost to assist the Government in publicizing this new postal service.

American Film Exports Reach New High Mark

$75,000,000 Year, Says Wall Street Journal

EXPORTS of American films to foreign countries will make a new record this year, according to *The Wall Street Journal,* recognized financial authority, which recently printed an article containing interesting figures on the export trade. The total value of American film export business this year is estimated at $75,000,000, according to the *Journal.*

"Export of American film in 1925 will reach the highest point in history," says the article. "Famous Players-Lasky Corp. export business is running around $1,000,000 a month or at the rate of $12,000,000 a year. This is 25 per cent over the 1923 period and more than double the exports in 1921 which showed a large increase over exports in the preceding years. First National did over $6,000,000 exports last year. Export business is now larger than total domestic business was only a few years ago."

"Originally, profits from films sold abroad were regarded as a sort of side line, a picture was supposed to pay for itself from exhibition in the United States and any profit from foreign sales was so much 'gravy'," the article continues. "Today the export business of the largest American producers ranges from 30% to 35% of their total sales volume and cost of pictures is allocated between American and foreign sales.

"The success of American pictures is not based on superior technical skill so much as on the fact that the size of our market enables American producers to spend much more on their pictures and therefore to make them more elaborate and more spectacular than European producers.

"Americans acquired great technical skill during the war and after but German producers are quite as skillful and many German productions are thought to be more artistic than American films. English and French producers as a whole are not as good craftsmen.

"The American producer, however, has the whole of the American market in which to sell his picture and get back his cost and depends on foreign markets for only about 20% of his gross income. Consequently to take a concrete example an American producer can spend $300,000 on a film, while his foreign competitor, not knowing the American temperament and market has only the foreign markets to be certain of and can therefore spend with assurance only a fifth as much, or say $60,000 on his average picture.

Americans Superior Showmen

"In addition to this Americans although perhaps not as artistic as their European rivals, are the greatest showmen in the world and know what appeals to the masses, and can make pictures that bring the money to the box office.

"Moving pictures appeal to the public primarily as an escape from every day life, and the unvarying optimism and ever present happy ending of the American film, together with the luxury and splendor of American studio settings make an all powerful appeal.

"American 'Wild West' films with their rapid action are even more popular on the other side than in this country. An outstanding example was Famous Players-Lasky's 'Covered Wagon' which cost approximately $800,000 and has grossed over $5,000,000, a new high record for film income.

Costly Productions Succeed

"Another important film is the 'Sea Hawk' made by First National from the Sabatini story which cost about $700,000 and will gross about $3,000,000. First National's 'Lost World' also cost about $700,000 and is meeting with remarkable response abroad, especially in England.

"The 'Ten Commandments' also made by Famous Players is the biggest picture ever made for foreign as well as domestic consumption. This remarkable film actually cost $1,800,000 to make largely on account of the elaborate settings and large numbers employed in the cast. This is more than double the cost of any film ever made and predictions were broadcast that it would never bring back to its producers the money spent. Foreign sales alone will more than cover its cost.

"The wide spread popularity of the American film is arousing considerable resentment and alarm among European business men. It is claimed not without justice that films of American life are the most potent advertising for American goods that could be devised. Dandies and belles in Buenos Aires and Calcutta aim to dress like American movie stars and ask and get American merchandise of all kinds to fulfill their ambition. The old saying that 'trade follows the flag' has been superseded by 'trade follows the film.'

Develop Foreign Markets

"All important American producers have an elaborate staff and equipment for handling foreign business. Films to be exported are carefully revamped and retitled by experts in the language of the country of their destination. Any features that might be objectionable are eliminated.

"Famous Players which used to distribute through agents now has its own offices all over the world. Distribution is made in 64 different countries and films are titled in 37 different languages.

"Government figures of film exports show extraordinary gains in exports in 1924 over 1923 and there is every indication that 1925 will show continued increases.

"Department of Commerce figures show 170,347,342 linear feet of positives, valued at $6,181,917 exported last year against 138,656,880 linear feet valued at $5,417,745 in 1923, an increase of nearly 32,000,000 feet. Valuations do not indicate real size of film export business since they represent only the cost of the actual positive prints shipped and not the income from the rentals accruing to the producer.

Big Increase in 1924

"The most notable feature of last year's exports was the increase of exports to Europe to 53,000,000 feet from 29,000,000 feet in 1923. Eleven European countries more than doubled their imports of positives. Great Britain is the largest market for American films in Europe followed by France, Sweden and Germany.

"Exports to Latin America increased from 45,000,000 feet to 47,000,000 in 1924 and the Far East consumed about 45,000,000 feet against 40,000,000 in the preceding year.

"Unusual efforts are being made by American film producers to make 1925 the biggest export year on record and judging by the current volume of the larger companies this goal will be achieved. Export business of the film trade has been rapidly growing in importance until now it is an essential department of the business, responsible for a large part of the profit of producers."

Report of Australia Duty Increase Unfounded

A REPORT, recently current in this country, to the effect that Australia has doubled the duty on importation of foreign films, is declared "unjustified" in a letter to ***Motion Picture News*** from the Department of Commerce, signed by C. J. North, Specialties Division. The letter follows:

"A report has been spread about to the effect that Australia has doubled the duty on the importation of foreign motion pictures, the increase being from $30 a reel to $60 a reel. The Department of Commerce, in checking this up through its Trade Commissioner in Melbourne, Australia, has just received a cable stating that this rumor is unjustified. I am still in the dark as to exactly what has happened down there, but it is apparent that no such increase in duty has been given the effect of law, though it is possible that it may have been contemplated."

Seattle Man Appointed on National Committee

Secretary-treasurer J. M. Hone of the Washington M. P. T. O. of Seattle has been appointed a member of the national executive committee of the M. P. T. O. A.

Eight Perish in Fire and Explosion in Kansas City Theatre

THE Gillis theatre, one of the old landmarks of Kansas City, was destroyed late Thursday night by an explosion and fire which burned an unknown number of persons. Early estimates were that thirty-five persons had perished in the theatre, but that estimate was lowered to seven or eight late the next afternoon. The house was a combination motion picture and tabloid show, located at Fourth and Walnut streets. Scores of persons were injured. The estimated loss was $150,000.

The explosion was followed almost instantly by flames, the roof of the 5-story building tumbling in, leaving the old walls stark and ragged in the firelit sky. It was near 11 o'clock and those who escaped did so miraculously, according to witnesses. The house was equipped with a front and rear exit and a main entrance. The front exit was a circuitous riot. It led from the theatre through a long hall down a flight of steps, a route that in confusion became a puzzle in a maze of steps. Added to the irregular way of the exit was the ever-breaking boards, sending men sprawling pellmell. The rear exit was cut off.

The tragedy came with terrific swiftness. The midnight show was just beginning. A picture was on the screen. Only a comparative few were in the audience, as the stage numbers were not to start until midnight. When the entire section of the theatre collapsed it sent bricks and debris into surrounding streets, breaking windows in buildings as far as a block away. Police and firemen began taking the injured to hospitals, one firemen losing his life. The streets were littered with bleeding and crying men and women. Scores were dragged from the ruins and given emergency treatment. Many persons in restaurants and buildings near the theatre also were injured.

The cause of the explosion remains a mystery, although there is an investigation under way by the police.

Beatty Discusses Jersey's Stand

Director of Greater Movie Campaign Says Exhibitor Organization Does Not Understand Plan

JEROME BEATTY, Director of the Greater Movie Season Campaign, sponsored by the Hays organization, issued a statement on Wednesday regarding the decision of the M.P.T.O. of New Jersey not to participate. Mr. Beatty said:

"I notice that the Motion Picture Theatre Owners of New Jersey have decided not to join in the Greater Movie Season Campaign because they objected to 'paying one per cent of August profits to the Hays office for expense.'

"Evidently the New Jersey exhibitors do not understand the Greater Movie Season plan.

"No money is paid to the Hays office. An exploitation service is given free to those exhibitors who want to use it. It is a plan that has proved that it will increase August business from ten to fifty per cent and its effect is felt in increased business throughout the following months.

"Exhibitors decide what they want to spend on their campaign and spend it. An exhibitor in a small town can put on a Greater Movie Season Campaign for a dollar, by buying ten one-sheets, some slides and a few pennants. In larger cities the exhibitors get together, name a committee of their own to collect whatever they want to spend, and that committee spends it.

"As to the date of starting—there is nothing to prevent exhibitors from opening their Greater Movie Season campaign on September 1st, or on Christmas Day if they choose.

"But unless they join in the national celebration, which is during August, they lose the advantage of the many national tie-ups that will cause the whole country to be talking and thinking about going to see motion pictures during August.

"Last year in the hottest August California has had in a long time, the Greater Movie Season Campaign gave the West Coast Theatres an increase of 20 per cent in profit over the previous August, and the business kept on building. Which would tend to prove that the public was satisfied with the pictures that they saw in second run, as well as first run theatres.

"There can be no 'war' on the Greater Movie Season Campaign. It is an exploitation idea offered to exhibitors. Several thousand theatres already have accepted the idea. We naturally have never expected all exhibitors to adopt it the first year.

"A number of exhibitors in California did not join in the campaign last year. This year they are all in, because they know now that the idea is sound.

"If a distributor offers an exhibitor a press book on a production, and exploitation service that has proved efficient in making that production bring business at the box office, and the exhibitor says he doesn't want that service, that hardly is a declaration of war.

"In offering this practical idea to exhibitors, in making National Tie-ups of great value to all exhibitors, in preparing advertising material and arranging for it to be sold at cost, in furnishing a service so complete that the smallest exhibitor can take advantage of it as well as the largest, we feel that our obligation is ended.

"If a few exhibitors reject it, we can only accept their decision with regret in the knowledge that they are the ones who would profit by it and that certainly the loss is theirs."

Butterworth Increases Michigan Holdings

W. S. Butterworth has increased his theatre interests in Grand Rapids, Michigan, by the purchase of a controlling interest in the Consolidated Theatre Corporation, which owns the Majestic, Orpheum, Strand, Isis and Powers. With the late purchases made by Consolidated there are now thirty-three houses in the Butterworth circuit.

Rosenberg Wins Northwest Film Golf Championship

Louis Rosenberg, representative of the De Luxe Feature Film Exchange of Seattle, last week won the First Annual Northwest Film Golf Championship, defeating several score of Washington, Oregon, Montana and Idaho film men in a three-day match at the Earlington golf course in Seattle. Paul R. Aust, of Associated Exhibitors, was the runner-up.

Winners of special prizes were: L. A. Samuelson, of Pathe, the "Introduce Me" trophy donated by Douglas MacLean; W. K. Beckwith, of Warner-Vitagraph, won the third flight final; W. McNeish, Tacoma exhibitor, won medal honors with a card of 80; C. W. Harden, United Artists, won the long-driving competition, and Lou and Jack Rosenberg tied for the approaching and putting prize. Nearly seventy-five contestants started off on the qualifying round of the tournament.

Newman Given Farewell at Kansas City

A crowd of about 200 persons, consisting of exhibitors, exchange officials and civic leaders, gathered at the Hotel Baltimore, Kansas City, as a farewell tribute to Frank L. Newman, who left for Los Angeles this week, where he will manage two Paramount theatres, having disposed of his Newman and Royal theatres in Kansas City to Paramount. Samuel J. Whitmore, chairman of the board of Mid-Continent Hotels Corporation, was the toastmaster.

The speakers: The Rev. Burris A. Jenkins, pastor of the Linwood Christian church; R. R. Biechele, president of the M. P. T. O. Kansas-Missouri; Walter S. McLucas, president of the Commerce Trust Company, and John D. Clark, central division manager for Paramount.

Fitzpatrick and McElroy Get Indiana Circuit

Fitzpatrick & McElroy have taken over the Wallerstein Circuit of Theatres at Michigan City, Indiana, comprising the Tivoli, Starland, Dreamland and Willard.

The transaction is regarded as of unusual importance, marking the further expansion of this firm and giving them, as it does, strong representation in Northern Indiana.

Paul C. Mooney Head of Alliance Producing

PAUL C. MOONEY, former vice-president of Producers Distributing Corporation, is to head the Alliance Producing Corporation, a company recently organized under the laws of the State of New York. The new company plans to establish a chain of dramatic stock theatres throughout the United States and Canada, produce stage plays, and engage in the production and distribution of motion pictures.

Tentative plans for the formation of several stock theatres during the coming season and for the production of several stage attractions designed for Broadway engagements have already been made, it is announced. The motion picture activities of the organization are still under consideration.

Chicago Pledges $50,000 For Greater Movie Season

Forty-Five Cities Organized for Campaign

WITH an advertising appropriation of $500,000 for its Greater Movie Season campaign, Chicago commands the attention of the entire industry and many commercial associations. That sum, to be expended within a few weeks, establishes a record not only for Motion Picture drives but for general business campaigns as well. Following a stirring address by Barney Balaban, treasurer and chairman of the finance committee, $7,000 was pledged in seven minutes by exhibitors at the general meeting; and according to reports from Chicago $33,000 cash is already in hand.

"I believe the benefits that will come for the next eleven months will greatly overshadow the benefits derived from August alone," Mr. Balaban declared. "This is the first time the small houses will have an opportunity of doing for themselves in institutional advertising what we have done for all our houses."

To be sure that small exhibitors will derive the greatest possible benefit it was agreed to place in all newspaper ads and on all outdoor advertising a caption reading "Attend the Motion Picture Theatre NEAREST Your Home." Assessments were made on the basis of 10 cents a seat for theatres with less than 400 capacity, and 20 cents a seat for theatres of more than 400. Important commercial co-operation has been extended by Chicago Concerns.

The General Outdoor Advertising Company has donated 150 billboards and with what the exchanges will use, the season will have a representation of more than 300 twenty-four sheet stands. The Chicago Gas and Light Company has agreed to insert Greater Movie Season material in all mailing matter, thus reaching more than 3,000,000 homes in Chicago and its vicinity. Five railroads have pledged their support to Ralph Kettering, greater movie season poster general manager of the campaign, by displaying posters at their own expense at all stations within a 200 miles radius.

Dining-car menus and other selling organs distributed by railroads will also carry the message. Every Chicago newspaper has been quick to cooperate already. The motion picture page of the Evening American carries a box, "Where to Go and What to See. Greater Movie Calendar." The American will also distribute free box-office stickers reading, "A Greater Movie Season Theatre."

Minneapolis, New Orleans, Oklahoma City, Pittsburgh, Portland, Ore., Seattle, and Tulsa all swung into line this week making a total of forty-five important centers conducting territorial drives that will include several hundred smaller towns.

In Pittsburgh representatives of leading exhibitor and exchange factors have endorsed the campaign and elected the following executive committee: Dennis Harris of Harris-Davis Theatres, Milton Crandall of Rowland and Clark, Louis K. Sidney of Loew's Aldine, J. Galligner of the Cameo, and William Kester, representing the second-run and independent exhibitors.

New Orleans appointed Maurice F. Barr, of the Saenger Amusement Co. general manager of the campaign and an executive committee of B. F. Brennan, Suburban Theatres, Rodney Toups, Loew's Crescent, Marion Ferrara, Trianon Theatre, and A. E. Chadwick, Strand Theatre. The New Orleans season conforming with the national idea, will include a spectacular opening-day parade on August 3rd.

As originator of the successful Northwest Go-to-Movie Week and a stanch advocate of a country-wide drive, William A. Steffes has been the unanimous choice of Minneapolis, Minn., for the general managership there.

According to telegraphic reports from Oklahoma City, George A. McDermit of the Capitol Theatre has been appointed local general manager. Seven other towns will be linked to the campaigns that Oklahoma City and Tulsa will conduct. Ralph Talbert of the Majestic Theatre, has taken charge of Tulsa activities, supported by William M. Smith, Orpheum Theatre, J. W. Clark, Majestic Theatre, W. C. Campbell, Empress and J. Brown, Lyric, who will control publicity; Miss Hazel McCoy of the Strand Theatre, finance; Harry F. Castle, Palace Theatre, F. Johnson, Wonderland Theatre, and Roy Jackson, Cozy Theatre, parades.

Extensive celebrations, embracing both a parade, a movie-ball to which ten stars have been invited, are under way in Seattle. General Manager J. Von Herberg of the Liberty has Robert Bender of the Columbia theatre as Chief Lieutenant and Frank Edwards, of the Wintergarden, as Chairman of the Portland Finance Committee. They have decided upon a campaign along the same lines and negotiations are on to link Spokane into the season.

Exhibitors in Little Rock, Ark., have taken concerted action to put the season across. R. T. Newton, Capitol Theatre, is chairman of the executive board whose members are W. A. May, Royal Theatre, T. W. Sharp, New Theatre, N. J. Prunisky, Princess Theatre, W. M. Reeves, Highland Theatre, and Henry Pipin, Palace Theatre.

In New York City only the announcement of the general manager remains to complete plans that have been discussed at several meetings of nationally known exhibitors. This is expected during the week.

The manner in which independent theatre circuits are adopting the national plan devised by Motion Picture Produceres and Distributors of America, Inc., Will H. Hays president, is demonstrated by contacts established directly with the New York service bureau. M. E. Comerford has called on Mr. Hays and promised the complete co-operation of his circuit throughout Northern Pennsylvania. Forty-five houses of the Schine Circuit, operating from Gloversville, N. Y. with Ben Davis as comptroller, will conduct a concerted campaign, as will the fifteen houses of the United Theatre Enterprises, A. B. Hyman, president, whose headquarters are Huntington, W. Va.

Preliminary organization having been accomplished, general managers are now directing their efforts towards Greater Movie Season newspaper contest, that has a trip for two around the world on the Red Star liner Belgenland, and trips for two to Miami and Los Angeles as the national awards. A special press-sheet containing stories, advertisements and illustrations to cover the affair from start to finish, has been issued. A one-sheet for free distribution to newspapers is ready, together with slides, mats and other accessories calculated to generate the maximum public interest.

"What the motion picture means to me" or "What the motion picture means to my community" are the alternative subjects set for three-hundred word essays, from which only professional writers, theatre and newspaper employees and their families have been debarred. Indications are that the list of participative newspapers when complete will prove the most influential yet connected with a motion picture contest.

Up-to-date reports of Greater Movie Season activities throughout the country show forty-five important centers now in full swing. The list together with the general managers controlling operations is as follows:

Albany, N. Y., Tony Veiller; Atlanta, Ga., Willard C. Patterson; Atlantic City, N. J., Edward J. O'Keefe; Boston, Mass., Buddy Stewart; Buffalo, N. Y., Jules Michael; Butte, Mont., William J. Sullivan; Camden, N. J., W. Wilson; Chicago, Ill., Ralph Kettering; Cleveland, Ohio, Fred Desberg; Clinton, Iowa, H. S. Ward; Dallas, Texas, Si Charninsky; Denver, Colo., Harry Long; Des Moines, Iowa, A. G. Stolte; Glovers-

ville, N. Y., Ben Davis; Huntington, W. Va., Jas. T. Dunbar; Hutchinson, Kan., Harry Keefer; Indianapolis, Ind., Ace Berry; Kansas City, Mo., Jay Means; Little Rock, Ark., W. A. May; Los Angeles, Calif., Jack Retlaw; Lexington, Ky., Earle Hall Paine; Memphis, Tenn., Lloyd Dearth; Michigan State, H. M. Richey; City of Detroit, Dave Palfreyman; Milwaukee, Wis., Tom Saxe; Minneapolis, Minn., W. A. Steffes; Montgomery, Ala., H. C. Farley; New Bedford, Mass., Earle D. Wilson; New Haven, Conn., James Powers; New Kensington, Pa., Al Hicks; New Orleans, La., Maurice F. Barr, Oklahoma City, Okla., George A. McDermitt; Omaha, Nebr., C. T. Lynch; Philadelphia, Pa., F. W. Buhler; Pittsburgh, Pa., Milton Crandall; Portland, Ore., To be announced; Portland, Me., C. S. Hamilton; Salt Lake City, Utah, Carl Porter; San Francisco, Cal., Herman Wobber; St. Louis, Mo., Jos. Mogler; Seattle, Wash., J. Von Herberg; Sioux Falls, S. D., A. K. Pay; Tulsa, Okla., Ralph Talbert; Washington, D. C., Harry M. Crandall; Waterloo, Iowa., Alexander Frank; Wichita, Kans., Stanley Chambers.

Campaigns conducted from these centers will be territorial in scope, embracing several hundred smaller towns exclusive of those which are running independent drives.

Banners, pennants and other advertising matter emblazoned with the words "Greater Movie Season" are posted in conspicuous places about the exchanges here. The movement is gaining good impetus following another meeting held at the Victory Theatre. Carl A. Porter, manager of that house, and general committee chairman for the Greater Movie Drive in this portion of the territory, is devoting a great deal of his time to getting the various committees to work and starting the ball rolling for a good send-off to the doings the Middle of July. Lloyd Willis, Hays organization representative working between this city, Denver, and Butte, Montana, will be here this week after getting the showmen in the northern city started on the drive.

Frank Rembusch, newly elected president of the Indiana Exhibitors pledged his support and cooperation to the drive at a banquet which launched the season in Indianapolis. The gathering, presided over by H. C. Dressendorfer, was not confined to exhibitors and film executives but included civic and commercial leaders who showed enthusiastic interest in the movement, the purpose and working of which was outlined by Jerome Beatty, director of Greater Movie Season.

Before more than two hundred guests, Mayor Lew Shank endorsed the drive and announced that he would issue a proclamation calling public attention to Greater Movie Season. That other commercial interests will follow the lead of the Indiana Traction Company in co-operating in advertising and general displays, was assured through the pledge of support given by John B. Reynolds, president of the Chamber of Commerce. Other speakers included Herman Lieber and Ace Berry, of the Circle Theatre, who will direct local activities.

Another important development in the national campaign was the lining up of New England. Under the general managership of Buddy Stewart of the Fenway Theatre, the Boston season will be handled by the following exhibitor-committee:

Victor Morris of the Orpheum; Bart Grady of Keith's Theatre; Al Somerby of the Howard and Bowdoin Square; Stanler Sumner of the Community Theatre, Newton; Chas. Williams of the Franklin Park, Dorchester; C. Harris of the Boston; Jacob Lowrie of the Modern and Beacon; J. Breen Brenan of the State, and George Ramsdell of the Orpheum, Malden.

Portland, Me., elected C. G. Hamilton, manager of Keith's Theatre, general manager of the campaign in that city, and voted funds sufficient to make Portland's drive as vigorous as Boston's.

Indicating the extent to which Greater Movie Season is expected to influence business generally, journals of the drug, jewelry, publishing and retail trades have requested from the national service bureau stories that tell how retailers may cooperate with exhibitors during the August celebration.

From an estimate based on individual campaign appropriations already passed upon by local organizations, it is possible that the national advertising expenditure over and above such donations as $100,000 worth of billboard space by the Poster Advertising Association in convention at Atlantic City, will reach $500,000.

Under the guiding hand of the genial and most capable Joseph Mogler, president of the St. Louis Motion Picture Exhibitor League, the Greater Movie Season campaign in the Mound City is swinging along with much momentum and it promises to be the most auspicious event of its kind ever staged in the history of local filmdom.

Last Wednesday at the Melbourne Hotel roof a very enthusiastic meeting was held. His Honor Victor J. Miller, Mayor of St. Louis, was scheduled to be the principal speaker but unfortunately he was forced to go to a local hospital to undergo an operation and could not be at the meeting. So he sent his regrets. However. he is heart and soul in the Greater Movie Season Movement and will lend his aid in every way at his command.

City Court Judge Rosecan was one of the speakers while Director of Public Safety Brod also spoke. Director Brod has direct supervision over the theatres, airdomes and other amusement places of the city. He is 100 per cent for the campaign.

Plans for the Greater Movie Season have been definitely made in Denver and the organization machinery has started. Freeman Talbot, manager of the local KOA Station and well known exploiteer, has been engaged by the Board of Directors of the campaign to take active management of the publicity work. Both the Denver Post and News-Times are reported to be in full support insuring plenty of newspaper publicity. The greater part of the budget has already been collected and campaign material ordered. The local bill posting company has donated a number of their boards. From all appearances, the entire campaign will be a complete success. A parade is being arranged for August 2nd, in which every theatre will have a float containing their respective orchestras.

Mayor John W. Smith of Detroit, during the past week issued a proclamation calling upon the people of the city at large to do everything to make the campaign a success.

Zones Name Committees to Draft By-Laws

Louis Buettner, Uly S. Hill and W. W. Farley have been named to represent the Albany Zone in the drafting of by-laws for the New York State M. P. T. O. Messrs. Michaels, Hayman and Valley will represent the Buffalo Zone.

In and Out of Town

"WATTY" Rothacker, accompanied by Karl Kitchen, sailed Wednesday on the Munchen on his usual summer trip to Europe.

CLANG COBB, general sales manager for Sering D. Wilson Co. has just returned from a trip through the East and will leave in a few days for the West Coast in the interest of distribution.

AL BOASBERG, sales promotion director of F. B. O., left this week for Hollywood to confer with Coast officials.

M. H. HOFFMAN, A. Carlos, Jack Bellman and A. L. Selig of the Tiffany-Truart-Renown organiations attended the M. P. T. O. of N. J. Convention at Asbury Park.

CARROLL S. TROWBRIDGE, general representative of the Christie's, has returned to New York after a five weeks' tour of the country.

H. M. WARNER, accompanied by Motley H. Flint, is on his way to the Coast studios.

CARMELITA GERAGTY who recently appeared in a Rayart production, sailed for Europe Wednesday on the Aquitaia.

"RED" KANN and Don Mersereau of The Film Daily, sailed on the Carmania, June 27th.

M. H. HOFFMAN of the Tiffany-Truart Co. will leave for the West Coast studios on July 3d to supervise production.

MESSRS. Erb and Goebel of the F. B. O. organization left left this week for Los Angeles to begin another production.

A. L. SELIG, advertising director of Tiffany-Truart will be one of the judges at a beauty contest to be held at Nantasket Beach, Mass., on July 18th. The winner may be given an opportunity to appear in one of the forthcoming productions.

ART SCHMIDT, West Coast district manager for F. B. O., recently left his headquarters in Hollywood for a tour thru his territory.

Few Companies Apply for New York Charters

Motion picture companies incorporating during the past week included the following, the names of the directors and the amount of capitalization where it appears in the papers filed, being given:

Wyko Film Library, Inc., manufacturing motion picture machines, with H. Wykes, A. P. Ginouves, J. Neilson, New York city; Skalla-Grim Play Corporation, $50,000, P. M. Abrahams, M. Kooperstein, J. Abrahams, New York City.

Campbell Motion Picture Corporation, $5,000, Maurice Campbell, Maurice Campbell, Jr., Mt. Vernon, A. M. Vickberg, New York city; Bertha Kalich, Incorporated, $50,000, Bertha Kalich, Lillian Spachner, Leon Spachner, New York city.

Theatres Escape Damage In Quake

Santa Barbara's Three Picture Houses Believed Unharmed—West Coast Co. Reports Granada Withstood Shocks

Los Angeles, June 30.

MOTION picture theatres escaped damage in the Santa Barbara earthquake, according to latest reports from the stricken city. The Granada theatre, owned by West Coast, stood the shocks and was uninjured, while buildings on every side were virtually wrecked.

The Granada is an eighteen hundred seat house and considered the finest structure in town. It is eight stories high and built of steel and reinforced concrete, and located on State Street in the business center. It was in this location that the greatest damage was done.

Directly opposite the Granada was the San Marcos office building, a modern structure, but now a complete ruin. The Arlington Hotel, near the Granada, was nearly demolished and several persons were killed in its collapse. It was a famous hostelry and was hardly ever without a visiting picture company but no picture people are reported to have been in the city at the time of the 'quake and nobody connected with the industry has been reported injured.

Jack Retlaw, exploitation director of West Coast Theatres, said considerable anxiety had been felt for the safety of the Granada and their other two affiliated houses, the California and the Mission. A definite report was received on the Granada that all was well and while no specific news was received on the other two, it appears quite certain that they are uninjured.

C. W. Churchill, manager, and Ed Johnson, director, West Coast houses in Santa Barbara and their families are reported safe.

The news reels were on the job early following the earthquake, and pictures of the disaster were shown as early as Wednesday night in the Broadway houses. Other companies aided in the rescue work.

In answer to an appeal from Mayor Andreas of Santa Barbara for power wagons and powerful lights to aid rescue workers digging through earthquake debris, Jesse L. Lasky, vice-president of Famous Players-Lasky Corporation, promptly ordered portable studio electric equipment to be rushed to the stricken city. Within ten hours two electric generating plants and fifty one thousand Watt lamps were installed in the ruined area of the city by studio electricians under the direction of James Bardy an electrical engineer in the employ of the film company, which gave illumination for eight blocks where rescue crews were working.

Laura La Plante, Universal Jewel star, and Josie Sedgwick, Universal western star, were among the first members of the Hollywood film colony to start activities in aid of destitute victims of the Santa Barbara earthquake. Their proffers of aid were eagerly accepted by the American Red Cross and by the American Legion.

News weeklies were on the job early and rushed pictures of the disaster to distribution points. Pathe claimed its films were the first to reach Broadway.

As the result of speedy and efficient service on the part of the International Newsreel representatives in Los Angeles and San Francisco, who chartered aeroplanes and flew to the scene of the great Santa Barbara earthquake and back to where their film could be developed and printed, theatres in the West Coast cities showed pictures of the quake destruction as soon as twelve hours after it happened.

The quake negatives also were speeded to Salt Lake City by special airplanes where they caught the East-bound Air Mail to New York.

As soon as word of the Santa Barbara earthquake reached Los Angeles on Monday morning, Pathe cameramen L. C. Hutt and A. B. Knetchtel left immediately in an airplane for the stricken city and soon had their cameras grinding upon the scenes of destruction.

Feist Sees Spirit of Confidence

Says Progressive Exhibitors Cooperate With Producers and Distributors for Future Good of the Entire Industry

THE birth of a rose brought Felix Feist to the motion picture industry. The general sales manager of Metro-Goldwyn Distributing Corporation, was, several years ago, invited to witness a screening of a Kinemacolor subject showing the gradual development of a rose bud into a full grown rose and from that time on was "sold" so far as motion pictures were concerned.

By degrees Felix Feist became associated with Equitable, World, Goldwyn, Joseph M. Schenck Enterprises and then was appointed general sales manager for Metro-Goldwyn.

He has recently returned from a trip covering the Western part of the United States and his observations on conditions as they exist today as compared to ten, or ever four years ago, are interesting to say the least.

"What impresses me most," said Mr. Feist, "is the wonderful spirit of confidence that has come to be a part of the motion picture business. Times certainly have changed since I first toured the country selling film and they have changed for the better, decidedly so. To me it is really a beautiful thing to feel the spirit of square dealing, high business ideals and the confidence that now exists between the exhibitor and the seller of motion pictures.

"The progressive exhibitor, the theatre man who has grown up with the business, learned it thoroughly and really progressed now works in a spirit of cooperation with the distributor and producer in a concentrated effort to build for the future. In many instances exhibitors, through affiliation with producing organizations, have learned something about production costs and this has been a factor in influencing them to adhere to a live and let live policy, a willingness to pay fair prices for product and to discard the old time methods.



Felix Feist, general sales manager of Metro-Goldwyn.

"Of course there are still attempts at unfairness but only by those who are unfair themselves and probably always will be unfair. There comes to mind an exhibitor who refused to meet any advance for our 1925-26 product over that of the past year. He is one of those who close their eyes to the progressiveness of our company, who fails to see the much greater benefit he will derive from the addition of such stars as Lillian Gish, Marion Davies, Norma Shearer, John Gilbert, Lon Chaney and Ramon Novarro to our program.

"There is no progressive distributor who tries to take all that comes into the box office. Naturally he would be killing his own business if he did. The way motion pictures are sold today is under a policy of a fair, legitimate profit to both the seller and the buyer. The exhibitor knows the producer must make money to turn out his pictures and the producer knows that the theatre owner must make money to keep in business. This has brought them together in a spirit of confidence and mutual understanding that has done much to put our business on the high plane that it occupies today.

"The progressiveness and high standing of the industry is also met with among the managers and salesmen of the branch offices as well as the home offices. The 'gyp' has been eliminated and today we come in contact with an unusually intelligent, honest and high class body of men in the sales division of the industry," concluded Mr. Feist.

Warners Appoint Nat L. Royster to Direct Their Southern Theatres

NAT L. ROYSTER, well-known Southern exhibitor, has been appointed Managing Director of Warner Brothers Southern Theatres, Inc., with headquarters in Charlotte, N. C. Selection of Mr. Royster was made last week by Sam Warner, who went to Charlotte to inspect the theatres recently purchased by his organization and to attend the M. P. T. O. convention at Wrightsville Beach.

Mr. Royster has been manager of the New Broadway, Charlotte, since its opening last March. This theatre was recently taken over by the Warners, in addition to The New Concord, Concord; the Lexington, Lexington; the Lincoln, Winston-Salem and the Broadway, Columbia, S. C. Mr. Royster will do the buying for the entire circuit.

Before going to Charlotte, Mr. Royster had been for eight months publicity and advertising director of the Temple Theatre, Birmingham, Ala. For two years he was general manager of the Marvin Wise Circuit in Alabama, with seven houses under his management.

He has also had wide experience in the distribution end. He served about a year as manager of the Hallmark Exchange in Atlanta, and for some time was southeastern advertising and publicity manager for Goldwyn.

Independents Select Captains

Association Names Zone Leaders for Building of National Organization

REGIONAL directors will serve as field captains in the building of the national organization of the Independent Motion Picture Association of America. This was decided upon at the meeting of the organization held at the Astor Hotel in New York last week with Frederick H. Elliott, general manager, presiding.

The regional directors will work in conjunction with the agents of the M. P. T. O. A. Play Date Bureau and will be charged with the duty of guarding independent interests, passing upon eligibility of applicants for membership and conducting membership campaigns.

This plan of campaign, suggested by General Manager Elliott provides for an immediate and active drive in behalf of the members of the organization, with the country divided into 26 zones. More than half of the field representatives have already been chosen. Those selected are:

Lester S. Tobias, Yale Film Exchange, New Haven; Max Milder, Trio Productions, Washington, D. C.; A. C. Bromberg, Progress Pictures, Atlanta and New Orleans; Joseph L. Friedman, Celebrated Players Films, Chicago; W. T. Waintrup, State Film Service, Indianapolis; H. L. Muir, Advance Films, Minneapolis; F. J. Warren, Standard Films, Kansas City; Jos. L. Stern, Independent Film Co., Omaha; J. Berkowitz, First Graphic Films, Buffalo; J. S. Jossey, Progress, Cleveland; Gene Marcus, Twentieth Century, Philadelphia; J. H. Alexander, Columbia, Pittsburgh; R. J. Ingram, Progress, Dallas; Jack S. Grauman, Celebrated, Milwaukee.

It was decided at the meeting to create an associate membership division to include manufacturers and others who do business with the members. This division will be divided into three classes, A, B and C. Class A will embrace film raw stock manufacturers, laboratories and lithographers. Class B will be made up of lobby display and mat makers and class C will comprise printing, publishing and engraving concerns.

Send Letter on Block Booking

M. P. T. O. A. Solicits Stand of Producers and Distributors on Group Selling

R. F. WOODHULL, president of the M. P. T. O. A., has sent a circular letter to producers and distributors requesting information as to whether they will adopt a block selling policy in marketing their product for next season.

Following is the text of the letter:

"Inquiries are coming to us from theatre owners throughout the country seeking information as to whether or not the various distributing companies are going to attempt a compulsory block selling policy of their product for the coming film season.

"One of the major producing companies has advised us that while in the past their company has asked theatre owners to buy on this basis, this year no theatre owner would be compelled to purchase all of their pictures in this way and has asked us to so advise the theatre owners of the country.

"We are writing you and the other distributing companies seeking an expression of opinion from you in this matter, and we would be glad to have word from you as to the policy you intend to pursue or are pursuing in this regard, together with any explanatory statement you may wish to make with relation thereto, as the matter is of special interest to the theatre owners of the country and it is our purpose to convey to them the information received in answer to this letter.

"We believe that the volume of quality pictures of real box office merit available in the market today, makes the compulsory purchasing of pictures in large blocks at the commencement of a season a hardship as well as unfair to theatre owners.

Mrs. Richardson Secretary of Atlanta Review Board

Mrs. Alonzo Richardson, retiring president of the Atlanta Better Films Committee, has been named Secretary of the Atlanta Board of Review. In her speech of acceptance at a meeting attended by members of the board and local theatre managers, Mrs. Richardson reiterated her position as being opposed to censorship and favoring a friendly policy of selection through co-operation.

Mrs. Richardson succeeds J. W. Peacock, who had been secretary of the Board for many years. Mr. Peacock was arbitrarily dropped from the Board when he moved his residence outside the city limits.

The personnel of the Board of Review is as follows: W. D. Hall, chairman; Charles Church, vice-chairman; J. L. Warman, now acting chairman; H. C. Blake and W. N. Mote.

A. M. P. A. Entertained by Radio Artists

The A. M. P. A. gave a radio party at the meeting held Thursday, June 25, at the Cafe Boulevard, New York. The event brought out a record attendance of members, whose numbers were swelled by several guests from the trade journals and New York dailies. Nils Granlund of the Marcus Loew organization and the WHN broadcasting station organized the large aggregation of radio and stage stars who entertained the assemblage.

Southern Enterprises Names New Managers

Southern Enterprises has named two managers in Anniston, Alabama, to succeed Roy L. Smart, who recently resigned. The company controls the Savoy, Noble and Theato Theatres in that city.

Hugh J. Smart has been named manager of the Noble and T. Y. Walker will serve in the same capacity at the Theato. Roy Smart, the resigning manager will depart in a few days for Palm Beach, Florida, where he will make his home.

Woodhull Returns From Conventions

R. F. WOODHULL, president of the M. P. T. O. A. returned from the convention of North Carolina exhibitors and the outing of the Maryland Theatre Owners at Havre de Grace in time to be on hand for the Jersey convention during the week.

At the North Carolina convention, held at Wrightsville Beach, President Woodhull was honored with a life membership in the state organization. In his address before the convention he told of the practical business service the M. P. T. O. A. was rendering theatre owners in the way of film adjustments. The outing of the Maryland organization at the Hotel Bayou, Havre de Grace was an enjoyable affair, ending with a banquet in the evening. Woodhull complimented the exhibitors on the cooperation Maryland had always given the National organization.

Marcus Named F. B. O. Sales Manager

Fills Vacancy Caused by Berman's Death—Colvin Brown Made Vice President Under Executive Readjustment



Lee Marcus, appointed sales manager of F. B. O.

LEE MARCUS, for the last four and a half years assistant sales manager of F. B. O., has been promoted to the position of Sales Manager, to replace the late Harry M. Berman, and Colvin W. Brown, who has been a member of the executive committee for some time, has been made a vice-president and will supervise the distributing departments, it was announced this week by Major H. C. S. Thomson, president and general manager of the company.

Major Thomson stated that the readjustment of the executive personnel would in no way affect Mr. J. I. Schnitzer, first vice-president, who under the new arrangement, Thomson said, would be relieved of routine duties and in a position to devote more time and attention to production activities, studio management and the company's relations with independent producers.

D. A. Poucher, treasurer, will, as heretofore, be in charge of finance and accounts and the personnel of the various offices.

Mr. Marcus demonstrated his qualifications for the position he will occupy, the announcement stated, during the late Mr. Berman's illness, which extended over a period of a year and a half. As Mr. Berman's assistant, Marcus assumed many of the duties and responsibilities of sales manager, and handled a multitude of important problems connected with the sales of the product distributed by F. B. O.

In commenting on Mr. Marcus' promotion, Major Thomson said:

"Mr. Marcus' broad experience in the sales department of this, and other companies, makes him ideally fitted for the position of sales manager."

Colvin Brown's elevation to a vice-presidency with the company is also announced to be a reward for the abilities and capacity which he has shown since joining the



Colvin Brown, newly appointed vice-president of F. B. O.

F.B.O. executive staff last April. Previous to this association he was for several years vice-president and general manager of the Thomas H. Ince organization, joining F.B.O. following the death of Mr. Ince.

Marked Decline In Film Imports

1924 Positive Imports 40% Under Previous Year—Slight Increase in Negatives, Commerce Report Shows

IMPORTS of motion picture films into the United States for the year 1924 showed a considerable falling off from film imports for 1923 according to figures just issued by the Department of Commerce. For while 2,228,660 linear feet of negatives valued at $942,807 came into the country in 1924 as compared with 2,064,390 valued at $657,509 in 1923, imports of positives for 1924 amounted only to 4,502,031 valued at $241,065 in comparison with 7,053,232 linear feet in value $323,493 for the previous year. How small a comparative total these figures really represent is aptly illustrated by the fact that American exports of positives were in 1924 nearly 180,000,000 feet or approximately 40 times as great as our imports of these, while our 8,000,000 feet of negatives exported in 1924 were nearly four times the amount of negatives imported.

Of the 4,502,031 feet of positives imported in 1924, 3,783,760 feet of positives or well over 80 per cent came from Europe. Of this about 3,350,000 feet came from four countries—United Kingdom, France, Germany and Italy. France led with about 1,600,000 feet; the United Kingdom was second with about 880,000 feet, while Germany and Italy followed in that order with totals of approximately 712,000 feet and 223,000 feet, respectively. The first three countries mentioned were incidentally our largest sources of supply, though in the case of France and the United Kingdom our imports were in the case of the former nearly 2,000,000 feet and in the case of the latter about 400,000 feet below 1923 figures. Imports of positives from Germany on the other hand, increased about 30,000 feet over 1923 and from Italy about 40,000 feet.

Imports of positives from countries outside of Europe were with two exceptions, negligible. These were Japan from which we imported about 320,000 feet of positives in 1924 as against 301,000 feet in 1923, and Canada which showed figures of a little over 223,000 feet as against 271,000 feet approximately for the two periods. The whole of Latin America furnished us with only 66,959 feet for 1924, the Far East with only about 75,000 feet—exclusive of Japan—and Africa and the Near East with something over 30,000 feet over 20,000 feet of which originated in Egypt.

The situation as regards imports of negatives in 1924 was virtually the same. Out of 2,228,000 feet imported, 1,656,000 feet or nearly 90 per cent came from Europe, and of these about 1,530,000 came from the United Kingdom, France, Germany and Italy. France—as in the case of positives—led with about 530,000 feet as against 279,000 feet in 1923. Italy, however, was second with 404,000 feet in round numbers as compared with approximately 287,000 feet the previous year, while the United Kingdom showed only 394,000 feet—a decrease of about 115,000 feet over the 1923 figures. Germany, the fourth country, stood about the same in 1924 as in 1923 with about 201,000 feet.

Few negatives were imported from regions outside of Europe. Canada with about 113,000 feet—as against 172,000 feet last year—was the only country to go over the 100,000 mark. All of Latin America sent us only 182,438 feet of negatives in 1924 as compared with 125,000 feet in 1923—this being greater in footage, however, than our imports of positives from there. The Far East furnished us with 192,000 feet of negatives—243,000 feet in 1923—and Africa and the Near East about 83,000 feet.

Edna Marian Given Role in Universal Jewel

Edna Marian, who made her picture rebut a little over a year aga, and who for the past year has been featured in Century Comedies for Universal, is soon to make her bow in feature productions. She has been signed to play the second feminine lead in the Universal Jewel, "The Still Alarm," adapted from the old stage melodrama and now being directed by Edward Laemmle, Helene Chadwick and William Russell have the feature roles in the picture.

Miss Marian's work in "The Still Alarm" is not expected to interfere with her work in Century Comedies. She is slated to make twelve of the two reelers during the coming season. Several of these are already completed and in the exchanges.

Lois Hutchinson to Write for Preferred Pictures

B. P. Schulberg has engaged Lois Hutchinson to write scenarios for his organization during the next year. Miss Hutchinson has been a prominent newspaper woman and was recently associated with the John M. Stahl producing unit. Her first assignment for Mr. Schulberg was as title writer for "White Man," a current Preferred Picture, this was followed by adaptation of "Parisian Love" and "The Girl Who Wouldn't Work," which are now in production at the Schulberg studios.

Weiss to Distribute New Maloney Series

Weiss Brothers have concluded a deal with William Steiner whereby they will distribute the new 1926 series of five reel Western dramas featuring Leo Maloney. Appearing with the star will be his highly trained horse Pico and his terrier dog Bullets.

The stories for this series will be written by Ford Beebe, who has worked with Maloney on all the pictures in the series just completed.

"Prince of Broadway" for George Walsh

"The Prince of Broadway" has been purchased by Chadwick Pictures Corporation as the third feature vehicle for George Walsh, who has already completed the first two of the series. The star will again be seen in an athletic role. The production will get under way within the next few days, though the director and cast have not yet been announced.

New York Trade Show of Lloyd Comedy July 9

An exhibitor's trade showing of Harold Llyod's new comedy "The Freshman" will be given at the New York Roof theatre at one thirty P. M., Thursday, July ninth.

The screening has been arranged by Pathe and will be open to exhibitors in the New York territory and those visiting in the city. "The Freshman" will be Lloyd's last feature for Pathe. It is scheduled for release in the Fall.

English Plan Huge Studio and Theatre Project

A NATIONAL Film project involving the expenditure of seven and a half million dollars for the establishment of studios and the acquisition of theatres in the principal cities of the world was discussed at the National Kinematograph Exhibitors' Conference at Glasco, July 1, according to a London wireless despatch to the New York Times.

The movement looks toward the placing of Britain's film industry on a competitive basis with that of the United States.

The plan was outlined by T. A. Welsh, managing director of Welsh, Pearson & Co., Ltd., and received considerable attention from film men.

Welsh said that the sooner all the British film studios were scrapped the better, because they were totally inadequate for big productions.

He suggested the building of a vast studio thirty miles outside London, wherein all British companies could produce under rules to be administered by a cabinet council of the British film industry.

Theatres should then be acquired in the chief cities of the world to insure rofitable distribution for British films, he added.

It was intimated that the money in whole or in part might be obtained through a Government subsidy.

Lord Beaverbrook Visits His Canada Holdings

The announcement has been made at Ottawa that Lord Beaverbrook of London, England, will sail for Canada on July 26 to look into various enterprises in which he is concerned in the Dominion, including the Famous Players Canadian Corporation. It is stated that Lord Beaverbrook will remain in Eastern Canada for about a month.

Late in May N. L. Nathanson of Toronto, managing director of Famous Players Canadian Corp. sailed for England via New York, to hold a special conference with Lord Beaverbrook, it was declared, and also to spend some weeks in Europe for pleasure. Canadian film men are looking forward to important announcements.

Fox Philadelphia Exchange Building Ready Soon

The exchange staff of Fox Film Corporation in Philadelphia is waiting the final stages of construction to move into the new exchange quarters in the building at 1238 Vine street. Edgar Moss and his staff have outgrown their present quarters at 1315 Vine street. The increased business contracted for next season could not be efficiently handled without the additional space in the new Fox building. The new quarters will be ready within the next few weeks.

"On Dress Parade" Will Be Griffith Star Vehicle

Paramount has selected "On Dress Parade" as the first starring vehicle for Raymond Griffith. The picture will be made under the direction of Edward Sutherland. Mary Brian is to have the role of leading lady.

Directors Assigned for Nine Schulberg Films

B. B. Schulberg has assigned the directors who will make the first nine of the eighteen Preferred Pictures to be released during 1925-26 by his organization. The work has been distributed among three directors, Gasnier, Marcel De Sano and Fred Windemere.

Gasnier will make "Parisian Love," "The Other Woman's Story" and "Eden's Fruit." De Sano, who is now filming "The Girl Who Wouldn't Work," will also direct "Lew Tyler's Wives" and "Shenandoah." "With This Ring," "The Plastic Age" and "Horses and Women" are to be directed by Fred Windemere.

Evelyn Brent to Essay New Type of Role in Next Film

A role sharply contrasting with those which she has played in her recent features, is to be essayed by Evelyn Brent in "Lady Robinhood," her next vehicle for F. B. O. In the new film Miss Brent will be seen as a fiery Spanish girl, the part calling for several emotional scenes and many moments which are in the high comedy vein. In her last five or six successes, Miss Brent has been cast in crook roles of the melodramatic variety.

Jackie Coogan to Start Work in July

Jackie Coogan will start work July 15th on the first of the two productions he signed to make within the next year for Metro-Goldwyn. It will be a sequel to "The Rag Man" and is titled, "Old Clothes." The story is again by Willard Mack and is being continuitized by Kenneth Clark. The release date on this production is set for November 22d. The picture is to be made at the Metro-Goldwyn-Mayer plant in Culver City.

Stromberg Signs Val Paul as Production Manager

Hunt Stromberg has engaged Val Paul, who was a director before entering upon a career as a studio business executive, to act as production manager for several of the units which are making pictures for Producers Distributing Corp., at the Stromberg studios.

Columbia Announces Its New Policy

JOE BRANDT, president of Columbia Pictures Corporation, now touring the key cities, announces a new Columbia policy for the coming season. Prints of pictures will be shipped to all exchanges in order that exhibitors may look them over before contracting for them.

The company has had a number of the Columbia, Waldorf and Perfection series cut, titled and ready for showing before the opening of the season. Prints of the first few of each of these series are now ready for the exchanges.

The first pictures for release in each of these series are "The Danger Signal," a Columbia production; "Fighting Youth," "Perfection," and "Enemy of Men," Waldorf.

Cody Suffers Broken Jaw in Stunt Ride

Bill Cody, Western star, making the first of a new series of pictures for Independent Pictures Corporation suffered a broken jaw and an injured eye while attempting the "drunken ride" stunt. He will be laid up for a period of at least four weeks.

Cody attempted to jump from the back of his own horse going full speed to the back of a rider of another horse. His own animal shied just as he was about to make the jump, hurling him violently to the ground. Production on the picture, which was being directed by William James Craft, will be suspended until the star's recovery.

Deitch Joins Ginsberg Sales Forces

Joseph Deitch, one of the popular sales executives in the motion picture industry, has become affiliated with the Henry Ginsberg Distributing Corporation. During the absence of Ginsberg, who is in California supervising the season's production, Deitch will be in charge of sales.

Within a week or two, Deitch will visit the zone cities in order to familiarize himself with every angle of the sales situation.

Universal Export Manager Recovers From Illness

N. L. Manheim, Export Manager for Universal, has returned to his duties at the company's Home Offices after a week's illness due to a minor operation on his neck. Manheim has held his present position for several years, following James V. Bryson, as export manager.



Release stills from "The Marriage Whirl," a Corinne Griffith starring vehicle released by First National.



Release stills from "Don't" the Rupert Hughes story produced by Metro-Goldwyn-Mayer under the direction of Alf Goulding.

Lasky at Hollywood Studios

Will Supervise Big Production Boom Announced To Start Soon

JESSE L. LASKY, first vice-president of Famous Players-Lasky, arrived in Hollywood last week from New York to initiate a season of great production activity which will be launched soon by his organization. The company at present has under contract and ready to start work probably the largest number of players assembled by any one company on the West Coast.

"Within the next thirty days," Mr. Lasky said on his arrival in the west, "we will have ten feature productions starting here; among them some of the greatest pictures we have ever attempted."

There are seven companies either out of the studio on location, or just preparing to go.

James Cruze's next historical picture of the west, the story of the pony express, will be taken at Sacramento, California, and Cheyenne, Wyoming. The company, numbering several hundred people, will leave in a few days.

Another production of equal importance is Zane Grey's "The Vanishing American," on which shooting will begin this week. More than 10,000 Indians from the reservation will appear in the picture, which features Richard Dix, Lois Wilson, Noah Beery and Malcolm McGregor.

Clarence Badger and his company making "The Golden Princess," Betty Bronson's starring picture for Paramount, are on location in Owens Valley, where they will remain for several weeks.

Malcolm St. Clair making "The Trouble with Wives" took his company to Catalina Island for the week. The picture features Florence Vidor, Tom Moore, Esther Ralston and Ford Sterling.

Irvin Willat has taken a portion of his company, which is making "The Ancient Highway," to Oregon. Jack Holt and Florence Vidor are the featured players selected to date.

Paul Bern is en route west to direct the filming of Pola Negri's next starring picture, "Flower of Night," from the original story of Joseph Hergesheimer scenarized by Willis Goldbeck.

Raymond Griffith and his comedy company, under Edward Sutherland's direction, now making "On Dress Parade," are scheduled to go on location shortly.

Three other companies will start work within a month, according to Mr. Lasky's announcement, but these three will work largely in the studio. William de Mille will return shortly from New York to produce "New Brooms." Adolphe Menjou will start July 6 on "The Grand Duchess and the Waiter" under Malcolm St. Clair's direction. On the same date Raoul Walsh will begin work on his next production for Paramount.

"The Masked Bride" to Be Next Mae Murray Vehicle

"The Masked Bride," by Leon Abrams, will be the next starring production which Mae Murray will make for Metro-Goldwyn-Mayer.



Scenes from a current F. B. O. Western starring Yakima Canutt titled "The Human Tornado."

Warner Brothers Sign Bonns

Will Direct Big Exploitation Department in the Interest of New Pictures

AS the first step of a national organization of exploitation men to handle their pictures, Warner Brothers have engaged Eddie Bonns, late of Metro-Goldwyn to serve as director of the department. Bonns will recruit a staff that eventually will extend to all important districts for the proper exploitation of Warner pictures on the 1925-26 program.

Bonns has long been regarded one of the foremost exploitation directors in the picture industry. He has put the big punch behind many outstanding successes of the past few years. This is not his first engagement with the Warner organization. He was with this firm in the early days of their ascending career. He was behind the campaigns that put over "The Lost City," "Why Girls Leave Home," "School Days" and other Warner successes.

After leaving Warner Brothers Bonns went with Goldwyn, where, among other exploits, he put over the "Brothers Under the Skin" stunt that gained much publicity. He went with Metro-Goldwyn when the firms merged. His last stunt for that concern was the launching of the trackless train, now crossing the continent.

Bonns assumed his new duties with Warners this week and until his exploitation force is organized will devote his time to preparing special national exploitation for the pictures on the 1925-26 program.

Weiss Bros. To Open Exchanges

Will Have Offices in Renown Branches in New York, Buffalo and Chicago

LOUIS Weiss, managing director of Weiss Brothers' Artclass Pictures Corp., this week announced that his company would distribute its pictures direct to exhibitors in certain territories. The announcement of this change of policy was made following conferences with M. H. Hoffman; vice-president and general manager of Renown Pictures, Inc., operating exchanges in New York, Buffalo and Chicago. Under the arrangement with Renown, the Weiss organization will establish sales offices in each of that company's exchanges. Another exchange will be opened within a month in Indianapolis to cover the Indiana territory.

Weiss Brothers have announced a schedule of thirty-two features for the coming season, the program being made up of three series of five reel western dramas in which Buddy Roosevelt, Buffalo Bill, Jr., and Wally Wales will be starred, and a series of eight starring Leo Maloney. The latter group will be released under the Clarion Photoplays, Inc., trademark.

In announcing the move Mr. Weiss said that the arrangement under which Artclass would establish exchange offices in the Renown branches would permit his company greater opportunity in the future to handle a more extensive and varied program, going through one exchange in a given territory instead of having several exchanges in the same territory handling pictures of different classes.

Metro-Goldwyn-Mayer Buys Rights to Stewart Book

Donald Ogden Stewart's humorous book "The Crazy Fool" has been purchased for the screen by Metro-Goldwyn-Mayer. The work was recently published by Albert and Charles Boni and is reported to be among the present best-sellers.

The author is under contract to collaborate with the production of "The Crazy Fool." Stewart, who is now in Europe, is expected at the West Coast studios in October to prepare for the filming of his book.

Kane Signs Al Santell to Direct Features

Al Santell has been engaged by Robert Kane to direct productions which the Kane organization will contribute to the First National schedule. Santell's most recent directorial effort was "The Marriage Whirl," in which Corinne Griffith is starred. Santell started his picture career as a scenario writer for the old Gaumont company. Since then he has been associated with Pathe, Mack Sennett, and with several large feature producing companies.

Chadwick Completes Cast for Ray Feature

Chadwick Pictures Corporation has completed the cast for the next Charles Ray production, which will have in the principal roles, in addition to the star, Gertrude Olmstead, as leading lady, Gertrude Short and Jack Clifford. In the cast also are Ida Lewis, J. P. Lockley, Frank Austin and Syble Johnson. The picture will be directed by Jerome Storm under the supervision of Joseph de Grasse.

Lucille Upton Engaged for "Pace That Thrills" Cast

Lucille Upton, young sister of Peggy Hopkins Joyce, has been cast for a flapper role in "The Pace That Thrills," which is being produced in the east by First National with Ben Lyon and Mary Astor in the co-featured parts.

"Gold Rush" Opens Run in Hollywood

THE premiere of Charlie Chaplin's "The Gold Rush," his newest feature comedy for United Artists, was held at Grauman's Egyptian Hollywood theatre on the evening of June 26. The presentation was accompanied by a special music score and an elaborate prologue. It was enthusiastically received by a brilliant first-night audience which numbered the leading lights of the film colony on the West Coast. Los Angeles newspaper critics pronounced it an "epic comedy," and used superlatives in praising the picture as the comedian's greatest screen effort.

"The Gold Rush" is to have its New York premiere at the Mark Strand Theatre sometime in August. Negotiations were concluded this week by Moe Mark and Hiram Abrams of United Artists, and Arthur Kelly, personal representative of Chaplin. The definite opening date is to be announced soon by Joseph Plunkett, managing director of the Mark Strand.

Macfadden Signs Constance Bennet and Owen Moore

Owen Moore and Constance Bennet have been engaged by Bernarr Macfadden for leading roles in forthcoming features to be made by True Story Film Company and released on the independent market by Astor Distributing Corporation. The vehicles in which these two players will appear for the Macfadden organization have not been announced as yet.

The first offering from the newly organized producing company will be released August first under the title "The Wrongdoers," in which Lionel Barrymore will be starred. Anne Cornwall and Henry Hull have principal roles in the supporting cast.

Davis Increases Staff and Space of New York Office

For the fourth time in less than six months it has become necessary to increase the personnel and office space of the Davis Distributing Division organization in New York, which is in charge of J. K. Adams, vice president. The publicity and advertising are being handled by Julian M. Solomon, Charles S. Penson is head of the division of exploitation and national tie-ups, and Edward Hopkins is head of the auditing staff.

Bartlett to Edit Films for Wilson-Wetherald

Randolph Bartlett has been engaged by Wilson-Wetherald, Inc., to edit films produced or acquired for distribution by that company and Sering D. Wilson & Co. Mr. Bartlett is well known in the film industry, having served as editor of Photoplay, publicity director for film companies and as editor and title writer in connection with many big film productions.

Irving Cummings to Direct "Dance Madness"

Irving Cummings has been placed under contract to direct "Dance Madness," a story by S. Jay Kaufman and Max Marcin, for Metro - Goldwyn - Mayer. Aileen Pringle and Lew Cody have the leading roles.

Warners Buy Rights to Roche Stories

WARNER BROS. have acquired the screen rights to the novels and short stories written by Arthur Somers Roche, author of numerous popular works published in book form and in leading fiction magazines. Under the contract which Warners have signed with the author part of his time will be devoted to writing for the screen. The agreement gives Warners the rights to all of Roche's completed works and first call on all of his future writings for some time to come.

Roche is believed to have received flattering offers from several big production companies but withheld his writings from the pictures until the Warner proposals were made to him. The company is now making "The Pleasure Buyers," one of his latest novels, with Irene Rich and Clive Brook in the leading roles.

Chet Withey is directing the film.



Ricardo Cortez and Greta Nissen are featured in Paramount's "In The Name of Love," from which these scenes are taken.

New First National Stories

Twenty-Four Are Added to Program of Releases for the Coming Season

FIRST NATIONAL and its allied producers have added twenty-four additional stories since the original announcement, for release during the coming season. One of these, an original by Edmund Goulding, will be a Richard Barthelmess vehicle produced by Inspiration Pictures with Kenneth Webb directing. Dorothy Gish will play opposite the star.

The four Robert T. Kane productions will be "Invisible Wounds" from Frederick Palmer's novel, with Blanche Sweet; "Bluebeard's Seven Wives," "Hell's Kitchen," a Robert Stowers story, and "Just a Husband," a Dana Burnett story.

In the list are two C. C. Burr-Johnny Hines productions, "The Live Wire" and "The Game of Light." The first picture with Leon Errol under his long term contract will be "Clothes Make the Pirate." This is from Holman Day's comedy story and will be produced by Sam Rork.

Edwin Carewe has already started production on "The Sea Woman," from the Willard Robertson stage play. Blanche Sweet, Dorothy Sebastian and Robert Frazer have the leading roles. The newspaper serial "Joanna," by H. L. Gates is another of the new ones.

First National has acquired rights to "Mlle Modiste," the successful musical comedy. "The Dangerous Mrs. Denham" is another of the new ones. The story is by V. E. Powell. "The Savage" by Ernest Pascal is soon to go into production, as is "The Just Steward," by Richard Behan.

"Puppets" is to be made into a picture by First National, as is "The Love Link." The former is an adaptation from the successful stage play. Others on the new list are "Nazareth," the Clarence Budington Kelland story; "Mismates," the stage play by Myron C. Fagan; "Jail Birds, Inc.," a new story by W. H. Clifford; "The Golden Mummy," by George W. Sutton, Jr., "The Crystal Cup," by Gertrude Atherton; "Tarnished Gold," by Frederick Chapin; "The Tidal Wave," from Hutcheson Boyd's play; "Isles of Romance," by Richard Connell, and "Memory Lane," a John M. Stahl production.

Noah Beery Added to Cast of "Vanishing American"

Noah Beery will play the role of the white trader in the Paramount screen production of Zane Grey's "The Vanishing American." The picture, which will be filmed in the West, has been announced as one of the most important productions which Paramount will essay this year.

Montague Love Chosen for "Ancient Highway" Cast

Montague Love is to play the role of "Alan Hurd" in Paramount's production of "The Ancient Highway," a James Oliver Curwood story to be directed by Irvin Willat. Jack Holt is to play the male lead in the picture.



Production stills from the Warner Brothers picture, "Tracked in the Snow Country."

Independent Sales Activities

Many Important Deals Closed—Associated Exhibitors Sell Product for United Kingdom

SEVERAL important independent sales deals were concluded within the past week, reports from various companies announcing the closing of territory, both foreign and domestic, on new programs.

Among the bigger transactions was the contract signed between Oxford Film Exchange, New York, and Astor Distributing Corp. Under the agreement the entire Astor product including the eight Bernarr Macfadden, True Story Film Company's pictures, are to be distributed in Greater New York and Northern New Jersey.

Foreign sales include a deal in which the Ideal Films, Ltd., acquired the entire output of Associated Exhibitors for the United Kingdom. This sale was concluded by Inter-Globe Export Corp., and is said to involve almost a half million dollars.

Another foreign transaction was that between Louis Auerback of Export and Import Film Company and Warner Brothers which gives the Auerback organization the Warner product for the Japan territory.

Among the recent Payart sales are the following: To Midwest Film Company "Battling Brewster" for the Kansas City territory; Kent Film Co., of Detroit, "Battling Brewster" for Michigan; Security Pictures, "Battling Brewster" and "Secret Service Sanders" for Northern Illinois and Indiana; Big Feature Rights Corps., for Kentucky; "Winning A Woman" and "Street of Tears" to Supreme Pictures of Boston; "Winning a Woman" to Oxford Film Exchange of New York City; the Graphic Pictures of Buffalo; "For Another Woman" for Eastern Pennsylvania to Liberty Film Corporation; and western Pennsylvania to Supreme Photoplays; and for Iowa and Nebraska the same picture and the Rayart Butterfly comedies to Fontenalle Feature Film Company, while Independent Film Company of Omaha secured "Secret Service Sanders" for Iowa and Nebraska; and Masterpiece Film Attractions of Philadelphia bought the Billy Sullivan series for their territory.

A contract, involving over $700,000 has been closed between the Tiffany Productions, Inc., and the British Exhibitors Films of London, who have taken the Tiffany Big Twelve. This deal was terminated last week. The Tiffany productions will be handled in the United Kingdom under the trade name of Bernhard-Tiffany Productions with offices in London at 99a Charing Cross Road, Cambridge Circus, W. C. 2, and with New York Offices at 1540 Broadway, New York.

M. H. Hoffman, vice-president of Renown Pictures, Inc., announced this week that he had bought the rights for upper New York for product of Astor Distributing Corporation. Hoffman, whose company has offices in Albany and Buffalo, will have the eight Bernarr Macfadden True Story Film Company productions.

Jeffrey Bernard, European representative for Henry Ginsberg Distributing Corporation, left last week for England with contracts under which Wardour Films Limited, of London, takes over the entire output of the Ginsberg company for England, Ireland, Scotland and Wales.

Charles Goetz of Dependable Exchange signed contracts whereby his organization will take over the Gotham product for the entire State of New York exclusive of New York City.

Skouras Brothers and Harry Hynes have acquired the Eastern Missouri and Southern Illinois territorial rights to all of the Henry Ginsberg Distributing Corporation films, which include Banner and Royal films. William Skirball, President of Gold Seal Productions, Inc., of Cleveland, has acquired the Ohio rights.

Arrow Pictures Corporation, announce the signing of a contract with Frank Zambreno of Progress Pictures Company of Chicago, under the terms of which Mr. Zambreno's organization will distribute the Arrow product in Northern Illinois, Indiana and Southern Wisconsin.

W. F. Clarke, of Cranfield & Clarke, Inc., who has just returned from Europe, reports that, among other Westi productions for which his firm have contracted for the U. S. and Canada, there is a film released by the Westi Italian house named, "The Flaming Cavalcade." The film has been awarded the first prize and gold medal at the International Fair at Milan.

Lotus Thompson Signed for Feature Role

Perfection Pictures has signed Lotus Thompson for a featured role in "The New Champion," in which William Fairbanks and Edith Roberts will have the leading parts. The picture will be the third in the six 1925-26 Perfection features which Columbia Pictures will release. Other members of the cast are Lloyd Whitlock, Frank Hagney, Marion Court, Bert Appling and Al Kaufman. Reeves Eason is to direct the production.

Universal Completed Cast for "The Still Alarm"

The cast which Universal will present in "The Still Alarm," a screen adaptation of the famous stage melodrama, has been completed. Helene Chadwick and William Russell have the featured roles and principal parts are to be played by Richard C. Travers, Edna Marion, John T. Murray, Dot Farley and Edward Hearn.



Scenes from one of the newest of the F. B. O. pictures, "Parisian Nights."

Larry Semon Feature for Chadwick Under Way

Larry Semon's second feature for Chadwick Pictures Corporation is under way. It is titled "The Perfect Clown" and has in the cast many of those who appeared with him in "The Wizard of Oz."

Oliver (Babe) Hardy, who scored as the Tin Woodman in the "Wizard" again has an important role in the second feature. Dorothy Dwan, the comedian's wife, has been cast for the leading feminine role, and Kate Price has also been given a prominent part. The picture is being made under the direction of Fred Newmeyer.

Gilda Gray to Start First in September

Gilda Gray, who recently signed a starring contract with Paramount,will start work on her first picture September 21st at the Long Island studio under the direction of Paul Bern. It is tentatively titled "The Talk of the Town." The story is being written by Robert E. Sherwood and Bertram Block.

Marion Orth Signs to Write Scripts for Stromberg

Marion Orth, well known scenarist, has been added to the staff of scenario writers at the Hunt Stromberg studios. Miss Orth is now working on an adaptation of "The People vs. Nancy Preston," the John A. Moroso novel soon to be produced by Stromberg for Producers Distributing Corporation.

Two Players Added to Cast of "Parisian Love"

Hazel Keener and Lillian Leighton have been added to the cast of "Parisian Love," the B. P. Schulberg production now being filmed in Los Angeles by Gasnier.

Other players taking prominent parts in the picture are Clara Bow, Donald Keith, Lou Tellegen, Alyce Mills and James Gordon Russell.

Jason Robards Cast for Role in "Stella Maris"

Jason Robards, stage actor recently signed by Universal, has been cast for a leading role in "Stella Maris," which Charles Brabin is directing with Mary Philbin in the starred role. Robards was given his picture contract while playing in "Seventh Heaven" in the west with Helen Menken.

Barrie to Write Original Screen Fantasy

PARAMOUNT announces that Sir James M. Barrie has agreed to write an original screen fantasy for production by that company. The news that the famous Scotch playwright would do an original play for the pictures was brought over by Herbert Brenon on his return from England, where the director of "Peter Pan" conferred with Barrie concerning the forthcoming Paramount production of "A Kiss for Cinderella."

Mr. Brenon brought with him the completed scenario for "A Kiss for Cinderella," which was written by Willis Goldbeck, and in its present form bears the approval of the author.



Production highlights from "Kentucky Pride," a Fox feature.

Six F.B.O. Features In August

"Drusilla" on Program for Month; Six Short Subjects Are Also Listed

THE releases announced by F. B. O. for the month of August will include six features and six short subjects. The program for that month will bring the first F. B. O. Gold Bond Special in "Drusilla With a Million", which played a week's engagement at the Capitol in New York. It will be offered for general release on August 16th.

The first offering of the month will be "Jack O' Diamonds," a comedy mystery play starring Maurice "Lefty" Flynn. The picture will be produced and directed by Harry Garson and will be released August 2.

On August 9th the fifth Fred Thomson production, as yet untitled, will be released. It will be a romantic western drama with Silver King, the star's famous horse, playing an important part in the support.

Simultaneous with the release of "Drusilla With a Million," a Richard Talmadge vehicle called "The Isle of Hope" will be offered. The story is by James Bell Smith and deals with a treasure hunt. Helen Ferguson, James Marcus, Bert Strong, Howard Bell, Eddie Gordon and George Reed are prominent in the support.

The following week, August 23, "That Man Jack!" seventh of the Texas Ranger series starring Bob Custer, will be released. Custer will be supported by Mary Beth Milford, Monte Collins, Heyford Hobbs and Buck Moulton in this Independent Pictures Corporation production.

August 30th will see the distribution of the first of the series of Western productions, starring the "Surprise Western Star," whose name will be announced shortly.

The last of "The Pacemakers" series, titled "Miss Me Again" will head the list of short subject releases. This is No. 12 of the H. C. Witwer stories, co-starring Alberta Vaughn and George O'Hara. "Miss Me Again" will be released August 2.

On August 15th "Book Bozo" a two reel comedy, starring Jimmy Aubrey will be released.

The first chapter of "The Adventures of Maisie," F. B. O.'s new series, starring Alberta Vaughn, will be released on August 16th. Larry Kent, Kit Guard and Al Cooke will support Miss Vaughn in the new series.

August 16th also is set as the release date for the twelfth of the Dinky Doodle Cartoons. Chapter 2 of "The Adventures of Maisie" will be released on August 30th, as well as "Half A Man," a two reel comedy starring Stan Laurel.

Gloria Swanson to Leave for East Soon

Gloria Swanson has completed her work in "The Coast of Folly," which Allan Dwan produced in Hollywood for Paramount and is scheduled to leave for the east in two weeks to make a picture at the Long Island studios.



Dramatic moments from The Columbia "After Business Hours" a states right release.

Bill Hart Ready For Comeback

Western Star Starts First Picture for United Artists in Two Weeks

BILL HART is all set to start his motion picture comeback within the next two weeks. C. Gardner Sullivan has been signed to prepare the continuity for this first picture of the Western star to be released in September through United Artists Corporation, and King Baggot has been engaged to direct.

This will be Hart's first work before the camera in two years. The picture will be made as a Joseph M. Schenck production and Barbara Bedford will have the leading feminine role opposite the star. The picture is titled "Tumbleweeds" and it is characterized as an epic of the west, centering around the celebrated Cherokee Strip Land Rush.

Hart quit the screen two years ago at the height of his career declaring he would not again appear before the camera in another picture until he had vindicated himself of charges made in his divorce suit. Hart made good. For more than two years he lived in comparative idleness, spending most of his time on his ranch in the San Fernando valley. Then came the vindication for which he was waiting, and at once he started preparations for his comeback picture.

"Tumbleweeds" will be one of the early Fall releases of United Artists' schedule. Schenck is now in New York arranging an expansion program that will have a definite effect on Hart's future plans.

M.E.Hoffman Joins DeMille Co.

Well Known Executive Appointed as Production Manager of New Studios

MILTON E. HOFFMAN, well known production executive, has been appointed production manager of the Cecil B. De Mille organization, it was announced by Mr. De Mille and Fred Klay, general manager of the De Mille Studios. Mr. Hoffman will share with De Mille and Kley the responsibilities of directing the affairs of the organization.

Mr. Hoffman's activities will operate directly under Mr. De Mille in the preparation of the various photoplays from the De Mille unit. His work will be closely linked with the business and executive management of General Manager Fred Kley.

From a start, years ago, as film salesman for General Film, Mr. Hoffman has been general manager of the World film, manager of the Lasky Studio for four years, manager of the Paramount English studio one year and two years production manager of the Metro studio. The association of Mr. Hoffman and Mr. De Mille is considered by both a renewal of their former long connection at the Lasky studio. He recently returned from a long trip to the Orient.

Working in close association with Mr. Hoffman in his newly created position will be Production Editors Elmer Harris and Bertram Millhauser.

Tom Mix Starts Work on First for Season

Following a tour that covered half the world Tom Mix and his wonder horse, Tony, are back at work at the Fox West Coast studios. "The Lucky Horseshoe," the first of the Mix productions for the coming season, has been started under the direction of J. G. Blystone. The picture is from an original story by Robert Lord and the scenario is by John Stone.

Billie Dove has the leading feminine role opposite Mix, while others prominent in the cast are Malcolm White, J. Farrell MacDonald, Ann Pennington, especially cast in a terpsichorean role; Clarissa Selwynne and J. Gunnis Davis.

Daughter of Calles in Cast of Universal Feature

Alicia Calles, daughter of Plutarcho Elias Calles, president of Mexico, has become a screen actress. Her first part will be in a minor role in "Sporting Life" a Maurice Tourneur production for Universal. Miss Calles, accompanied by her mother, and a party of friends which included several leading Mexicans, was a visitor at Universal City when she was invited to assume a small part in the production.

"Cyclone Cavalier" Title of Reed Howes Feature

"The Cyclone Cavalier" has been chosen as the final title of the Reed Howes feature which has been in production for some time under the tentative name of "Diablo's Double." The picture is being made by Harry J. Brown and is to be released by Rayart on September 15th.

Carmelita Geraghty, Wilfred Lucas, and Johnny Sinclair play the principal roles in support of the star.

Kenneth Webb is to Direct Richard Barthelmess

Kenneth Webb will direct Richard Barthelmess in "The Beautiful City," an Inspiration Pictures production for First National release. Webb will replace Elmer Clifton, who had been engaged for the work but asked to be relieved in order to cut and edit several pictures filmed during his recent tour of the Orient.

Brand Exploitation Head of United Artists

HARRY BRAND, president of the Wampas and director of the Joseph M. Schenck publicity activities in Hollywood, has been appointed to organize and direct an exploitation department for United Artists Corporation.

Hiram Abrams, president of United Artists, who made the appointment, has also enlarged the publicity and advertising department under Charles E. Moyer.

Brand has been associated with the Schenck organization for the past five years as director of publicity for Norma and Constance Talmadge and Buster Keaton. Nathan S. Syches, recently with the First National organization, will be associated with Mr. Brand in exploiting the United Artists productions.

Warnets to Send Units to Java for Scenes

Warner Brothers will send a whaling expedition to the coast of Java to film scenes for "The Sea Beast," the John Barrymore starring vehicle which the company announces will be produced as the most elaborate offering so far attempted by the organization. Two ships have been chartered and when arrangements are complete a company of several hundred persons will set out from Los Angeles for the fishing grounds where the sea mammoths are most plentiful. The expedition will ultimately join the great whaling fleet off the coast of Africa.

Priscilla Bonner has been chosen as Barrymore's leading lady in this picture, which will be made from a scenario adapted by Bess Meredyth from "Moby Dick." Miss Bonner will accompany the expedition, in which there will be a number of veteran fishermen recruited from New Bedford, the home of the whaling industry with which "Moby Dick" deals.

Mae Busch Completes Two for Associated

Having completed starring roles in two Associated Exhibitors pictures, Mae Busch has returned to California to resume work with Metro-Goldwyn-Mayer, by whom she was loaned to Associated. Her two new pictures are "The Miracle of Life" and "Camille of the Barbary Coast."

"Camille of the Barbary Coast" is founded on a story by Forrest Halsey and was produced by Becton Pictures, Inc. Hugh Dierker directed. Owen Moore plays opposite Miss Busch, while the balance of the cast is made up of Burr McIntosh, Harry T. Morey, Dorothy King, Fritzie Brunette and Tammany Young.

"The Miracle of Life" is an S. E. V. Taylor production adapted by Marion Leonard from a story by Olga Printzlau. Nita Naldi and Percy Marmont are prominent in the cast.

Ralph Dixon is Engaged as Film Editor by Stromberg

Ralph Dixon has been engaged as a film editor by Hunt Stromberg. Dixon has specialized in screen editing for several years and for a long time was editor-in-chief for Thomas H. Ince. Productions which he has edited include "Anna Christie," "Hail the Woman," "The Marriage Cheat," "Barbara Frietchie" and "Playing with Souls."

Ann Pennington Will Be "Little Eva"

ANN PENNINGTON will assume her first serious role when Fox starts production on "Uncle Tom's Cabin." She has been selected for the part of Little Eva, and will start in the picture as soon as she has completed her present role with Tom Mix in "The Lucky Horseshoe."

A troupe of Bulgarian bloodhounds has been imported to Hollywood by Fox for the coming production of "Uncle Tom's Cabin."

"Wild Justice" a United Artists Release

UNITED ARTISTS Corporation will distribute "Wild Justice," a melodrama of the Northland featuring Peter the Great, a trained German police dog. The production was made by Chester M. Franklin from a story by C. Gardner Sullivan. Peter the Great is presented by John W. Considine, Jr.

The picture will have its New York premiere at the Loew State and Metropolitan theatres on July 6th. The three players who play the human characters in "Wild Justice" are George Sherwood, Frank Hagney and Frances Teague.

Warners Assign Directors for Three New Features

Warner Brothers this week announced that directors had been assigned for the companies which will make "Hogan's Alley," "Compromise," and "The White Chief," three of the Warner Forty which will be released next season.

Roy Del Ruth will direct Gregory Rogers' story "Hogan's Alley," with Kenneth Harlan, Patsy Ruth Miller, Louise Fazenda, Willard Louis, Eddie Gribbon, Francis Bond, Max Davidson, Charles Conklin and Nigel Barrie in the cast.

"Compromise," in which Irene Rich, Louise Fazenda and Clive Brook have featured roles, is to be directed by Alan Crosland, and Erle Kenton will direct the production of "The White Chief," in which Monte Blue will star.

Hoadley Off to Handle the Coast Publicity

The West Coast Bureau of the Advertising and Publicity Department of Educational Film Exchanges, Inc., will be in full swing within a few days. Ray L. Hoadley, who has been associated with the Advertising and Publicity Department in Educational's Home Office since November 1922, left New York last week to install and take charge of this new branch of this department.

Mr. Hoadley will make his headquarters at the Educational Studio, formerly the Principal Studio, where the Hamilton, Lupino Lane, Mermaid, Tuxedo, Juvenile and Cameo Comedies will be produced for the Educational Pictures program.

Fairbanks Representative Off to Australia

Edward Benson, an executive of the Douglas Fairbanks Picture Corporation has returned to the coast following the opening of "Don Q, Son of Zorro," and was scheduled to sail from there with Mrs. Benson and their son to serve as Fairbank's business representative for all of Australasia. He will make his headquarters in Sydney.

Benson has been connected with the Fairbanks organization for some time. His contact with Fairbanks came through Sid Grauman at Los Angeles, where Benson was active in the handling of "Robin Hood" and the "Thief of Bagdad."

Fox Has Completed Golden's "Thank You"

"Thank You," another of the John Golden plays by Winchell Smith and Tom Cushing, has been completed at the Fox West Coast studio. It was directed by John Ford, who also directed "Lightnin'." Frances Marion prepared the scenario.

The cast of "Thank You" is headed by George O'Brien, Jacqueline Logan and Alec Francis, while in their support are, J. Farrell Mac Donald, Cyril Chadwick, Edith Bostwick, Vivian Ogden, James Neill, Billy Rinaldi, Maurice Murphy, Ida Moore, Robert Milasch, Lillian Lawrence, Frankie Bailey, William Courtright, Mark Fenton, Richard Cummings, Jack Ganzhorn, Francis Powers, Marion Harlan, George Fawcett and Aileen Manning.

Part of the proceeds of the picture version of "Thank You" are to be turned over to the pension fund of the Presbyterian Church for aged and infirm ministers.

Warners Announce New Sales Force Appointments

Sam E. Morris, general manager of distribution for Warner Bros., announced several new appointments in the sales organization of the company on his return this week from a tour of the exchange cities in the middle west.

Mr. Morris opened the new branch offices in Milwaukee and Indianapolis, installing E. F. Nine, formerly of the Vitagraph exchange in Chicago, as manager in Milwaukee, and Calvin Bard, a well known film salesman, as head of the Indianapolis branch.

Morris also announced the appointment of Harry Lustig, formerly with Metro-Goldwyn, as Warner's west coast division manager, with headquarters in Los Angeles.

Cobbs and Whyte Appointed as Pathe Branch Managers

The appointments of L. M. Cobbs as manager of the Portland office, and of W. G. Whyte to the managership of the New Haven Branch of Pathe Exchange, Inc., were announced this week by J. E. Storey, general sales manager for the company.

Both have been associated with the Pathe sales organization for some time. Mr. Cobbs, who fills the vacancy caused by the death last January of Paul G. Lynch in Portland, joined the San Francisco office in 1921. Mr. Whyte has been a salesman at the Pathe New Haven branch since January 1923.

Gilbert Lead for Lillian Gish in "La Boheme"

LILLIAN GISH will have John Gilbert for her leading man in "La Boheme," the star's initial vehicle under her contract with Metro-Goldwyn-Mayer. Mr. Gilbert has been cast for the role of Rudolph, Mimi's lover and one of the four artists about whom the story centers.

Technical preparations for the filming of the work are under way at the Culver City studios, where it will be produced under the direction of King Vidor.

"THE CHECK-UP"

"The Check-Up" is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
ASSOCIATED EXHIBITORS						
Never Say Die	—	3	17	12	79	5,803 ft.
White Shadows	2	3	7	1	58	5,157 ft.
FAMOUS PLAYERS						
Adventure	—	3	8	2	68	6,602 ft.
Alaskan	3	12	39	14	69	6,736 ft.
Argentine Love	—	12	15	4	62	5,970 ft.
Bedroom Window, The	2	6	32	6	68	6,650 ft.
Border Legion, The	—	5	27	8	72	7,048 ft.
Breaking Point, The	2	17	23	3	58	6,664 ft.
Changing Husbands	2	11	30	16	71	6,890 ft.
Charmer, The	—	2	5	3	73	6,076 ft.
City That Never Sleeps, The	—	6	18	3	67	6,079 ft.
Code of the Sea	1	10	29	20	74	6 reels
Code of the West, The	—	7	4	1	55	6,777 ft.
Coming Through	—	3	10	5	73	6,522 ft.
Contraband	—	4	7	2	65	6,773 ft.
Dangerous Money	2	9	30	2	63	6,846 ft.
Devil's Cargo	1	2	13	5	72	7,980 ft.
Dressmaker from Paris, The	—	3	7	8	78	6,186 ft.
East of Suez	2	4	16	2	63	6,821 ft.
Empty Hands	1	4	32	3	68	6,976 ft.
Enemy Sex, The	2	7	35	5	67	7,919 ft.
Fast Set, The	5	7	24	—	57	6,754 ft.
Feet of Clay	3	5	27	29	79	9,746 ft.
Female, The	2	6	24	3	65	6 reels
Forbidden Paradise	4	6	31	4	64	7,543 ft.
Forty Winks	—	2	6	5	77	6,293 ft.
Garden of Weeds, The	3	7	11	3	59	6,230 ft.
Golden Bed, The	2	3	9	13	77	8,584 ft.
Goose Hangs High, The	—	2	7	3	63	6,186 ft.
Guilty One, The	2	15	13	3	56	5,365 ft.
Her Love Story	5	13	28	4	60	7 reels
Kiss in the Dark, A	—	3	8	1	65	5,767 ft.
Lily of the Dust	13	16	25	1	50	6,811 ft.
Locked Doors	1	8	13	—	57	6,221 ft.
Madame Sans Gene	1	5	4	2	58	9,994 ft.
Manhandled	2	4	34	23	77	6,998 ft.
Manhattan	2	—	21	3	70	6,415 ft.
Man Must Live, A	1	3	17	2	67	7 reels
Man Who Fights Alone, The	10	11	20	5	55	6,337 ft.
Merton of the Movies	1	12	26	11	68	8 reels
Miss Bluebeard	1	2	14	5	72	7 reels
Monsieur Beaucaire	4	15	36	34	74	9,932 ft.
Montmarte	10	—	6	1	42	6,715 ft.
Moral Sinner, The	15	15	14	2	45	5,499 ft.
New Lives for Old	—	3	6	4	72	6,796 ft.
North of 36	—	2	26	39	87	7,908 ft.
Open All Night	19	6	15	—	42	5,671 ft.
Peter Pan	1	6	26	22	78	9,593 ft.
Sackcloth and Scarlet	1	3	5	4	68	6,732 ft.
Sainted Devil, A	7	13	20	9	60	9 reels
Salome of the Tenements	2	2	5	1	58	7,017 ft.
Side Show of Life, The	6	16	29	7	60	6 reels
Sinners of Heaven	3	7	34	8	68	6,000 ft.
Story Without a Name, The	3	5	20	5	65	5,912 ft.
Swan, The	1	7	3	2	55	5,889 ft.
Ten Commandments, The	—	—	4	15	94	12,000 ft.
Thundering Herd, The	—	2	8	14	85	7,187 ft.
Tiger Love	1	13	24	5	63	5,328 ft.
To-Morrow's Love	1	3	8	1	62	5,903 ft.
Tongues of Flame	—	8	21	6	68	6,763 ft.
Too Many Kisses	1	1	9	1	66	6,373 ft.
Top of the World, The	—	3	9	2	68	7,167 ft.
Unguarded Women	2	14	21	2	58	6,051 ft.
Wages of Virtue	4	11	16	7	62	7 reels
Wanderer of the Wasteland	3	5	41	23	75	5,775 ft.
Worldly Goods	2	9	17	3	61	6,055 ft.
FILM BOOKING OFFICES						
Air Hawk, The	—	1	10	1	70	4,860 ft.
American Manners	1	2	16	5	72	6,400 ft.
Broken Laws	—	—	16	9	81	6,413 ft.
Cheap Kisses	—	4	5	2	64	6,538 ft.
Fighting Sap, The	—	8	21	12	73	5,133 ft.
Fools in the Dark	1	1	17	10	78	7,702 ft.
Laughing at Danger	1	3	6	1	60	5,442 ft.
Life's Greatest Game	1	1	6	4	73	7,019 ft.
Millionaire Cowboy, The	1	5	9	2	62	4,841 ft.
Spirit of the U. S. A., The	4	7	33	7	66	6 reels
That Devil Quemado	—	2	8	9	81	5,641 ft.
Thundering Hoofs	—	2	20	10	78	5,033 ft.
Trigger Fingers	2	2	14	—	61	4,775 ft.
Untamed Youth	—	6	6	—	55	4,558 ft.
Vanity's Price	—	5	5	1	59	6 reels
Woman Who Sinned, A	1	3	8	5	71	6,078 ft.
FIRST NATIONAL						
Abraham Lincoln	3	—	17	46	89	9,759 ft.
As Man Desires	—	1	8	6	80	7,790 ft.
Born Rich	1	4	5	—	53	7,389 ft.
Christine of the Hungry Heart	—	5	10	1	62	7,500 ft.
Classmates	1	—	17	21	85	6,800 ft.
Cytherea	3	5	21	6	67	7,400 ft.
Declasse	—	3	5	4	73	7,869 ft.
Enticement	1	2	11	1	65	6,407 ft.
Flirting with Love	2	4	17	12	74	6,926 ft.
Frivolous Sal	—	—	12	1	73	7,307 ft.
Girl in the Limousine, The	3	2	17	2	64	5,260 ft.
Her Night of Romance	—	—	13	4	77	7,211 ft.
Husbands and Lovers	—	1	15	8	79	7,822 ft.
If I Marry Again	—	1	9	4	76	7,400 ft.
In Every Woman's Life	1	5	22	2	65	6,300 ft.
Inez From Hollywood	—	3	8	4	72	6,919 ft.
In Hollywood with Potash & Perlmutter	—	4	14	16	81	6,685 ft.
I Want My Man	—	3	11	1	66	6,173 ft.
Lady, The	—	1	8	7	81	7 reels
Learning to Love	—	3	10	2	68	6,181 ft.
Love's Wilderness	—	3	14	1	67	6,900 ft.
Madonna of the Streets	3	2	23	10	72	7,507 ft.
My Son	—	2	7	1	67	6,500 ft.
New Toys	1	2	10	1	64	7,250 ft.
Only Woman, The	—	—	16	5	77	6,770 ft.
Perfect Flapper, The	—	1	33	22	81	7 reels
Quo Vadis	—	1	5	7	84	12 reels
Sally	—	—	5	15	93	8 reels
Sandra	3	7	12	1	58	6,800 ft.
Sea Hawk	2	3	23	55	90	12 reels
Self-Made Failure, A	1	2	16	1	66	7,345 ft.
Silent Watcher, The	—	1	11	6	78	7,575 ft.

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
Single Wives	1	—	23	5	73	7,526 ft.
So Big	2	1	15	5	71	9 reels
Sundown	3	9	12	1	54	8,640 ft.
Tarnish	2	5	10	6	67	6,685 ft.
Thief in Paradise, A	—	1	11	6	78	8 reels
White Moth, The	—	4	25	15	78	6,550 ft.
FOX						
Against All Odds	1	1	12	—	64	4,809 ft.
Circus Cowboy, A	—	4	24	5	71	4,175 ft.
Cyclone Rider, The	1	6	11	5	67	7 reels
Dante's Inferno	1	3	13	8	74	5,484 ft.
Daughters of the Night	2	3	6	—	53	5,740 ft.
Deadwood Coach, The	—	2	8	8	80	6,346 ft.
Dick Turpin	—	1	7	4	78	6,716 ft.
Gerald Cranston's Lady	—	2	8	1	67	6,674 ft.
Gold Heels	1	3	12	—	61	6,020 ft.
Heart Buster, The	—	5	28	6	71	4,500 ft.
Hearts of Oak	5	2	9	2	56	6 reels
It is the Law	—	1	8	3	75	6,895 ft.
Last Man on Earth, The	2	1	4	3	66	6,637 ft.
Last of the Duanes, The	—	—	20	15	83	6,942 ft.
Lone Chance, The	1	5	16	4	67	4,385 ft.
Man Who Came Back, The	2	3	14	10	74	8,293 ft.
Oh, You Tony	—	3	18	5	73	6,302 ft.
Painted Lady, The	—	2	17	—	67	9,381 ft.
Romance Ranch	—	2	9	2	70	4,471 ft.
Roughneck, The	—	2	11	2	70	7,500 ft.
Teeth	—	3	13	—	64	6,190 ft.
Trouble Shooter, The	2	4	26	28	80	5,702 ft.
Warrens of Virginia	1	5	13	3	65	6,535 ft.
Western Luck	—	2	13	9	83	5,020 ft.
Winner Takes All	—	1	7	2	73	5,949 ft.
METRO-GOLDWYN						
Along Came Ruth	—	4	13	5	71	5,161 ft.
Arab, The	4	9	18	5	61	7 reels
Bandolero, The	—	3	6	5	64	8,000 ft.
Beauty Prize, The	—	2	9	—	64	5,750 ft.
Bread	1	2	14	8	79	6,726 ft.
Broken Barriers	1	7	11	1	59	5,717 ft.
Cheaper to Marry	1	1	8	2	68	6,500 ft.
Circe, the Enchantress	1	4	8	3	65	6,882 ft.
Dixie Handicap, The	—	1	11	4	76	6 reels
Excuse Me	1	—	6	6	80	5,747 ft.
Great Divide, The	—	1	13	3	74	7,811 ft.
Greed	1	3	6	1	60	10,067 ft.
He Who Gets Slapped	—	3	15	14	83	6,600 ft.
His Hour	2	—	27	4	74	6,300 ft.
Janice Meredith	—	2	12	14	83	12 reels
Lady of the Night	1	2	8	2	66	5,419 ft.
Little Robinson Crusoe	2	2	26	16	77	6,126 ft.
Married Flirts	1	3	15	3	68	6,765 ft.
Monster, The	—	3	6	3	72	6,435 ft.
Navigator, The	1	1	13	11	80	5,600 ft.
One Night in Rome	1	1	15	1	67	5,883 ft.
Rag Man, The	—	—	11	9	84	5,968 ft.
Red Lily, The	4	6	12	—	53	6,975 ft.
Rejected Woman, The	2	5	13	6	67	7,761 ft.
Revelation	—	1	12	11	83	8,753 ft.
Seven Chances	—	—	6	7	86	5,113 ft.
Silent Accuser, The	1	1	16	8	76	5,883 ft.
Sinners in Silk	1	3	26	3	68	5,750 ft.
Snob, The	—	2	14	1	68	6,513 ft.
So This is Marriage	—	3	9	3	70	6,300 ft.
Tess of the D'Urbervilles	—	1	11	4	76	7,500 ft.
Way of a Girl, The	2	4	4	2	57	5,025 ft.
Wife of the Centaur	1	2	13	4	71	6,700 ft.
Wine of Youth	1	2	15	3	69	6,600 ft.
Yolanda	1	3	12	6	72	10,125 ft.
PATHE						
Battling Orioles	1	2	8	3	69	5,332 ft.
Dynamite Smith	3	8	8	1	52	6,400 ft.
Hot Water	—	2	18	30	87	4,899 ft.
PREFERRED PICT.						
Breath of Scandal, The	—	—	11	2	75	6,700 ft.
PROD. DIST. CORP.						
Another Scandal	1	3	17	—	63	7,322 ft.
Barbara Frietchie	1	5	14	19	79	7,149 ft.
Beyond the Border	—	2	9	—	64	5,469 ft.
Charley's Aunt	—	2	7	23	90	6 reels
Flaming Forties, The	—	3	9	1	65	5,770 ft.
Hold Your Breath	—	5	32	16	76	5,432 ft.
House of Youth, The	—	5	10	1	63	6,669 ft.
Legend of Hollywood	3	4	3	—	43	5,414 ft.
Ramshackle House	1	3	11	6	72	6,257 ft.
Roaring Rails	—	—	30	21	82	5,753 ft.
Siren of Seville, The	—	1	15	4	75	6,724 ft.
Soft Shoes	1	1	9	—	63	5,527 ft.
Tiger Thompson	—	—	25	19	85	4,920 ft.
Welcome Stranger	—	2	13	4	73	6,618 ft.
What Shall I Do ?	—	2	10	4	74	6,111 ft.
Wise Virgin, The	—	4	9	1	64	5,991 ft.
STATE RIGHTS						
Captain January	—	—	14	3	75	6,500 ft.
Early Bird	—	—	12	—	70	6,500 ft.
Fire Patrol, The	1	4	7	2	62	6,600 ft.
Midnight Express, The	—	1	7	3	76	5,967 ft.
Mine with the Iron Door, The	—	1	19	12	80	8,115 ft.
Ridin' Double	1	2	6	1	62	4,500 ft.
Speed Spook, The	—	—	11	4	78	6,750 ft.
Stepping Lively	—	2	9	—	65	5,188 ft.
UNITED ARTISTS						
America	—	2	22	51	90	11,442 ft.
Isn't Life Wonderful	3	2	6	1	55	8,600 ft.
Thief of Bagdad, The	—	—	15	30	90	10,000 ft.
UNIVERSAL						
Back Trail, The	1	3	10	4	69	5 reels
Behind the Curtain	1	5	6	1	57	5 reels
Big Timber	1	4	12	1	62	5 reels
Broadway or Bust	1	—	24	13	79	6 reels
Butterfly	—	3	13	2	68	7 reels
Dangerous Blonde, The	—	5	10	1	63	5 reels
Dark Stairways	—	4	10	—	61	5 reels
Fast Worker, The	—	1	17	5	75	7 reels
Fifth Avenue Models	—	2	7	1	67	6,581 ft.
Fighting American	1	9	21	3	63	5 reels
Fighting Fury	—	4	12	1	65	5 reels
Gaiety Girl, The	—	4	9	1	64	7,419 ft.
High Speed	1	5	11	—	56	5 reels
Hit and Run	—	2	19	7	80	6 reels
Hurricane Kid, The	—	1	8	1	70	5,296 ft.
K The Unknown	—	1	14	8	79	6,362 ft.
Let 'Er Buck	—	1	9	3	75	5,547 ft.
Love and Glory	4	3	11	2	62	7 reels
Oh, Doctor	1	1	13	7	76	6,587 ft.
Reckless Age, The	—	3	27	6	74	6 reels
Ridgeway of Montana	—	7	12	2	63	5 reels
Riders Up	1	9	22	5	65	5 reels
Ridin' Kid from Powder River, The	1	3	12	8	74	5,727 ft.
Rose of Paris	1	4	10	2	64	6,263 ft.
Sawdust Trail, The	—	1	21	7	76	6 reels
Signal Tower, The	—	1	20	16	82	7 reels
Smouldering Fires	—	—	10	2	75	7,356 ft.
Storm Daughter, The	—	9	21	4	66	6 reels
Tornado, The	1	2	15	9	76	6,375 ft.
Turmoil, The	1	3	13	4	69	7 reels
Wine	—	6	11	2	64	7 reels
Young Ideas	1	6	13	1	60	5 reels
VITAGRAPH						
Behold This Woman	2	4	22	3	66	6,425 ft.
Beloved Brute, The	—	2	8	2	70	6,719 ft.
Between Friends	3	12	21	9	65	6,936 ft.
Captain Blood	1	2	14	23	85	10,608 ft.
Clean Heart	3	6	7	4	60	7,500 ft.
Code of the Wilderness, The	2	4	28	17	76	5,600 ft.
Greater Than Marriage	1	2	9	—	61	6,821 ft.
One Law for the Woman	2	3	13	1	62	5,800 ft.
Two Shall Be Born	—	3	6	1	64	5,443 ft.
Virtuous Liars	3	8	7	—	48	5,500 ft.
WARNER BROS.						
Age of Innocence, The	1	3	4	2	62	5 reels
Babbitt	—	6	23	4	68	8 reels
Being Respectable	2	4	16	1	62	7,500 ft.
Broadway After Dark	—	9	33	16	74	7 reels
Cornered	—	3	28	7	73	6,900 ft.
Dark Swan, The	1	3	9	1	62	6,700 ft.
Find Your Man	—	4	20	8	74	6,800 ft.
Her Marriage Vow	—	5	13	—	59	6,800 ft.
How to Educate a Wife	—	3	20	12	78	6 reels
Lighthouse by the Sea, The	—	—	10	6	81	6,900 ft.
Lover of Camille, The	4	6	9	5	60	6 reels
Lover's Lane	—	2	10	2	70	6,400 ft.
Narrow Street, The	—	5	14	7	72	6,700 ft.
Tenth Woman, The	3	4	9	—	53	6,700 ft.
This Woman	—	5	14	5	70	6,842 ft.
Three Women	1	4	17	7	71	7,400 ft.

Exhibitors Service Bureau



Striking electrical display for "The Beggar on Horseback" (Paramount) at the Criterion theatre, New York. The sign is thirty-five feet high with a sky-blue colored field and lettering in canary and red. At the base of the field is a cutout row of the Criterion Symphony.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

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George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Grauman's theatres, Los Angeles.

: : THE CHECK-UP : :

Weekly Edition of Exhibitors' Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

TITLE	Poor	Fair	Good	Big	Value	Length
FAMOUS PLAYERS						
Adventure	—	2	7	2	70	6,602 ft.
Charmer, The	—	2	5	3	73	6,076 ft.
Madame Sans Gene	1	3	4	2	62	9,994 ft.
FIRST NATIONAL						
Declasse	—	3	5	3	70	7,869 ft.
My Son	—	2	7	1	67	6,500 ft.
Quo Vadis	—	1	5	6	83	12 Reels
UNIVERSAL						
Let 'Er Buck	—	1	9	3	75	5,547 ft.

Louis K. Sidney, Division Manager, Lowe's theatres, Pittsburgh, Pa.

George E. Brown, Imperial theatre, Charlotte, N. C.

Geo. Rotsky, Managing Director, Palace theatre, Montreal, Can.

Eddie Zorn, Managing Director, Broadway-Strand theatre, Detroit.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, T. D. & L. theatre, Glendale, Calif.

Claire Meachime, Grand theatre, Westfield, N. Y.

Ace Berry, Managing Director, Circle theatre, Indianapolis.

Girl on Street Advertised "Lady of the Night"

When "Lady of the Night" played at the Riviera theatre in Knoxville, Tenn., C. D. Haug, Metro-Goldwyn exploiteer, attracted attention to the showing by putting a girl on the street dressed up as the tough girl Molly in the picture. This girl was procured by advertising in the local dailies for a young woman to impersonate Miss Shearer. Over fifty applicants applied. The girl selected was provided with a lamp post made of light pine, and posed against it as a tough nut. This stunt proved a knock-out. Such crowds were attracted that it was necessary for her to move her post from time to time from one block to another to prevent congestion of traffic.

Twenty-five 1-sheets were posted, with fifteen 3-sheets, five 6-sheets and seven 24-sheets. Two large illuminated boxes containing 6-sheets above the lobby provided a splendid flash on the picture. Five thousand heralds were distributed.

Active co-operation was received by Exploiteer Haug throughout the campaign from W. E. Drumbar, enterprising manager of the Riviera.

Kingsmore Gives "Charley's Aunt" a Push

Making the most of the varied possibilities for exploitation offered by the title and story of "Charley's Aunt," Howard Price Kingsmore, manager of the Howard theatre, Atlanta, gave the picture a first rate campaign.

One of the best features of his exploitation was the replica of Charley's aunt-wig, cap, dress and all—who was seen on the streets of Atlanta during the week before the picture was screened, riding slowly along in an old fashioned surrey, diven by a negro coachman. On the back of the surrey



A live goose was suspended from the marquee of the Arcade theatre, Jacksonville, Fla., when "The Goose Hangs High" (Paramount) played there.

hung a large banner, proclaiming in glaring letters, "Charley's Aunt, from Brazil where the Nuts come from, Visiting at Howard theatre all next week." This quaint equipage, drawn by two handsome horses, attracted attention wherever it went.

The second publicity stunt designed by Kingsmore in connection with the picture was a special Mothers' Day matinee held on the Monday morning following Mothers' Day to which all mothers over forty years were invited free of charge. Part of this plan included a tie-up with the Atlanta Constitution, which printed admission coupons for the mothers.

"Last Laugh" Given Strong Campaign in Frisco

One of the most effective campaigns yet devised for "The Last Laugh" was worked out by W. C. Getty, Universal exploiteer in San Francisco, in co-operation with the Union Square theatre.

First a preview was held to which several hundred prominent San Franciscans were invited. At the close of the showing, "Jury" slips were passed out on which the guests might record their opinions and the next day found such papers as the Examiner quoting these jurymen to the extent of nearly a column of publicity. The Examiner, in playing up the society angle of the affair, also ran a 9-inch two column original sketch of a prominent San Francisco matron who was present.

Two contests were arranged which proved unusually successful. One, with the Daily News, was for stories of when the writers had enjoyed the "Last Laugh," and the other, with the Illustrated Daily Herald, was for answers to the question: "Should Movies End Happily or Truly?" "The Last Laugh," as will be recalled, had two endings—one logical and sad, and the other illogical and happy.

A doorman is the central figure of the film, and so the Union Square had a doorman who was made up as almost a perfect duplicate of Jannings's famous character. He was J. Aldrich Libby, a former headliner on the Keith Circuit.

Radio Broadcast Stunt for "Zander" in Akron, Ohio

C. C. Deardourff, Metro-Goldwyn exploiteer, recently aided the showing of "Zander the Great" at the Allen theatre in Akron, O., by announcing the run daily over the radio from station WADC, and by taking extra space in all the local dailies.



A cooperative window tie-up arranged by Manager R. T. Newton of the Capitol theatre, Little Rock, Ark., for the showing of "Seven Chances" (Metro-Goldwyn).

Varied Store Tie-ups for "The Great Divide"

A chain of seven drug stores were recently tied up by Norman W. Pyle, Metro-Goldwyn exploiteer, when "The Great Divide" played at the Princess theatre in Fairmont, W. Va. A ticket to see this picture was offered free to every purchaser of Krank's Toilet Preparations, and this circumstance was liberally advertised in the press. Seven windows were placed at Pyle's disposal, who used them to exploit the showing with exceptionally good effect.

An arithmetical contest suggested by the exhibitor's service book was planted in the Fairmont Times, and ran in the Sunday and Monday editions. Tickets were offered as prizes, and the competition proved popular beyond expectations. The names of the winners were duly printed in The Times. Extra space was taken in all the local dailies and the town was well posted.

Varied "Way of a Girl" Ads in Evansville Drive

When "The Way of a Girl" played recently at the American theatre in Evansville, Ind., Charles Glickauf, Metro-Goldwyn exploiteer, aroused considerable interest in the showing by arranging a peek hole window on the main thoroughfare which attracted attention throughout the week preceding the premiere. Above the peek hole Glickauf put the caption "For Women Only." Inside was a 3-sheet cutout with other advertising matter, including the name of the theatre and the date.

A motorcyclist traveled through the main streets of Evansville carrying a sign on his back reading "Don't Speed! If you must have excitement see 'The Way of a Girl' at the American theatre." This ballyhoo exploited the showing effectively.



Window display of original gown worn in "Madame Sans Gene" (Paramount), arranged by Manager Harry Van Demark of the Queen theatre, Houston.

Four thousand pay-roll envelopes distributed by thirty factories and four down town department stores carried announcements of the engagements with a cut from the picture, and one thousand heralds were given away on the main streets. The town was well posted and three slides and one trailer were used in various showhouses.

"Crimson Runner" Showing Thoroughly Heralded

Heralded by an avalanche of publicity which served to let all Cleveland know that a motion picture star was coming to town, Priscilla Dean's new personal appearance act with "The Crimson Runner," opened at Keith's 105th Street theatre in the big Ohio city recently.

Perhaps the stunt most productive of results was a tie-up arranged with the Cleveland News whereby Priscilla Dean sold autographed copies of 'Joanna,' a new song hit by a Cleveland composer, which the News was sponsoring, at a down-town store for one hour on a specified morning. Announcement of the stunt was made with a two-column cut and story on the front page, followed by a full column length story on page one the next day. The following day the News ran a four-column cut and story, and followed up on the following Sunday by a scene taken in the store which they published in the rotogravure section.

The Cleveland Press was inaugurating its annual marble contest, and when Miss Dean offered a trophy to the winner, the Press reciprocated by using stories and pictures of the star being taught to shoot by the previous year's champion. Motion pictures were also made of this and shown in a local news reel distributed in the Cleveland territory.

At the N. V. A. ball in Cleveland, Priscilla Dean was made official hostess. An elaborate dinner was given in her honor at the Statler hotel and during her stay she attended a number of civic and social affairs.

While in Cleveland, national tie-ups were made with the Chandler automobile, with Dr. Kahler's shoes, with the Work-Rite Radio company, with a new make of knitted capes, and with "Secrets," a periodical published in Cleveland.



An effective window display on "The Night Club" (Paramount) arranged by Mgr. J. J. Friedl and Pub. Director R. B. Jones of the Palace theatre, Dallas, Texas.

Short Subjects and Serials

"Gang" Make Movies in New Comedy for Pathe

"Bigger and Better Pictures" is the title of the "Our Gang" comedy which is now in production at the Hal Roach studios under the direction of Robert McGowan. All members of the popular gang of juvenile comedians will appear in this film, which deals with the experience of youngsters who decide to make their own movies.

Another unit at present active at the Roach lot is the Charlie Chase company, now filming a two-reeler in which the action shifts from the seashore to the mountain peaks in rapid fashion. Chase is supported by Katherine Grant in the picture, which is being directed by Leo McCarey.

James W. Horne has just completed "Somewhere in Somewhere," in which Charley Murray and Lucien Littlefield play the leading roles. The comedy is based on the adventures of two buddies in "no man's land."

Educational Units Start at New Studios

Educational has started two comedy units at the studios recently acquired from Principal, in which most of the company's productions activity of the future will be housed. The two units are under the direction of Norman Taurog and Stephen Roberts.

With the exception of the Christie units, producing Christie comedes, Bobby Vernon comedies, Walter Hiers comedies and Jimmie Adams comedies, all productions on the Educational program, including Mermaid, Hamilton, Lupino Lane, Cameo, Tuxedo and Juvenile Comedies, will be housed at the new studios.

More than $100,000 is being spent to improve the studios. Two new stages 100 by 160 feet and 57 by 120 feet will supplement the present 80 by 120 feet stage. New electrical equipment and mechanical devices are now being installed.

Announce Titles for Three Andy Gump Comedies

Titles have been selected for three of the new series of twelve Andy Gump comedies now being produced at Universal City for the Fall schedule. The titles are "Andy Takes a Flyer," "California Here We Come" and "The Found World."

The comedies are being made in two-reel lengths with Joe Murphy in the title role, Ivy Livingston as "Min" and Jackie Morgan as "Little Chester."

Ivy Livingston Signs as Min in Gump Series

Sam Van Ronkle, producer of Gump Comedies for Universal release, has signed Ivy Livingston to a long term contract to play the role of "Min" in these Gump comedies. A second series of twelve of these comedies is now being produced. In the next of the series the action takes place in a Pullman car. Joe Murphy plays Andy Gump and Jack Morgan is Chester.



Highlight scenes from the new Gotham production, "Shattered Lives."

"Sunken Silver" Serial Ends

Final Chapter is Among Features of Pathe Program for Week of July 12th

THE last chapter of the serial, "Sunken Silver" is included among the features of the Pathe program for the week of July 12th.

The concluding chapter of "Sunken Silver" is titled "The End of the Trail" with Allene Ray and Walter Miller in the leading roles. The serial was directed by Spencer Bennet.

The comedy featuring Arthur Stone is titled "Sherlock Sleuth" and has in the cast Noah Young, Martha Sleeper, Marjorie Whiteis, William Gollespie, Helen Gilmore and Jack Gavin. Ralph Celer directed under the supervision of F. Richard Jones.

Harry Langdon's second comedy of a series of two made by Principal Pictures Corporation is titled "The White Wing's Bride." Alf Goulding directed.

"Learning How" is the Grantland Rice "Sportlight" produced by J. L. Hawkinson. This subject shows that the beginning of all sports is "learning how." Some of the sports covered are lariat throwing, golf, rowing, archery, baseball, football and tennis.

Pathe Review No. 28 presents another installment of the "Here Comes the Bride" series—"The American Bride." "Wonders in Wax" gives an insight into the making of life-like dummies in Paris, and the Pathecolor section reveals "The Gorges of Ardeche," a picturesque valley of rocks in Southern France. "When Men Were Men" one of the "Aesop's Film Fables," "Topics of the Day," and two issues of Pathe News complete the Pathe program of July 12th.

"ALICE COMEDIES" By WALT DISNEY

New—Yes! Novel—Yes!! Funny—Yes!!!

PLAYING THE FINEST THEATRES EVERYWHERE!!

That's the answer!!!

WINKLER PICTURES

220 West 42nd Street, New York City

Sole Foreign Distributors

The EDWARD L. KLEIN COMPANY,
25 W. 43d St. Cable Address, Kleinway, New York





Lloyd Hamilton in scenes from "Waiting," a two-reel comedy directed by Stephen Roberts and distributed by Educational.

Century To Release 5 In July

Wanda Wiley and Edna Marion Vehicles Included in Comedy Group Announced

CENTURY will release five comedies during the month of July through Universal exchanges, it was announced this week.

The five releases include "Plenty of Nerve," starring Edna Marion, "A Rough Party" starring Al Alt, "Just in Time," starring Wanda Wiley, "The Polo Kid," starring Eddie Gordon, and "Dry Up," featuring Jack Singleton and Bartine Burkett.

"Plenty of Nerve," deals with the mix-ups resulting when the heroine falls heir to a sanitarium for the feeble-minded. Her fiance, played by Billy Engle, is there for treatment because of susceptibility to superstitions.

"A Rough Party," is a kid-cut up comedy in which the grown-ups dress as youngsters. Al Alt, the hero, is supported by Constance Darling in the leading feminine role.

"Just in Time," the new Wanda Wiley comedy, is a comedy of situations, in which Wanda does some detective work as a reporter for a newspaper. Joe Bonner is her leading man. Edward Luddy directed.

"The Polo Kid" shows the contortionist-comedian as a comic polo player. He really game. Constance Darling has the chief supporting role, with Larry Richardson as the "heavy." Jess Robbins directed.

"Dry Up," is the last Century release of the month. The action is complicated by a bevy of "heavies" who lead the hero and heroine a fast and nerve racking half-hour. The direction is by Al Herman.

Educational Releases Planned

Five Two-Reel Comedies and Seven Single-Reelers Set for July and August

FIVE two reel comedies and seven single reelers will be released by Educational Film Exchanges during the hot months of July and early August. Of the two-reelers three are in the Mermaid series and all are Jack White productions.

Of the Mermaids, Lige Conley will first be seen on July 12th in "Below Zero," which was directed by Norman Taurog. "Hot and Heavy," second of the series, with Eddie Nelson, will be released July 26th, and "Beware," with Lige Conley on August 9th.

Walter Hiers in his latest Educational-Walter Hiers comedy, "Oh Bridget" will be released July 5th. It was directed by Archie Mayo. "Waiting," an Educational-Lloyd Hamilton comedy, featuring Lloyd Hamilton, will also be a July release.

Single reelers announced for July and early August release include three of the Cameo series and two Earl Hurds, as well as two of the Lyman H. Howe "Hodge-Podge" series. Another subject released June 28th is the official motion pictures of the world's championship wrestling match between Ed "Strangler" Lewis and Wayne "Big" Munn.

Pathe News Shows Films of French-Riff War

Pictures of the French offensive against the Riff tribesmen in Morocco are a feature of Pathe News No. 52. The war in Morocco is being covered by Pathe News by Andre Glattli of the Paris staff of the organization. Glattli has shown great daring and resource in obtaining first-hand views of the hostilities, frequently facing the greatest dangers to make photographs of the clashes between the armed forces.

Among the views which are shown in this issue of Pathe News are the following:

Troops advance to launch fierce attack upon Riff tribesmen in Astar village; the French artillery opens up with full force to shell the nest of the Moors as the bombing of Astar continues; Scores of wounded—some at the cameraman's very side—the Red Cross workers give heroic aid; some of the desperately injured are rushed to ambulances in the rear by airplane; behind the lines at Fez, Marshal Lyautey, in charge of war against the Riffs consults with General Hoecht, his chief of staff.

Larry Kent Lead for Miss Vaughn in New Series

B. P. Fineman, general manager of the F. B. O. Studios, has announced the selection of Larry Kent for the lead opposite Alberta Vaughn in "The Adventures of Maisie" series of two-reel plays which are to be based on the stories of that title written by Nell Martin and published in a popular fiction magazine.



"Don Coo Coo" is the title of the eleventh episode in the "Peacemakers" series in which Alberta Vaughn and George O'Hara are featured by F. B. O. Scenes from the picture are shown above.

Play Up Short Subjects For Box Office Results

Value of Exploiting Short Reels is Told

By S. J. Maurice, Special Representative, Serial Dept., Universal

(Editor's Note.—This is the third of a series of articles by Mr. Maurice. The concluding article will appear next week.)

IN previous articles I gave the result of my interviews with representative newspaper men in many big cities on the question of short subjects, and told of the happy experience of exhibitors in some parts of the country who were long-headed enough to advertise the short stuff on a par with their features.

But in many other sections I found managers who were not awake to the publicity value of the one and two reelers. In fact the majority of them were still absolutely blind to the possibilities of this important half of their program. They were "hypped" by the names of big stars and the fancy "box office titles" that so many producers give their pictures, irrespective of the actual value of the pictures as entertainment. And it was no surprise to me to hear from most of these men that business was "not so good." They complained about the quality of the five reelers, saying that their patrons often openly expressed disappointment and not one of them realized that he had missed a big trick to cover up this deficiency in not hammering away on the short subject angle. What did I tell 'em? Play Up Your Short Stuff.

"If you are using a hundred line ad. give the 'shorts' almost an even break on the space. Let the feature and its star or stars have sixty lines if you think they are worth it, but never devote less than forty of the hundred lines to the remainder of your program. If you have a Century or a Bull's Eye or a Sennett comedy, it is surely worth twenty per cent of your newspaper space, the news-reel or serial is certainly worth ten per cent and the other ten per cent should be given over to your musical features."

Exhibitors seem to forget that Charlie Chaplin, Reginald Denny, Harold Lloyd, Buster Keaton, Tom Mix, Hoot Gibson and other stars who are making features now and specials began in the one and two reelers. Suppose their pictures ten years ago had been treated like the short subjects are today. These stars, among the biggest money getters now, would never have reached their present dignity, opulence and eminence. We all remember when a two reel Charlie Chaplin meant capacity business to any theatre that played it. If a Chaplin was on the bill the patrons did not ask, or care, what the five reel picture was. In those days the exhibitor played up the short stuff *because he realized its value.*

Well, there is just as much value in the same department today. There are embryo stars of the first magnitude in comedies right now. Young men and women who in a few years—maybe sooner—are going to be as well known and draw as much money as any of the above mentioned. Mr. Exhibitor, why not be the one to "discover" them in your town? Tell your people how good they are and you will begin to cash in on them while you still can buy them at a modest figure, before they, too, graduate into high priced features and specials.

Every company has some great young talent that is surely coming to the front. Take Universal, for instance, with its recently developed talent. This firm has several youngsters who are of "special calibre" right now, but who are doing the short stuff and can be had at two reel prices. So have Pathe. So have the F. B. O. and the Fox people. The Educational, too, have many. It won't be long before you will be paying much more for the Puffys, the Wanda Wileys and the Arthur Lakes. The astute Mr. Laemmle sees what is ahead or he never would have placed them under long term contracts. "There's a reason" for everything that Mr. Laemmle does — and it is always a business reason. This applies to his revival of the famous Buster Brown and his dog Tige. These comedies are short subjects, worth twenty per cent of any exhibitor's advertising, no matter what his feature may be.

The Pathe people are going stronger than ever with their Hal Roach stuff, their Mack Sennett product; their "Stereoscopiks," their news-reel, the Grantland Rice "Sportlights" and serials. This applies to the Educational and Fox, too.

Why hide such entertainment? Why not advertise it when you are playing it? It ought to be of significance that the producers of short subjects heavily advertise their product in order to sell it to exhibitors. Should it not follow that exhibitors who buy it as a result of such advertising would see the wisdom of advertising it to sell to their customers? Any other course seems the height of business folly.

Did you ever notice the way the Universal and Pathe and Educational and Fox advertise their short subjects? Examine their displays in the trade journals and see the proportion of space they devote to this part of their output—just about the same proportion that the exhibitor should give it in his advertising after he buys it. It is no secret that a very big part of the huge 235 per cent dividend declared by Fox was due to the drive on short subjects.

The serial comes under this head also, its chapter forming short subjects on a program. Have you noticed the nation-wide tie-ups that the Universal has made with the leading papers in the United States and Canada on its serials, the biggest thing of its kind ever pulled off in motion picture history? The greatest papers in 44 cities—the *Times* in Buffalo, the *Press* in Pittsburg, the *Star* in Indianapolis, the *News* in Dallas, the *Herald* in San Francisco, the *News* in Los Angeles, for instance—are printing stories of these serials, each carrying ten thousand lines of advertising and giving fifty columns of publicity. Why?

The publishers of these papers know the value of thrilling western stories and adventurous mystery tales. Their readers, being red-blooded and romance loving, fairly eat up such stuff! They want it! Therefore, the newspapers give it to them and advertise the fact that they are going to do so. Result? A big boom in circulation.

What is the lesson in this to the exhibitor? When he plays this kind of a picture, he, too, should advertise it and increase his circulation, his patronage. If the printing of a serial will jump the circulation of a newspaper 50,000 copies, advertising it by a theatre certainly will increase the theatre's business proportionately.

Play up the Short Stuff!
There's Millions in It!

Langdon Comedy for Pathe Completed by Sennett

"Lucky Stars," Harry Langdon's first two-reel comedy since finishing his feature-length production for Sennett, and "A Sweet Pickle," in which Alice Day will be featured, have been completed at the Sennett studios and will be early releases on the Pathe program.

In "Lucky Stars" Langdon is supported by Vernon Dent and Natalie Kingston. It was directed by Harry Edwards.

The Alice Day vehicle will present Ernest Wood, Alma Bennett, Jack Richardson and Barney Hellum in principal roles. Art Rosson directed the picture.

The Sennett Studios have installed a research department consisting of 3800 volumes, an innovation for a comedy plant.

New "Stereoscopiks" Film for Release July 5

"Ouch," the latest contribution to the Ives-Leventhal "Stereoscopiks" films which Pathe is presenting, will be released July 5th. It will be the third offering in this group of third-dimension films, and is said to abound in the startling effects which attracted attention to "Zowie!" and "Luna-Cy!"

One incident which is said to be especially thrilling shows a pirate who glares at the spectator and slowly takes out a pistol, reaches out his hand until the firearm appears to touch the very faces of the witnesses and fires.

Resume of Current News Weeklies

KINOGRAMS NO. 5095: Swampscott, Mass.—President and Mrs. Coolidge take possession of Summer White House; New York—Argentine midshipmen, on training cruise, visit United States; Madison, Wis.—Thousands pay tribute to Senator La Follette at last rites; New York—Chicago schoolboys win baseball championship while 60,000 look on; Los Angeles—5,000 schoolgirls in picturesque athletic drill; Colorado Springs—Aged printers engage in type setting competition; Coronado Beach, Cal.—Boys sail home made yachts in annual races; Paris—French capital gets new thrill at burlesque bull fight.

KINOGRAMS NO. 5096: Washington—Senators beat Athletics in most important series of league season; Poland Springs, Me.—Nation's governors gather for annual conference; New Bedford, Mass.—Rum chasers discover rich liquor haul under ship's lumber; New York—Stage children, who will receive scholarships from President Coolidge, dance; Latonia—Broadway Jones wins Latonia Derby; Auteuil, France—Society turns out for French steeplechase; New York—New York University sends big student group abroad to study; Prince Bibesco's daughter leaves for Europe; Chicago—Hebrew home inmate is spry on his 108th birthday; Isle of Man—Motorcyclists race in war-like garb; Long Branch, N. J.—Pick record peony crop; Menlo Park, Cal.—Millionaires stage big society circus.

FOX NEWS VOL. 6, NO. 77: Dayton, Tenn.—Tennessee is Ready for Anti-Evolution Trial; Montreal, Quebec—Mayors of Buffalo and Montreal are initiated into the Iroquois tribe; Tomahawk Lake, Wis.—Indian veterans of late war attend dedication of the Legion's camp for the wounded; St. Louis, Mo.—Celebrate the fiftieth anniversary of founding of St. Louis Cardinals; New York City—Sons of Italy take over new property to be used as an education center; Poughkeepsie, N. Y.—Navy first in intercollegiate regatta; Washington, D. C.—Walter Johnson receives trophy as most valuable player; Wheaton, Ill.—Red Grange, football star, works as an iceman to keep in condition; Hilo, Hawaii—Sailors from U. S. fleet visit the volcanoes; Rome, Italy—Celebration in honor of the twenty-fifth year of rule of King Victor Emmanuel; Santa Cruz—California picks prettiest girl to go to Atlantic City; Yellowstone Park—National playground is opened to the public.

FOX NEWS VOL. 6, NO. 78: Salem, Mass.—The President begins his summer vacation; Ascot, England—The worlds of fashion throng to Ascot races meeting; Boston, Mass.—Massachusetts Tech students build the first American rotor ship; Voltage, Ore.—Game Warden Benson of the Biological Survey collects wild ravens for distribution to the zoos; Quincy, Mass.—Esther Spargo at 18 is a champion all-round athlete; Asheville, N. C.—Glen Crisman wins championship in Southern Golf Tourney; New York City—Lane Tech High School of Chicago wins inter-city school baseball title; Dominguez, Cal.—Well in an oil field sets a new record by 13 days of continuous gushing—but it's all water; Pina, Cuba—Enough sugar to sweeten a million cups of coffee destroyed as flames sweep cane fields; Wainright, Can.—To stock the Far North with buffalo, government begins a great drive of 2,000 head from Alberta.

INTERNATIONAL NEWS NO. 54: Swampscott, Mass.—President on vacation; West Yellowstone, Mont.—Yellowstone Park reopens; Long Beach, Cal.—Helen Sude, champion diver, eats lunch underwater; Boston, Mass.—New kind of rotor ship launched; London, England—Krazy Kat pet of street urchins learns how to keep cool during dog days; Philadelphia, Pa. (Phila. only)—Thousands see impressive military mass; Coronado Beach, Cal.—Youthful marine architects launch own fleet; New Haven, Conn. (N. Haven only)—Picture exhibitors get together at annual convention; Paris, France—Paris adopts bullfights minus brutality; Portland, Ore. (That territory only)—Throngs assemble at Rose Festival; Scilly, Italy—Army of fishermen make big haul of giant tunny; Kelly Field, Texas—Vistas of beauty revealed on remarkable trip through clouds.

INTERNATIONAL NEWS NO. 55: Big Bend, Texas—Flight through narrow canyon tests nerves of army's crack aviators; Pedro Miguel Locks, Panama Canal—Middies see canal wonders on training cruise; Swampscott, Mass.—Vice-President Dawes surrenders to newspapermen on visit to summer White House; N. Y. City—Marie Dressler, famous comedienne, sails for Europe; N. Y. City (N. Y. City only)—Broadway church fire thrills White Way crowds; N. Y. City—Stage beauties rehearse steps on edge of yawning abyss; Camp Meade, Md. (Wash. only)—Summer training camp holds review; Chicago, Ill. (Chicago only)—Woodmen in spectacular parade; Menlo, Cal.—Society youngsters stage real circus; Auteuil, Paris, France—Paris grand steeplechase reveals summer fashions; Santa Barbara, Cal.—Earthquake ravages city.

PATHE NEWS NO. 53: Los Angeles, Cal.—5,000 school girls take part in massed drill; N. Y. City—Meet "Windy," official cameraman for the Monkey House; N. Y. City—New Madison Square Garden to replace famous namesake; Horten, Norway—Amundsen may use rescue planes for another try at Pole; Salem, Mass.—President begins his vacation; Taunat, Morocco—French drive Moors from border village; Los Angeles, Cal.—Dangles from balloon 2,000 ft. high; Minneapolis, Minn. (Minneapolis only)—1,202 receive diplomas from University of Minnesota; Philadelphia, Pa. (Phila. only)—City employes publicly honor Sacred Heart; New Orleans, La. (New Orleans only)—Little girl has "daily dozen" all her own; West Yellowstone, Mont. (Butte only)—Celebration marks opening of Yellowstone Park.



Release stills from "Chasing the Chaser," a one-reel Hal Roach comedy distributed by Pathe.

PATHE NEWS NO. 54: Santa Barbara, Cal.—Earthquake wrecks California city; Latonia, Ky.—Broadway Jones wins Latonia Derby; Shanghai, China—Anti-foreign riots take place in Shanghai; N. Y. City—Grandson of Garibaldi arrives on unofficial visit; Lafayette, Ind.—Invents "skyscraper garage;" London, England—U. S. Army team retains international military polo title; Port Elizabeth, So. Afr.—Prince of Wales continues wanderings in South Africa; Los Angeles, Cal.—Sets himself afire for thrilling leap into tank; Asbury Park, N. J. (Newark only)—New Jersey Elks hold annual convention; New Orleans, La. (New Orleans only)—Pontchartrain club oarsmen in annual regatta.

Fox Selects Marion Harlan

Will Have Leading Role in O. Henry Series, With Daniel Keefe Directing

FOX FILM CORPORATION has selected Marion Harlan, daughter of Otis Harlan to portray the leading role in each of the series of eight two-reel pictures to be made by that company from the O. Henry stories. Miss Harlan was chosen after screen tests for the role had been made of eighty-four young ladies.

With the announcement of the selection of Miss Harlan, also comes the announcement that Daniel Keefe will direct the series. For the past five years Keefe has been assistant director to Rowland V. Lee.

Miss Harlan should be well qualified for the leading role. She started her stage career when she was a baby and for a number of years played juvenile roles. Later for three years she was a feature dancer in the big ensembles with the Metropolitan Opera Company. For some time past she has been essaying flapper roles in the screen. She enacted roles of this type in the two recent Fox releases, "Wings of Youth" and "The Kiss Barrier." She has just completed the role of "Millie" in "Thank You."

Daniel Keefe, who has just been promoted to direct the coming series is a New Yorker who has been connected with the industry for the past eight years. During his association as assistant to Rowland V. Lee he figured in the making of sixteen pictures. He will start the direction of "Shoes," the first episode in the O. Henry series, in the near future.

Spitzer-Jones Feature for Pathe Release

SPITZER-JONES Productions have contracted to release their feature length comedy-drama titled "Heir-Loons," through Pathe. It is now being produced at the F. B. O. studios in Hollywood with a cast made up of Wallace MacDonald, Stuart Holmes, Snitz Edwards, Frank Campeau, Martha Mattox, Emily Gerdes, Edith Roberts, Cecile Evans, Sam De Grasse, Ralph Lewis and Max Asher.

Nat H. Spitzer and Grover Jones of the producing firm have long been identified with the picture industry. Jones has won recognition as a scenarist and director. He is handling the megaphone on the present production. With the exception of a few years he spent with other interests, Spitzer has been in the industry in various capacities since its earliest days.

Opinions on Current Short Subjects

"The White Wing's Bride"
Pathe—Two Reels
(Reviewed by Thomas C. Kennedy)

HARRY LANGDON'S rise to fame throws a new light on an old picture—"old" in the sense that it was made before Langdon joined the Sennett organization and started to display the extraordinary abilities which have made him one of the most talked of comedians acting before the camera today. The "new light" is something corresponding to an interest and absorption in the work of the featured player which lends attention value to a picture which on its own account is little better than a mere routine affair in two reels. It was produced by Principal Pictures Corporation under the direction of Alf Goulding. Mr. Goulding also has traveled a long way since "The White Wing's Bride" was made.

Langdon's acting in this picture differs from his later performances mostly in the finish which he has acquired in achieving comedy effects and characterization. The distinctive mannerisms which are his now were part of his equipment when he essayed the inconsequential role of the white wing who suddenly is projected into a plot concerning the theft of a valuable jewel. His make-up, too, is much the same, the main features being over-sized coats and under-sized hats.

"The White Wing's Bride" will not bring the laughter which is now expected of Harry Langdon comedies. It is conventional slapstick, introducing a plot merely for the purpose of supplying here and there an excuse for action, action and more action. There is the ever-present "chase" and it does not seem different from many others which have been done time out of mind in the two reelers. Langdon is set upon by a pair of fearsome-looking Orientals, who are in pursuit of the jewel which has been stolen from the idol. The jewel has been purchased by the father of the girl whom Harry is courting, so his interests lie not only in the direction of eluding the Orientals, he must outsmart them and keep the gem, if he is to win the proud beauty.

The players who support the star provide all the assistance that is possible under the circumstances.

The Cast

The White Wing.....Harry Langdon

The Story—A poor but honest boy is in love with the daughter of a rich banker. He works faithfully at his trade as a street sweeper, until a strange twist of circumstance drops him into the very midst of a deep-dyed plot. Aboard an ocean liner two crafty Orientals seek to recover a valuable jewel stolen originally from an idol in their country. It is possessed and prized by the rich banker and by a mistake comes into the hands of our hero, who is chased about by the Orientals. He escapes them, but again meets his pursuers at a masked-ball, where they try to cast suspicion upon the hero for the theft of the jewel. But he triumphs, mostly by running away from danger, and wins the girl as a reward for returning the jewel to her father.

Classification—Slapstick comedy with very little plot and rather light on the "gag" side.

Production Highlights—The presence of Harry Langdon in the cast and the staging given the piece.

Summary—Compared with later works featuring Harry Langdon, this is disappointing, though the star displays many of the characteristics which have won him wide popularity as a screen comedian. The picture is lacking more in gag material than in quality of performance and production. It has some amusing moments and may ride along to fair success on the reputation and appeal of the star.



Harry Langdon in a scene from "The White Wing's Bride," a two-reel Pathe comedy.

"The Ropin Venus"
Universal-Mustang—Two Reels
(Reviewed by Chester J. Smith)

HERE is a western featuring Josie Sedgwick that should satisfy the most rabid fan of the short westerns. Miss Sedgwick is seen to the best possible advantage in this story, which is an exceptionally good one that has thrills aplenty, rough riding, comedy and every element that goes to make for success in a picture of this type. Miss Sedgwich is well suited to this type of picture. She is an exceptional rider and to all appearances not unskilled with the rope. She depends upon both of these accomplishments to expose and bring to justice the hard band of cattle rustlers that, with her, make up the action in this picture.

There are all the usual western characters in the picture; the unsuspected villain, the sheriff, the bad men and the rest of them, but Miss Sedgwick carries off all the honors. She discovers the rustlers' signal announcing when the road is clear for releasing the horses and cattle and eventually turns up the whole band by using their own signalling device to attract the attention of her father and the pursuing posse.

Among the thrills of the picture is that in which Miss Sedgwick is captured by the rustlers and made prisoner in their shack. She makes her escape through the roof, to which the signalling device is attached, and by some clever manipulation makes prisoners of both rustlers left to guard over her.

In addition to the good work done by Miss Sedgwick, the other leading roles are in competent hands. Edward Cecil, plays the sinister and sneaking individual, who is the real leader of the rustlers, and Colin Chase has the hero role.

The Cast

"Jerry" Ramsdell.....Josie Sedgwick
Eugene Slade.....Edward Cecil
Bob Wallace.....Colin Chase

A Mustang Picture, directed by Ernst Laemmle. Story by Isadore Bernstein. Photography by Ben Kline.

The Story—Jerry, daughter of the Sheriff gets on the trail of the gang of cattle rustlers, when she suspects Eugene Slade of being one of them. She trails him, sees him flash the "all clear" signal to the gang and then ropes him as he tries to make his getaway. Later she is captured by the band and taken to their shack, where she overpowers her guards, flashes the signal to her father and the posse and the entire band is rounded up.

Classification—A western comedy-drama that abounds in fast thrilling action and some highly interesting riding and roping.

Summary—This is one of the best of the two-reel westerns displayed recently. It is very well directed and capably acted, with a story that is way above the average. It should be liked wherever the western flourishes.

"Sherlock Sleuth"
Pathe—Two Reels
(Reviewed by Thomas C. Kennedy)

ARTHUR STONE is the star of this two-reeler from the Roach studios. It is a comedy specializing in horse-play and concerned with the doings in a hotel where a super-burglar plies his trade despite the elaborate sleuthing of a house detective who is "so good that he wears two badges."

Toward the end of the proceedings the lion from the Selig Zoo is projected into the affair, and that seems to be the key to the entire situation—because the lion is the comedy play-doctor. He comes to the rescue when the scenarist and the director get winded, and carries the action along at a fast physical pace if nothing else. How much longer the lion can last as something either fearsome or funny we have no idea. But it seems that he has been going strong for such a stretch that he himself must start to puff and pant pretty soon.

The picture is amusing only in spots. It depends too much upon the easy formula of presenting only movement based on familiar gags. There is one fresh gag in the plot. This shows the hero leaping over the cliff with the girl dressed in hoop-skirts acting as a parachute to retard the descent. That seemed rather funny and much cleverer than anything else to be discovered in the play.

Stone, whose career in the pictures has not met with the success which his stage work promised for him, is in the sort of character he has done in his previous comedies. He effects a make-up and a pose which is perhaps too wooden for the screen. The alabaster face and the jerky movement do not fare so well in pictures as they do on the comedy stage, and perhaps the fact that Stone has merely transferred his comics from the stage to pictures instead of adapting them to the new medium has something to do with the unresponsive reception which greeted his screen efforts.

The star is supported by some of the most able troupers in the Roach stock company. Martha Sleeper, for example, is prominent as a hello-girl who is in love with the house detective. Miss Sleeper is a comedienne who is bound to be prominent even though her opportunities are scant as they are in this offering. Noah Young appears as the hotel proprietor, and Marjorie Whiteis, William Gillespe, Helen Gilmore and Jack Gavin appear at odd moments throughout the play.

The Cast

Detective.....Arthur Stone
Telephone Operator.....Martha Sleeper
Hotel Proprietor.....Noah Young
Vamp.....Marjorie Whiteis
Guests.....William Gillespie, Helen Gilmore, Jack Gavin

Directed by Ralph Ceder.

The Story—A master burglar has been preying upon various hotels of the city. Because of the advertised efficiency of Sherlock Sleuth, house detective, of a certain hostelry many guests register there. Among them is the burglar and his aid, a vamp. The latter soon eliminates the detective from contention and the raid begins. But Sherlock gets loose and with the aid of a lion he lands the crooks in a police wagon. Then there is a wild ride for the lion chases the driver and the driverless car tears across the country, finally plunging over a cliff.

Classification—A quick-action comedy designed for general audiences.

Production Highlights—The settings and photography. The well-written titles and the speedy finish which culminates in a spectacular automobile crash.

Summary—A routine comedy featuring fast action and depending mostly upon familiar gags. There is plenty of movement, however, and the "tag" to the play is stirring and rather amusing.

"Just in Time"

Universal-Century—Two Reels

(Reviewed by Chester J. Smith)

WANDA WILEY has a dandy story in this two-reel Century in which humor, action and thrills are about equally divided and serve to make a splendid vehicle for this clever comedienne. Strange as it may seem it is a good newspaper story, which is rare in any type of picture.

Wanda is the feature writer on the Daily Milk and is doing a series of feature stories on a mysterious band that has haunted the city. The editor's son is finally carried off by this band and held for ransom. Wanda, after a series of thrilling episodes that would make some of the serials look tame, finds the rendezvous of the band, rescues the editor's son and delivers his captors to the editorial rooms.

There is much about this picture to recommend it. There are incidents about it akin to Harold Lloyd's "Safety Last," for the heroine does not hestitate to climb water pipes on high buildings or to negotiate cornices on straight walls. She climbs to some dizzy heights that should set audiences a-gape. Drain pipes collapse with her and she hangs suspended until one wonders how she is ever going to get safely through with it all.

By the simple process of waylaying a girl accomplice of the mystic band, changing clothes with her and finding a map which reveals the headquarters she gains access to the abductors' den and securing a key releases the youth held for ransom. The comedy element enters strongly into the story by the manner in which Wanda stands off her many foes. She runs them dizzy through the different chambers while the editor's son flees for police aid. The battle continues at length in the den until Wanda makes her getaway with the band at her heels. She leads them a merry chase which takes them through the side window of the newspaper shop just as the police arrive.

The Cast

The Girl.....Wanda Wiley
The Hero.....Joe Bonner

Century Comedy directed by Edward Luddy.

The Story—Wanda, a feature writer on a newspaper learns that a mystic band has carried off the editor's son. She gets on the trail of the bandits, forces their female accomplice to change clothes with her and in the pocket of the dress is a map locating the bandits' den. She gains access to the den, locates a key to the chamber in which the editor's son is held prisoner and releases him. She then stands off the band, makes her escape with the bandits at her heels and leads them to the newspaper office, where they are all captured by the police. There is the usual happy ending in which Wanda accepts the proposal of the youth.

Classification—A comedy replete with action and abounding in thrills.

Summary—An exceptionally good story, well directed and abounding in thrills and comedy situations. Miss Wiley gives her best performance to date and the picture is one that should be appreciated by almost any type of audience.

Pathe Review No. 28

(One Reel)

THOUGH another installment of the "Here Comes the Bride" series, showing the wedding ceremonies and customs of different countries and races, is included in this issue of the Review, it is the color subject which romps off with feature honors. The scenic contribution shows the picturesque valley of rocks in Southern France known as the Gorges of Ardeche. The scenery is beautiful and the color seems at its best in this charming screen reproduction. The marriage customs feature shows the American Bride, first giving the ceremonies practiced by the Indians and then a modern, up-to-the-minute nuptial shindig of the most elaborate sort. "Wonders in Wax" gives an inside view of the making of the life-like dummies which reach their Paradise in the nickel museums and shop windows.—T. C. KENNEDY



Lloyd Hamilton in a scene from "Waiting," an Educational release.

"The Knockout Man"

Universal-Mustang—Two Reels

(Reviewed by Chester J. Smith)

FRED WILLIAMS wrote a fair story in this Western, but like most of them the incidents are grossly exaggerated and made fairly impossible. It is based on the doctrine of "turning the other cheek" when your enemy smites you, and as a consequence Jack Perrin, who plays the role of the hero gets himself badly smitten. In fact he is knocked about from pillow to post to such an extent as to make him appear ridiculous.

Louise Lorraine and Perrin are the featured players, and the fact that Perrin, a reformed gambler falls in love with her is responsible for most of his difficulties. Miss Lorraine is the daughter of a Minister who comes to this western town to reform it and both are amazed at the lawlessness of the place. They try to teach the men to love their enemies and as each is every other one's enemy it is rather a difficult proposition.

Perrin is the first the reform wave hits. He has more or less reigned supreme as the town's best fighter, but practicing the new doctrine he suffers humility at the hands of first one and then the other, until Bull Conlon insults the minister's daughter. Even then he hesitates to act until called upon by the minister to do so. Then he reveals his old fighting proclivities and wins his way back into the good graces of the girl he loves.

There is some fairly good comedy in the picture and some rather lively fight scenes with all of the western atmosphere that characterizes these two reel westerns. Miss Lorraine makes an attractive heroine, but unfortunately Perrin is seen at his best only in spots. It's rather a tough and impossible role for a hero to have to assume.

The Cast

Dick Conlon.....Jack Perrin
"Bull" Barrett.....Jim Corey
Parson Rhodes.....Charles Herzinger
Molly.....Louise Lorraine

A Mustang Picture directed by Edward Laemmle. Harry Oswald, cameraman. Story by Fred V. Williams.

The Story—Dick Conlon, gambler in a western town falls in love with the daughter of a visiting minister who is preaching the doctrine of "Love Thy Enemy." Dick reforms, is beaten by a number of the town bullies whem he has previously dominated. He eventually is called upon to protect the girl from the insults of a ruffian and does so only when pleaded with by her father. The ruffian is badly beaten and Dick wins his way back into the good graces of the girl.

Classification—A western comedy-drama in which there is a fair amount of action and a few episodes that offer some real comedy.

Summary—This western is hardly up to the standard of some of the series that have gone before by this producing company. Many of the situations are entirely too ridiculous to be convincing. However it should go fairly well where pictures of this type are popular.

"Waiting"

Educational-Hamilton—Two Reels

(Reviewed by Chester J. Smith)

THEY have mixed up another concoction of cream puff, custard pie, slapstick and hokum for Lloyd Hamilton, who assumes the role, first of dishwasher in a restaurant and then as waiter. The comedian is worthy of a little better story than this, which abounds in everything that has been seen in these comedies in the past.

The picture is not without its attractiveness for those who like the short comedy. It will be productive of laughs, as these old well known stunts always are. There is the laugh that follows the waiter who falls down with the tray full, the contents of which are spilled on the head of his rival, who is entertaining the "girl" in the restaurant. There is the ever-ready cream puff that explodes in the face of the comedian.

And there are a few stunts that are not so hackneyed. For instance Lloyd drives his flivver through the side door of an electric train, calmly pays fare for both the auto and himself and then as calmly disembarks through the other side door at the height of a very lofty trestle.

There is an extremely ludicrous scene in which the comedian tackles his dishwashing job. In the absence of a dishwasher the dishes have been piled to the ceiling. Lloyd starts taking them one at a time from the top, then reverses the order and decided to take them from the bottom of the pile. The resultant clash scatters crockery over all parts of the washroom.

When Lloyd is promoted to waiter the action speeds up and the air fairly reeks with Welsh rarebit and other edibles that apparently are prepared for anything but eating. The rarebit, a sticky conglomeration entangles a good part of the diners, and those who escape this mess are victims of other Hamilton indescretions as a waiter, with the rival the principal victim.

The Cast

The Waiter.....Lloyd Hamilton
The Girl.....Ruth Hiatt
The Rival.....Glen Cavender
The Proprietor.....William Beaudine
The Chef.....Otto Fries

By Fred Hibbard. Directed by Stephen Roberts. Photographed by Francis Corby. Produced by Hamilton Comedies.

The Story—Lloyd, broke and out of a job gets employment as a dishwasher and is promoted to waiter in a fashionable restaurant where his rival brings his best girl to dine. Lloyd, humiliated and embarrassed spills much of the edibles on the rival and eventually walks off with girl.

Classification—A slapstick comedy of the custard pie variety replete with hokum, the majority of which is old, but some new.

Summary—Almost entirely lacking in story, this one will be good for many laughs because of its fast action and the number of ludicrous stunts with which the two reels abound. The comedian is seen to the usual good advantage and will add to the prestige with the followers of the short comedies.

"Permit Me"

(Educational—One Reel)

THIS is typical of the single reelers in which Cliff Bowes and Virginia Vance are featured. It is fairly fast comedy which moves along at a good clip without too much time being devoted to the story. It is a series of humorous episodes, all of which go to make for laughs.

Cliff decides the best thing for his bride to do following the ceremony is to go back to work in order that his taxi bills may be paid. Eventually both wind up at the same party, where Cliff is in arrears for a taxi bill. The driver descends upon the party with his gang and there is a general melee which results in the wrecking of the ball room and most of the occupants thereof.—CHESTER J. SMITH.

With First Run Theatres

NEW YORK CITY

Cameo Theatre—
Film Numbers — The Awful Truth (Prod. Dist. Corp.), Pathe News, Aesop's Fable (Pathe), Cameo Review, The Iron Mule (Educational).
Musical Program—Selections from "Kid Boots" (Overture by Orchestra), "Shadowland" (Soprano Solo), Organ Solo.

Rialto Theatre—
Film Numbers—Grounds For Divorce (Paramount), The Sky Tribe (Fox), Rialto Magazine (Selected), Ko-Ko Celebrates the Fourth (S. R.).
Musical Program — "Raymond" (Overture), Reisenfeld's Classical Jazz, Song from "Marriage of Figaro" (Baritone), "Everything Is Hotsy-Totsy Now" (dance solo), "Tell Me More" (Organ Solo).

Mark Strand Theatre—
Film Numbers—Kivalina of the Ice Lands (S. R.), Strand Topical Review (Selected), Never Weaken (Pathe).
Musical Program — "Indian Sketches" (Overture), "Russian Frolic" (Songs, Specialty Dance, Basso and Ballet), Prologue to feature, "Mush On" (Basso and Strand Male Quartet), Organ solo.

Rivoli Theatre—
Film Numbers—Paths To Paradise (Paramount), Rivoli Pictorial (Selected), Story of the Drum (Special Reel), Ko-Ko Celebrates The Fourth (S. R.).
Musical Program — Reisenfeld's Classical Jazz Festival, "Story of the Drum" with Rivoli Ensemble and augmented orchestra, "Old Pal" (Organ Solo).

Capitol Theatre—
Film Numbers—The Boomerang (S. R.), Capitol Magazine (Selected), The Mountain Brook (Scenic).
Musical Program — Overture: "Morning, Noon and Night" (Orchestra), "Concerto in A Minor" (pianist), "Pierrots" (Dance Solo and Ballet Corps), "The Lord High Chancellor" (vocal solo), "Midnight Waltz" (Dance Number), Impressions of "Martha," (vocal specialty), (organ solo).

Piccadilly Theatre—
Film Numbers—The Mad Whirl (Universal), Piccadilly Pictorial (Selected), Fifty Million Years Ago (S. R.).
Musical Program—"Fantasie Orientale" (Overture), "Twilight" (Organ Solo), "The Song of Songs" soprano and contralto), "Idylls of the Southland" (Tabloid Presentation), "Alcha Oe" and "Beach of Waikiki" (Hawaiian Singers and Dancers), "Polonaise Militaire" (Organ recessional).

Colony Theatre—
Film Numbers—Passionate Youth (S. R.), Oh, Bridget (Educational), Colony Pictorial (Selected), The World We Live In (Scenic).
Musical Program—"Song of Love" (Overture), "The Mystic Voice" (Specialty). "The Spirit of 1776" (Tableau), Soprano Solo, Ace Brigode and His 14 Virginians in "A Venetian Jazz Fantasy."

Globe Theatre—
Film Numbers—Don Q, Son of Zorro (United Artists).
Musical Program—Spanish Prologue, Special synchronized music score for feature.

Criterion Theatre—
Film Numbers—Beggar on Horseback (Paramount).
Musical Program—"Business Is Business" (one act playlet), Score for feature.



Art ad run in the newspapers by the Century theatre, Baltimore, for "Lady of the Night" (Metro-Goldwyn).



An effective ad run in the newspapers the day before the showing of "Lost—A Wife" (Paramount) by the Strand theatre, Tampa, Fla.

LOS ANGELES

Criterion Theatre—
Film Numbers—Enticement (First National), High Jinx (Fox), International News (Universal).
Musical Program—Selections from "Chu Chin Chow" (Overture), "Gold and Silver Waltzes" (Organ).

Egyptian Theatre—
Film Numbers—The Gold Rush (United Artists).
Musical Program—"The Spell of the Yukon" (Recitation), "Land of the Midnight Sun (Alaskan Prologue), Orchestral Overture.

Forum Theatre—
Film Numbers—How Baxter Butted In (Warner Brothers), Aesop's Fable (Pathe), International News (Universal).
Musical Program — "Memory Lane" (Organ Solo).

Loew's State Theatre—
Film Numbers — The Sporting Venus (Metro-Goldwyn), Low Tide (Educational), Loew's State Pictorial (Selected).
Musical Program—"My Girl is Like a Rainbow" (Overture).

Metropolitan Theatre—
Film Numbers—The Shock Punch (Paramount), Aesop's Fable (Pathe), Pathe Review.
Musical Program—"1812" (Overture).

Pantages Theatre—
Film Numbers—Back to Life (Associated Exhibitors) Pathe News.
Musical Program—Vaudeville.

Hillstreet Theatre—
Film Numbers—Private Affairs (Prod. Dist. Corp.), The Pacemakers (F. B. O.) Aesop's Fable (Pathe), International News (Universal).
Musical Program—Vaudeville.

Million Dollar Theatre—
Film Numbers—The Lost World (First National), Aesop's Fable (Pathe), Pathe News.
Musical Program—Specialty Selections (Orchestra).

Rialto Theatre—
Film Numbers—Black Cyclone (Pathe), Ask Grandma (Pathe), Pathe News.
Musical Program—Orchestra.

CLEVELAND

Stillman Theatre—
Film Numbers—The Making of O'Malley (First National), The Iron Mule (Educational), Pathe News, Topics of the Day (Pathe), Hodge Podge (Educational).
Musical Program—"Raymond" (overture), "Titina", "Out of the Dusk", "Tress", "You Are Free" (Stillman Quartet).

State Theatre—
Film Numbers—Light of the Western Star (Paramount), International News (Universal).
Musical Program—Organ Novelty (overture), Song Fest of "Songs You Love to Sing", with assistance of the audience; vaudeville.

Park Theatre—
Film Numbers—The Manicure Girl (Paramount), The Amateur Detective (Fox), Kinograms (Educational), Topics of the Day (Pathe), Sport Lights (Pathe).
Musical Program—Selections from "The Love Song" (overture), Jazz Unit: "Twilight", "Yearning" and "Rock-a-Bye My Baby Blues".

Reade's Hippodrome—
Film Numbers—Everyman's Wife (Fox), Comedy (Universal), International News (Universal.
Musical Program—"The Merry Widow" (overture), Vaudeville.

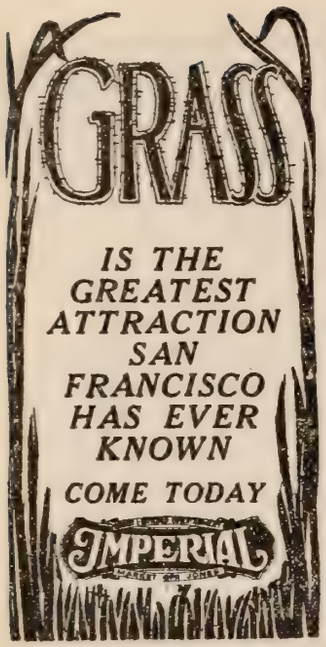
Keith's East 105th St.
Film Numbers—Girls Men Forget (S. R.), Comedy (Universal), Pathe News.

BROOKLYN

Mark Strand Theatre—
Film Numbers—The Teaser (Universal), The Iron Mule (Educational), Mark Strand Topical Review (Selected).
Musical Program — "Sketches From Cavaliera Rusticana" (Overture), "Impressions of Foreign Vogue In Song" (Specialty with tenor, baritone and ballet corps—songs include "Katherina" and "Parade of the Wooden Soldiers"), "Kammenoi-Ostrow (Organ recessional).



Stock ad used by the Garden theatre, Baltimore, when "The Arizona Romeo" (Fox) played that house.



A simple but very effective ad for "Grass" (Paramount run in San Francisco newspapers by the Imperial theatre.

CHICAGO

Chicago Theatre—
Film Numbers—Soul Fire (First National), Comedy (Selected), News and Views (Universal), Laughs of the Day.
Musical Program—"Grand Fantasy" from "La Tosca," (Overture) "The Ten English Rocketts," (Presentation), Selections by Arthur Gutow (Organ), "Old Glory," (Specialty).

Tivoli Theatre—
Film Numbers—I Want My Man (First National), International News (Universal), Cartoon.
Musical Program—"The North and the South," (Overture), "Eri Tu," (Solo) "A Patriotic Novelty," (Organ Solo), "Oriental Jazz" (Presentation).

Riviera Theatre—
Film Numbers—I Want My Man (First National), Laughs of the Day, News Weekly (Pathe).
Musical Program—"Southern Rhapsody," (Overture), "The Spirit of '76," (Tableau), "The Piano Trio," (Presentation), "In June Time," (Specialty).

Capitol Theatre—
Film Numbers—I'll Show You the Town (Universal), International News (Universal), Cartoon.
Musical Program—"American Fantasy," (Overture), "The Pageant of Beauty," introducing Miss Illinois and Miss Chicago and including nine stage numbers (Special Presentation) "Bobs of the Old World—Bobs of the New," (Organ Solo) "Coiffures of the New World," (Presentation).

Orchestra Hall—
Film Numbers—Revival of "Dr. Jekyll & Mr. Hyde." (Paramount).

Senate Theatre—
Film Numbers—Chickie (First National), News Weekly (Pathe).
Musical Program—"Black Friars Jazz Blowers," (Specialty), Eugenio Cibelli, (Soloist), Holt & Leonard (Specialty).

Pantheon Theatre—
Film Numbers—I'll Show You the Town (Universal), News and Views.

Orpheum Theatre—
Film Number—The Lost World (First National).

La Salle Theatre—
Film Number—The Naked Truth (S. R.)

Roosevelt Theatre—
Film Number—The Ten Commandments (Paramount).

McVickers Theatre—
Film Numbers—Paths to Paradise (Paramount), Review (Pathe), News Weekly (Pathe), Horace Greeley, Jr. (Pathe).
Musical Program—"Come America," (Solo), "Dinorah," (Specialty), Special Selections by Albert Hay Malotte, (Organ Solo) "Jazz Firekworks," (Paul Ash Presentation).

WASHINGTON

Metropolitan Theatre—
Film Numbers—The Talker (First National), Current Events (Pathe), Call a Cop (Educational).
Musical Program—"The Dream Girl" from "Naughty Marietta" (Overture).

Earle Theatre—
Film Numbers—One Night in Rome (Metro-Goldwyn), Kinograms (Educational).

Rialto Theater—
Film Numbers—Kiss Me Again (Warner Brothers), Current Events (International), Eighteen Karat (Universal), Only a Country Lass (animated novelty).
Musical Program — "Prelude C Sharp Minor" (Overture), "Kiss Me Again" (Violin Solo).

Palace Theater—
Film Numbers—The Light of Western Stars (Paramount), Current Events (Pathe), The Super - Hooperdyne Lizzies (Pathe).
Musical Program — "By the Waters of Minnetonka" (Overture).

Columbia Theatre—
Film Numbers — Lost—A Wife (Paramount), Current Events (Universal), Topics of the Day (Pathe), Isn't Life Terrible (Pathe).
Musical Program — "Wildflower" Selections (Overture).

BALTIMORE

Century Theatre—
Film Numbers—Eve's Secret (Paramount), King Cotton (Educational), News Weekly (Fox), Local Lafs (Joke tie-up film with Baltimore News).
Musical Program—Selections from "Sari" (Overture by Orchestra), Vocal Selections (Orpheus Quartet), also organ solos and musical accompaniment to pictures.

Garden Theatre—
Film Numbers—The Hunted Woman (Fox), The Royal Four Flush (Pathe), The Storm (S. R.), International News (Universal).
Musical Program—Music for pictures and five vaudeville acts by orchestra and organ.

Keith's Hippodrome—
Film Numbers—The Midnight Express (S. R.), Topics of the Day (Pathe), Married Neighbors (Universal), News Weekly (Pathe), Aesop's Fable (Pathe).
Musical Program—Music for pictures and five acts of vaudeville by orchestra and organ.

Metropolitan Theatre—
Film Numbers—Friendly Enemies (Prod. Dist. Corp.), Going Great (Educational), News Weekly (Pathe), French views and English Birds (Pathe).
Musical Program—Music by orchestra and organ for pictures.

New Theatre—
Film Numbers—The Shock Punch (Paramount), News Weekly (Pathe), Honeymoon Limited (Fox).
Musical Program—Selections from "Patrie", "Serenade" and "Who Takes Care of the Caretaker's Daughter". Arranged by Hendrik Essers, conductor (Overture by Orchestra).

Parkway Theatre—
Film Numbers—Fifth Avenue Models (Universal), Royal Four Flush (Pathe), Parkway Pictorial News (Kinograms).
Musical Program—Selection of Popular Songs (Overture by Orchestra); also music for pictures by orchestra and organ.

Rivoli Theatre—
Film Numbers—The White Monkey (First National), Rivoli News (Pathe), Super-Hooper-Dyne Lizzies (Pathe).
Musical Program—"Semiramide" (Organ Selection), Divertissment (The American Tenors, Frank Corbett and Eddie Miller), "Indian Love Call" (Intermission Organ Selection), "Zampa" (Overture by Orchestra).

MILWAUKEE

Alhambra Theatre—
Film Numbers—Eve's Lover (Warner Bros), Horace Greely, Jr. (Pathe), Pathe News, Topics of the Day (Pathe).
Musical Program—Orchestra, June Warwick (solo).

Garden Theatre—
Film Numbers—Dick Turpin (Fox), Thundering Landlords (Pathe), Fox News, Topics of the Day (Pathe).
Musical Program—"Jolly Robbers" (overture).

Merrill Theatre—
Film Numbers—The Man in Blue (Universal), Kicked About (Universal), Bray Magazine (F. B. O.).
Musical Program—Orchestra Overture.

Strand Theatre—
Film Numbers—The Charmer (Paramount), Dynamite Doggy (Educational), Pathe Review, Kinograms.
Musical Program—"Spaniola" (Jazz Novelty Overture), Organ selections.

Wisconsin Theatre—
Film Numbers—The Crackerjack (S. R.), International News, Comedy (S. R.).
Musical Program—"Hungarian Fantasia" (Overture), "If You See that Gal of Mine" (on the twin organs), Arnold Johnson and Orchestra with Horton Spurr (dancer).

INDIANAPOLIS

Circle Theatre—
Film Numbers—The Talker (First National), News Weekly (International), Cartoon (Educational), Novelty Film (S. R.).
Musical Program—Coronado Orchestra and Kendall Caps, dancer.

Apollo Theatre—
Film Numbers—Take a Chance Week—Feature Film (Metro-Goldwyn), Comedy (Pathe), Fox News.
Musical Program—Emil Seidel orchestra and Earl Gordon, organist.

Colonial Theatre—
Film Numbers—School for Wives (Vitagraph), Comedy (Universal), Pathe News, Aesop Fable (Pathe).

ATLANTA

Howard Theatre—
Film Numbers—Paths to Paradise (Paramount), International News, Killing Time (Educational).
Musical Program—Overture, "America," a descriptive number embodying patriotic songs appropriate for July 4th.
Special Numbers—Prologue, scene from picture reproduced on stage with Jean Sutler and Charles Wynne, tenor, singing "Sewanee Butterfly"; "You're Just a Flower from an Old Bouquet", a special song and dance act featuring Elmer McDonald and Miss Russell Hughes.

Metropolitan Theatre—
Film Numbers—The Making of O'Malley (First National), Balto's Race to Nome (Educational), Fox News.
Musical Program—Overture, "Collegiate", popular song; theme for feature, "Sweetheart Rose", by Jeanne Smith and Marjorie Franklin, local talent.

Rialto Theatre—
Film Numbers—Any Woman (Paramount), Pathe News, Red Pepper (Educational).

Loew's Grand Theatre—
Film Numbers—The Way of a Girl (Metro-Goldwyn), Pathe News, Timely Topics, Aesop's Fables (Pathe), Educational Comedy.
Musical Program—Five acts of vaudeville.

Tudor Theatre—
Film Numbers—Taming of the West (Universal), Universal Comedy.

Alamo No. 2 Theatre—
Film Numbers—Gambling Wives (S. R.), "Not One to Spare" (Prod. Dist. Corp.), Galloping Vengeance (F. B. O.).



Three-column ad on "A Cafe in Cairo" (Prod. Dist. Corp.) used by Leland theatre, Albany.

ST. PAUL

Capitol Theatre—
Film Numbers—I'll Show You the Town (Universal), Capitol Digest (Selected), Felix Monkeys With Magic (S. R.).
Musical Program — "Loreley" (overture), "Toonerville Follies" (juvenile revue), "Oh Say Can I See You Tonight" (organ recessional).

SEATTLE

Blue Mouse Theatre—
Film Numbers—The Adventurous Sex (Associated Exhibitors), Marriage Circus (Pathe), Office Help (Pathe), International News.
Musical Program—"Hits of 1925" (Overture), "Kashmiri Song," Ukelele Lady Orchestra (Specialties), "Rest in My Arms" (Organ solo).

Coliseum Theatre—
Film Numbers—The Goose Hangs High (Paramount), Raspberry Romance (Pathe), Kinograms and Pathe News.
Musical Program—"Thanhauser" (Overture), Medley of Popular Favorites (Jazz Band Specialty).

Columbia Theatre—
Film Numbers—A Woman's Faith (Universal), Plenty of Nerve (Universal), Office Help (Pathe), International News.
Musical Program — "Cavalleria Rusticana" (Overture), Woman Jazz Band (Specialty).

Liberty Theatre—
Film Numbers—The Night Club (Paramount), Neptune's Nieces (Pathe), Shootin' Injuns (Pathe), International and Pathe News.
Musical Program — "Norma" (Overture), Organ Solo, Vocal Novelties.

Pantages Theatre—
Film Numbers — The Denial (Metro-Goldwyn), Office Help (Pathe), Pathe News.
Musical Program—Vaudeville.

Strand Theatre—
Film Numbers—Chickie (First National), Pathe Review, Big Red Riding Hood (Pathe), Kinograms.
Musical Program — "Serenade" (Overture).



Hand drawn ad with well written copy used by the Rialto theatre, Waterbury, for "Barriers Burned Away" (Asso. Exhib.).

Winter Garden Theatre—
Film Numbers—Fight For Honor (S. R.), Meet the Ambassador (F. B. O.), Fox Educational, Fox News.
Musical Program—Orchestra Specialties.

OMAHA

Rialto Theatre—
Film Numbers—Just a Woman (First National), Below Zero (Educational), Kinograms, Hodge Podge (Educational).
Musical Program—"Amidst Thunder of Canon (Exit March), Selections from Katinka," (Overture), "Venetian Serenade" and "Slumber Song," (Themes for feature picture), "If You See That Gal of Mine" (Organ). On the stage—Sherman, Van and Hyman, "Three Boys, a Piano and a Good Time."

Strand Theatre—
Film Numbers—The Making of O'Malley (First National), Call a Cop (Educational), Newspaper Fun (F. B. O.), Fox News.
Musical Program—"Little Nemo," (Overture). On the stage—The Gulf Coast Seven with Bobbie Williams and Martha McCarthy.

Sun Theatre—
Film Numbers—Double feature: Confessions of a Queen and Little Robinson Crusoe (Metro-Goldwyn), Fast Company (Pathe).

Moon Theatre—
Film Numbers—Silent Sanderson (Prod. Dist. Corp.), Haunted Honeymoon (Pathe), Idaho (Pathe).
Musical Program—Five acts of vaudeville.

Empress Theatre—
Film Numbers—Love of Women (Associated Exhibitors).
Musical Program—"Sweetheart Time" (Musical comedy).

World Theatre—
Film Numbers—Man of Iron (S. R.), Pathe News.
Musical Program—"Jingles in Tin Pan Alley" (Organ solo), Six acts of vaudeville.

Strand Theatre—
Film Numbers—Paths to Paradise (Paramount), Mysterious Mystery (Pathe), Pathe News.

Lyric Theatre—
Film Numbers—Marry Me (Paramount), The Wild Goose Chaser (Pathe), Kinograms.
Musical Program—Orchestra.

Gifts Theatre—
Film Numbers—Stop Flirting (Prods. Dist. Corp.), Plenty of Nerve (Universal).

Family Theatre—
Film Numbers—The Price of a Party (Associated Exhibitors), The Bad Boy (Pathe), Fox News.

Keith Theatre—
Film Numbers—The Man in Blue (Universal), Pathe News, Aesop's Fables and Topics of the Day (Pathe).

SAN FRANCISCO

California Theatre—
Film Numbers—Are parents People? (Paramount), Felix Full of Fight (S. R.), Unusual Glimpses of Places (Educational), Pathe News.
Musical Program—"Light Cavalry" (Overture), "How Many Do You Recall" (novelty) "Old Refrain" (violin solo).

Imperial Theatre—
Film Numbers—The Ten Commandments (Paramount), Hodge Podge (Educational), Fox News.
Musical Program — "Eli Eli" (Tenor opens feature), "Beside A Silvery Stream" (orchestra).

Granada Theatre—
Film Numbers—Old Home Week (Paramount), Curses (Educational), Pathe News.
Musical Program — "Vacation Days" (Special Musical Act with Fifty People).

Loew's Warfield Theatre—
Film Numbers—Pretty Ladies (Metro-Goldwyn), King Cotton (Educational), Cross Currents (Scenic), Kinograms (Educational).
Musical Program — Selections from "Rose Marie", "Indian Love Call" (Art Landry and Band).

Union Square Theatre—
Film Numbers—Women and Gold (S. R.), Believe Me (S. R.), Snapshots (S. R.).
Musical Program — "Twelve Miles Out" (Fritz Field Comedy).

Cameo Theatre—
Film Numbers—Riders of the Purple Sage (Fox), Plenty of Nerve (Universal), International News.
Musical Program — "Spanish Tango" (Accordionist).

Egyptian and Aztec Theatres—
Film Numbers—Smooth as Satin (F. B. O.)

Pantages Theatre—
Film Numbers—Thou shalt Not Kill (S. R.).

SALT LAKE CITY

American Theatre—
Film Numbers—Soul Fire (First National), Love Goofy (Educational), Newspaper Fun (F. B. O.), International News (Universal).

Kinema Theatre—
Film Numbers—Raffles (Universal). Pathe Review, International News.

Pantages Theatre—
Film Numbers—Wine of Youth (Metro-Goldwyn).

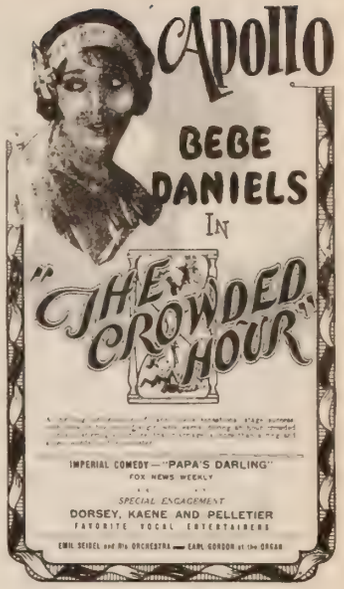
Paramount-Empress Theatre—
Film Numbers—The Manicure Girl (Paramount), Dog Days (Pathe), Pathe News.

Victory Theatre—
Film Numbers — The Sporting Venus (Metro-Goldwyn), Boobs in the Woods (Pathe), Pathe News.

DETROIT

Capitol Theatre—
Film Numbers—The Little French Girl (Paramount), Travelogue, (S. R.), Sportreel (Educational), Newsreel (Detroit News Pictorial and Pathe).
Musical Program—Orchestral overture, dance presentation (Gilda Gray, in person, with her six dancers), Vocal Solo (with orchestra and novelty reel), organ recessional.

Madison Theatre—
Film Numbers—Old Home Week (Paramount), Aesop's Fable (Pathe), Sportreel (Educational), Newsreel (Detroit News Pictorial and Pathe).
Musical Program—Orchestral overture, vocal solos (Tenor), organ recessional.



"The Crowded Hour" (Paramount) was advertised in this way by the Appolo theatre, Indianapolis.

Fox Washington Theatre—
Film Numbers—Wildfire (Vitagraph), Alice the Cat (S. R.), Newsreel (Fox), Travel film (S. R.).
Musical Program—Orchestral overture, solos (Tenor), organ recessional.

Adams Theatre—
Film Numbers—Eve's Lover (Warner Brothers), Kinograms (Educational), Aesop's Fables (Pathe), Travelogue (Pathe).
Musical Program—Orchestral overture, vocal presentation (male trio), organ recessional.

Broadway Strand Theatre—
Film Numbers—Raffles (Universal), Travelogue (S. R.), Newsreel (International).
Musical Program—Organ solo and recessional, orchestral overture.

DES MOINES

Capitol Theatre—
Film Numbers—Light of Western Stars (Paramount), The Cloud Hopper (Educational).
Musical Program—"In Shadowland" (organ solo), Otis Mitchell and the Maryland singers.

Des Moines Theatre—
Film Numbers—Paths to Paradise (Paramount), The Hunt (Fox), International News.

Strand Theatre—
Film Numbers—I'll Show You the Town (Universal), Madame Sans Gin (F. B. O.), Kinograms (Educational).

Rialto Theatre—
Film Numbers—Devil's Cargo (Paramount), first half of week; Head Winds (Universal), second half of week; two Pathe comedies.

Mr. Exhibitor: Ask at the Film Exchanges for the



It's little to ask for, but it's the only reliable aid you can give your musician to help put the picture over.

ST. LOUIS

William Goldman's Kings and Rivoli Theatres—

Film Numbers—Up the Ladder (Universal), Blackhand Blues (Pathe), William Goldman's Magazine (Selected).

Musical Program—Orchestral overture and popular numbers.

Missouri Theatre—

Film Numbers—The Shock Punch (Paramount), Missouri Magazine (Selected), Comedy.

Musical Program—Orchestral overture and popular numbers; Milton Slosser at organ; on stage, Paul Biese and Victor orchestra; Victor Henry (Tenor).

Loew State Theatre—

Film Numbers—Man and Maid (Metro-Goldwyn), News, Views and Tours.

Musical Program—Kazoo chorus overture by Loew State orchestra, Rits Owin in a "Ballet Burlesque", Joe Thomas Saxotette (Saxophones).

Grand Central, West End Lyric, Lyric Skydome and Capitol Theatres—

Film Numbers—The Desert Flower (First National), Kinograms (Educational), Comedy.

Musical Program—Orchestra, organ and vocal selections.

Delmonte Theatre—

Film Numbers—Wings of Youth (Fox), Delmonte News and Views (Selected), Comedy.

Musical Program—Orchestral overture and popular numbers, Stage novelty.

BUFFALO

Shea's Hippodrome—

Film Numbers—Sally (First National), Hold My Baby (Pathe), Current Events (from Pathe and International News).

Music Program—"Princess Tra-la-la"—Ascher (Orchestra), Gilda Gray appearing in person with company of dancing girls.

Lafayette Square Theatre—

Film Numbers—The Redeeming Sin (First National), Pathe Comedy, Current Events (Fox News).

Musical Program—Selection from "Rose-Marie" (Orchestra), Henry B. Murtagh playing his own selections on the Wurlitzer.

Loew's State Theatre—

Film Numbers—Grounds for Divorce (Paramount), The Big Town (Pathe), Pathe News.

Musical Program—Selections from "The Student Prince" (Orchestra), Five acts of vaudeville.

Olympic Theatre—

Film Numbers—I'll Show You the Town (Universal), Go Straight (S. R.), International News.

Music Program—"American Fantasie" (Organ).

Shea's North Park Theatre—

Film Numbers—Old Home Week (Paramount), Good Night Nurse (Pathe), Current Events (from Pathe and International News).

Musical Program—"Little Jessie James" selection (Orchestra).

Palace Theatre—

Film Numbers—Changing its program three times a week during summer.



The Capitol theatre, Dallas, advertised "The Breath of Scandal" (B. F. Schulberg) in this manner.



Good use was made of the space in this three column ad run by the Majectic theatre, Providence, during the showing of "Grounds for Divorce" (Paramount).

Newman Theatre—

Film Numbers—Zander the Great (Metro-Goldwyn), Newman News and Views (Pathe and Kinograms), Newman Screen Magazine (Local Photography).

Musical Program — "Magic of Moonlight and Love" (Overture), Rio Grande Serenaders (Novelty), Recessional)Organ Solos).

Liberty Theatre—

Film Numbers—Raffles (Universal), The Fighting Ranger (Universal), Aesop's Fables (Pathe), International News, Piping Hot, (Universal).

Musical Program — Atmospheric Selections (Overture), Recessional (Organ Solos).

Royal Theatre—

Film Numbers — Eve's Secret (Paramount), Comedy (Educational), Royal Screen Magazine (Pathe and Kinograms), Royal Current Events (Local Photography).

Musical Program—Royal Syncopators on stage (Overture), Recessional (Organ Solos).

Pantages Theatre—

Film Numbers—In Love With Love (F. B. O.), Fox News and Fox Short Subjects.

Musical Program—"By The Light of the Stars" (Overture), "The Midnight Waltz" (Novelty by Ted Meyn), Recessional (Organ Solos).

Mainstreet Theatre—

Film Numbers — Chickie (First National), Pathe News and Educational Short Subjects.

Musical Program—Popular Selections (Overture), Recessional (Organ Solos).

KANSAS CITY

CINCINNATI

Capitol Theatre—

Film Numbers — The Sporting Venus (Metro-Goldwyn), Felix Claims His Conscience (S. R.), Hello Hollywood (Educational), Capitol News (Selected).

Musical Program — Orchestra.

Walnut Theatre—

Film Numbers — Wine (Universal), Fun's Fun (Educational), News Weekly, Topics of the Day and Aesop's Fables (Pathe).

PHILADELPHIA

Stanley Theatre—

Film Numbers — Are Parents People? (Paramount), Pathe News, Cartoon and Scenic.

Musical Program — "Orpheus" (Overture), "Minuet in G" and "Somewhere A Voice Is Calling" (Cello Selections), "Pavu Blues" (Piano), Dance Novelty.

Fox Theatre—

Film Numbers—Heart of a Siren (First National), In the Land of the Arctic (Scenic), Fox Magazine (Fox).

Musical Program—"Friml's Favorites" (Overture), Arias from Grand Opera, Piano Recital, Jolson's Jubilee Singers.

Stanton Theatre—

Film Numbers—Chickie (First National).

Karlton Theatre—

Film Numbers — The Light of Western Stars (Paramount).

Palace Theatre—

Film Numbers — Any Woman (Paramount).

Victoria Theatre—

Film Numbers — The Crackerjack (S. R.).

Capitol Theatre—

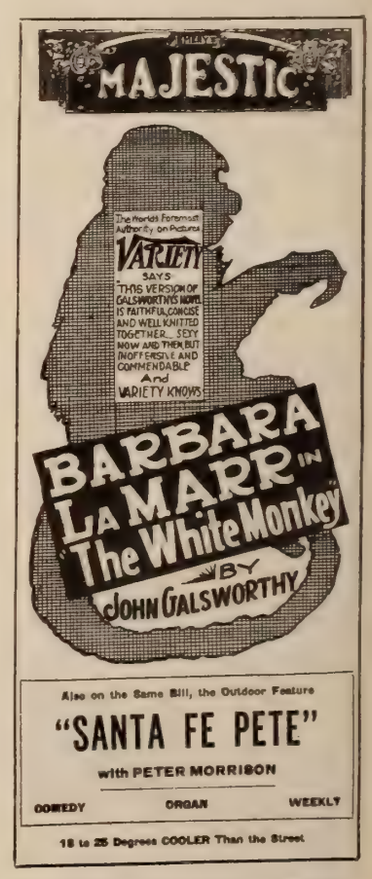
Film Numbers—White Fang (F. B. O.).

ROCHESTER

Eastman Theatre—

Film Numbers—Soul Fire (First National), Eastman Theatre Current Events (Selected), Shootin' Injuns (Pathe).

Musical Program—Overture—"American Fantasy" with Liberty Bell Tableau, "Land of the Sky Blue Water" (soprano solo), "Babes in Toyland" (organ selections).



Two column ad run by the Majestic theatre, Providence, for the showing of "The White Monkey" (First National).

Exhibitors Box-Office Reports

FIRST NATIONAL

Chickie—
Situations lack sincerity but the picture has a big appeal. Held up very well during second week of local run. (Middle West.)

Owing to newspaper serial story they came in droves to see this; some went home disappointed. (West.)

Just a Woman—
Entertaining picture well received. Some good stuff in it. (South.)

The Desert Flower—
Well received. Everybody enjoyed it. (Middle West.)

This picture considered very good production and went over big. The plot was different and the people liked it. (South.)

Colleen Moore continues to hang up successes. (West.)

One Year to Live—
Nothing much to this as a business getter. (Middle West.)

The White Monkey—
Fairly good business. Only an average picture. (Middle West.)

The Lost World—
A good drawing card. Made money for a week. (Middle West.)

His Supreme Moment—
Attendance about up to the usual standard. (Middle West.)

F. B. O.

The Air Hawk—
Just a fair production but has some thrilling stunts. Business average. (South.)

VITAGRAPH

Wild Fire—
Picture is entertaining, full of action and has some good comedy touches. Business was good. (Middle West.)

Not an especially interesting production based on one time race track melodrama. Relieved by some interesting angles. Business normal throughout week. (Middle West.)



Ad run over three columns by the Rivoli theatre, Baltimore, on "Just a Woman" (First National).

WARNER BROS.

Eve's Lover—
A rather tiresome production with Irene Rich seeking to impersonate a successful business woman by the wearing of a camp girl outfit. Business was slightly below average. (Middle West.)

This Woman—
A fair production that did fairly well. (Middle West.)

On Thin Ice—
Cashed in on some favorable publicity. An average picture of its type. (Middle West.)

Kiss Me Again—
Didn't go over so well the first part of the week but picked up the last half. (South.)

The title helped this one play to good crowds for a week. (Middle West.)

FOX

Everyman's Wife—
More triangle stuff which brought in fair returns. Fairly well acted and mounted. (East.)

PROD. DIST. CORP.

Her Market Value—
Same old story but dressy settings put it over. (South.)

Stop Flirting—
High class comedy. Real entertainment. (Middle West.)

PRINCIPAL PICT.

Listen Lester—
A fairly entertaining comedy that pleased the majority. (South.)



The Old Mill theatre, Dallas, used this two column ad for the run on "Cheaper to Marry" (Metro-Goldwyn).

Re-Creation of Brian Kent—
This one did better than the average in a week's run. (Middle West.)

UNIVERSAL

Raffles—
Interesting version of the stage play with House Peters doing good work. Business fairly excellent throughout week. (Middle West.)

The Mad Whirl—
They couldn't see this one at all. Very poor returns from the box office. (Middle West.)

K-the-Unknown—
Box office receipts very poor. They didn't appreciate it at all. (Middle West.)

Burning Trails—
An excellent western. Did good business for the week. (West.)

Fifth Avenue Models—
Patrons didn't think so much of this production. Business off. (Middle West.)

A Woman's Faith—
Drew good houses for the week. Good story. (West.)

Man in Blue—
Good, light entertainment which failed, however, to attract much attention. Business fair. (East.)

STATE RIGHTS

A Fight for Honor—
Fairly interesting picture. Fair business. (West.)

Unmarried Wives—
This one got a poor reception. Attendance fell off during last half of the week. (West.)

PARAMOUNT

The Night Club—
Raymond Griffith steals this one. He is great. They laughed through it. (West.)

The Goose Hangs High—
Those that saw it liked it but the title is poor. Drew fairly good houses. (West.)

The Little French Girl—
Went over very good for the entire week. They talked about it. (South.)

Excellently adapted from the Sedwick novel. Miss Joyce almost too delightful to impersonate the immoral French mother. All existing house records were broken by several thousands of dollars, due almost entirely to presence of Gilda Gray on stage. (Middle West.)

The Crowded Hour—
Bebe Daniels very good in this picture. She draws well here anyway. (West.)

Old Home Week—
Generally conceded to be one of Tom Meighan's best vehicles. Widely liked with result that business was excellent throughout week. (Middle West.)

Are Parents People—
Fits in well with hot weather programs. Not too heavy and patrons liked it. (Middle West.)

Lost—A Wife—
This is polite comedy, with Adolphe Menjou carrying the play. Business was good. (Middle West.)

Poor picture, public didn't like it. (South.)

Pleased generally. Well balanced and excellently produced. (Middle West.)



Hand drawn art ad on "Too Many Kisses" (Paramount) run by the New theatre, Baltimore.

Salome of the Tenements—
Excellent entertainment. Box office returns satisfactory. (Middle West.)

Grounds for Divorce—
This one is good farce comedy, well acted by capable cast. Business was good. (Middle West.)

Light of the Western Stars—
A bang up Zane Grey western with a fine cast. Audiences thought it good entertainment. Business good. (East.)

Madame Sans Gene—
Decidedly worth while. Gloria Swanson at her best. Praised by press and public. Business capacity despite fine weather to lure folks into the open. (East.)

The Shock Punch—
Played to an average week's attendance. (Middle West.)

METRO-GOLDWYN

The Sporting Venus—
Not so good. A disappointment. (Middle West.)

The Denial—
Heavy stuff for summer consumption but managed to pull through. (West.)

Heavy stuff that just got by with our patrons. (South.)

The Monster—
An excellent burlesque on the melodramatic stuff. Lon Chaney does good bit as does the comedian. (Middle West.)

ASSOC. EXHIB.

The Adventurous Sex—
A peppy picture that seemed to hit the popular fancy. Fine business. (West.)

Is Love Everything?—
This one was very nicely received. Good reports from the box office. (South.)

Rex—King of Wild Horses—
Unusual production that proved a novel offering. Good business. (West.)

Pre-release Reviews of Features

The Awful Truth

(Peninsula-Producers Dist. Corp.—5917 Feet)

(Reviewed by Laurence Reid)

HERE is a mild inconsequential effort, so frail of plot and so gentle of action that it has a hard time sustaining itself through its footage. It is one of those pictures which leaves no definite impression. You either take it or you don't. On the stage it might have sparkled with dialogue, but transferred to the screen it is too transparent to hold up. Perhaps had it been treated in a more humorous spirit it would have presented some charm. As it is the footage is too lengthy to offer such a slight marital misunderstanding—and a great volume of titles are used to cover the ground.

The idea centers around a jealous husband who, lacking a sense of humor, mistrusts his bride. Her girl friend says a husband must register jealousy or he would cease to love his wife. These characters are supplemented by a pair of persistent lovers who would break up the romance if possible. That's the plot. The incident takes up a series of very mild situations—some of which become silly in the way the characters play tag or the other popular garden pastime—"you chase me and I'll chase you."

The plot doesn't seem to serve any purpose. The husband comes home unexpectedly from a western trip and catches his wife with an elderly suitor—both of them seeking safety from a fire. The scene leads to a divorce. When nearly a year has elapsed the bride has joined her girl friend at the latter's mountain lodge. It is the winter season. And a boyish suitor enters the story as the fiance of the divorced wife. Meanwhile the girl friend has sent for the heroine's erstwhile husband and conveniently makes her exit. After a few playful and pouty tidbits of romance are shown the picture comes to an end with a reconciliation.

It is much ado about nothing. The winter scenes are pleasing on the eye—and show some toboggan shots, a flash or two of the wife pelting her ex-hubby with snow—and the youthful suitor being tossed by the hero into a snow-bank. These scenes also give the players a chance to sport winter togs. Otherwise their acting opportunities are nil.

THEME. Romance of marital misunderstanding founded upon a jealous husband refusing to trust his wife. A reconciliation follows when his suspicions prove of no consequence.

PRODUCTION HIGHLIGHTS. The lighting and photography. The snow scenes. Moment when husband surprises his wife with rival. The naturalness with which feminine players act.

DIRECTION. Has frail subject and is unable to make anything substantial from it. Relies upon many titles to piece episodes together. Refrains from melodrama, but might have injected more comedy. Good mounting.

EXPLOITATION ANGLES. Play up the element of jealousy as causing domestic unhappiness. Ask teaser questions such as "Does a husband love his wife when he's jealous of her?"

DRAWING POWER. For average houses. Suitable for neighborhoods catering to feminine clientele.

SUMMARY. Not substantial enough to run over two days. Presents a frail plot which spends itself early. Relies upon a wealth of captions to get over. Action fails to get anywhere. It is simple and more or less truthful, but it lacks spark and charm and movement. Players do nothing except pose and sport smart togs.

THE CAST

Lucy Satterley.....Agnes Ayres
Norman Satterley.....Warner Baxter
Kempster.....Phillips Smalley
Danny Leeson.....Raymond Lowney
Josephine.....Winifred Bryson
Mrs. Leeson.....Carrie Clarke Ward

By Arthur Richman. Directed by Paul Powell. Photographed by Joseph Dubray.

SYNOPSIS. Jealous husband loses trust in his wife because of her popularity with men. He surprises her with persistent suitor and the quarrel leads to a divorce. Her girl friend invites both to her mountain lodge with the idea of bringing them together. There is a reconciliation after husband realizes his foolish suspicions.

Kivalina of the Ice Lands

(Rossman-B. C. R. Productions—Six Reels)

(Reviewed by Laurence Reid)

WELL here is something different—something unusual. It may not be another "Nanook," but there is no denying that it offers fine entertainment summed up in terms of educational and pictorial values. Earl Rossman, who went up to the northernmost tip of the continent to photograph the privations, hardships and struggles of the Eskimos ekeing out an existence against a bleak background, has come back after two years in the Arctic belt with a true and vivid picture of Eskimo life as it exists today. It comprises some awe-inspiring shots—the best ones featuring the Aurora Borealis in natural colors—and carries enough variety to offset any suggestion of tedium.

The leaden skies match the white spaces of the frozen sea too often—yet some of these scenes contain indescribable charm and wonder. It is the land of Santa Claus and the land of Amundsen, too. The despatches of the famous explorer, lately returned from the Arctic, should stimulate interest in the picture. In our snug seat at the Strand we grasped the will of self-preservation of the Eskimos—who have to struggle against terrible privations to exist.

The action shifts constantly. Here is a shot of hundreds of reindeer being driven by the Eskimos who change their environment according to the seasons; there is a shot of the hunters caught on a mighty ice floe. There are scenes of seal hunting and the spearing of walruses—scenes of a deer being killed before your eyes and an igloo being constructed with quickness and despatch. These people of the frozen wastes make no wasteful gestures. The relentless ice, the rigors of the North have made them a primitive, elemental race who somehow manage to live by practicing economy. There isn't any humor—such as "Nanook" carried, nor are there such dominant personalities present in this picture. But the natives are natural and the lives they lead are rugged and picturesque.

THEME. Heart interest drama revolving around the life of the Eskimos—who have to endure terrific hardships and privations. A mighty hunter wins his sweetheart against tremendous obstacles.

PRODUCTION HIGHLIGHTS. The picturesque scenery. The educational values. The natural color shots of the Northern Lights. The incident in the everyday life of the Eskimos. The reindeer race. The dance.

DIRECTION. Mostly a series of exteriors pieced together showing habits and customs of the Eskimos—the whole comprising a heart interest story. Gets remarkable scenic effects

EXPLOTATION ANGLES. Play up as a hot weather picture. Bill as something different. Tell that it affords a glimpse of life in the northernmost reaches of the continent. Tie up with the Amundsen story.

DRAWING POWER. Has plenty of unusual features to please anyone tired of the stereotyped picture. Good for any house, first runs or otherwise.

SUMMARY. Really something unusual—showing the life of the Eskimos—who endure terrific hardships to exist. Scenes picturesque and awe-inspiring—the whole comprising a heart interest story of Eskimo love and courage. Well titled and photographed,

THE CAST

Kivalina.....The Heroine
Aguvaluk.....The Hero, Kivalina's Sweetheart
Nashuflik.....The Witch Doctor
Tokatoo.....Kivalina's Brother
Nuwak.....The Master Hunter

Photographed and produced by Earl Rossman. Titles by Katherine Hilliker.

SYNOPSIS. Kivalina is betrothed to Aguvaluk, a mighty hunter. Before he can claim her as his wife he must pay his father's debts. Is forced to bring in fifty seals and a silver fox. Goes through terrific hardships to win the girl, but accomplishes his tasks with fine courage. Side-lights of romance show Eskimos in their never-ending search of food.

Faint Perfume

(Schulberg—6228 Feet)

(Reviewed by Laurence Reid)

IT isn't the plot so much as it is the character drawings that provide the points of interest of this picture, an adaptation of a story by Zona Gale. The theme seems to be a side issue in planting a background for it. While it tells of a divorced couple who are constantly quarreling over the custody of the child and introduces a love-sick heroine who has worshipped the husband ever since he married her cousin, this angle of the story never seems to get anywhere. It is a rather aimless development.

The director has done the only thing possible. He has emphasized the vulgar qualities of the heroine's small town relatives—people given to ungovernable tempers and noisy bickerings. The name of the family is Crumb—and each member is catalogued according to his or her animal traits. Thus, one is called the wildcat, another the laughing hyena—and so on for all six members of the household. It is planted that the environment of this family is so sordid that the oldest girl, who had married—refused to have anything to do with them. However, she returns home with the troublesome child and a lover. And the relatives proceed to register all their vulgar traits.

A lot of quaint humor is released in the incident pertaining to this happy(?) family life—and the manner in which the characters are sketched it would seem as if the players enjoyed the work. It is mostly slapstick unfolded in these episodes. Even Dan Mason is in the picture as an aged messenger boy—looking for all the world like the conductor of the Toonerville trolley. Comedy wisecracks are used for the subtitles in several instances.

It is when the wife comes on the scene with her mischievous youngster and the philanderer that we catch some idea of what it is all about. The husband naturally follows and wins the custody of the child after a few scenes of bickering with his wife. And he takes the heroine whose secret romance is finally crowned with happiness. There is suspense when the child nearly loses his life on several occasions. But the youngster's wisecracks in escaping death are too sophisticated even for a precocious kid. The acting is fairly competent. It's a fairly true story, but more realistic in its incident than in its plot. Just an average film.

THEME. Domestic drama revolving around divorced couple fighting for custody of the child with happiness coming to broken-hearted girl when husband gives her his love.

PRODUCTION HIGHLIGHTS. The character sketches of the Crumb family. The suspense in escapades of youngster. Scene when Crumbs surprise the lovers. The moment when husband wins custody of child.

DIRECTION. Points it for atmosphere and to show contrasts of quarrelsome characters, negelecting to develop the dramatic possibilities of plot. Shows good appreciation of family bickerings. Gives it enough color.

EXPLOITATION ANGLES. Play up author whose stories are widely read. Tell that it is another "Miss Lulu Bett" in its revelation of family life. Play up cast.

DRAWING POWER. For average houses. Suitable for neighborhood, community and small town houses.

SUMMARY. A combination of ingredients shaken up to point a lot of truth—but this element is not shown any too well. Shows family bickerings and colorful sketches, but plot evaporates to emphasize the hokum incident.

THE CAST

Richmiel Crumb	Seena Owen
Barnaby Powers	William Powell
Ledda Perrin	Alyce Mills
Ma Crumb	Mary Alden
Grandpa Crumb	Russell Simpson
Pearl Crumb	Betty Francisco
Richmiel's Lover	Philo McCollough
Tweet Crumb	Jacqueline Saunders
Orrin Crumb	Ned Sparks
Oliver Powers	Dicky Brandon
The Hired Girl	Joan Standing

By Zona Gale. Directed by Gasnier. Photographed by Allen Siegler.

SYNOPSIS. Cultured cousin is compelled to accept charity from her country cousins—a family given to constant bickering and jangling. She has carried a flower of the bride's bouquet for several years—the oldest girl of the family having married the man she loved. However a divorce has followed this marriage—and the husband comes back into the life of the heroine. They find happiness in their romance and the husband wins custody of his child.

Passionate Youth

(Goldstone-Truart—Six Reels)

(Reviewed by Laurence Reid)

HERE is another flapper picture which tells a preposterous story—one which never gets down to any real human values. It guides its characters through scenes which have been constructed more for the sake of dramatic punches than to point any truths. It is obviously plotted, so much so, that you can spot the happy ending from the moment that the wife upon leaving her husband, tells him that a separation is best as they can remarry at any time.

One sees here the flapper daughter as the pivotal figure of the plot. Her father had given up the practice of law to teach the ways of salvation as a clergyman. The mother is a graduate of a law school and the early scenes show her henpecking the husband because he cannot provide a decent living for his family. Her argument is that the girl must be given the benefit of a fat income so that she may be educated and clothed to fit her environment. So the parents decide to separate—and during the separation the husband drops, more or less, out of the story-

A year has gone and this woman maintains a sumptuously appointed home. She loses sympathy for the manner in which she conducts herself with her partner. But he is more interested in the flapper daughter and the result brings the girl to the court for trial as his assassin. The mother having been elected district attorney refuses to prosecute, but an assistant carries on the duty of the office. The father offers himself as a defense attorney and by introducing an eye-witness of the crime brings enough evidence to free her. The reconciliation follows.

The picture is handsomely mounted and offers some interesting scenes of jazz parties. Where it falters is in the manner the central characters conduct themselves. The moral of the piece isn't sound because of the mother's conduct. It's a haphazard plot which seldom hits the bulls-eye of sound, logical treatment. Frank Mayo is the struggling minister, but his chances are few to extract anything from the role. Beverly Bayne makes the wife a creature of depressed moods. Pauline Garon is more in character as the flapper, but the best work is done by Carmelita Geraghty as the gold-digging flirt who saves the daughter.

THEME. Domestic drama of parents who separate in order that daughter may be benefited. Latter leads hectic career as flapper, but in saving her from conviction parents are reconciled.

PRODUCTION HIGHLIGHTS. The jazz parties. The photography. The scene when villain is killed. The reconciliation. The acting by Frank Mayo

DIRECTION. Doesn't point any truths here and allows several scenes to become conventional. Obvious plotting all the way. As far as mechanics are concerned he has treated it well.

EXPLOITATION ANGLES. Use the title for a teaser campaign. Tell of the search for thrills by the youth of the day. Play up return of Beverly Bayne.

DRAWING POWER. Suitable for average houses, small towns and neighborhoods. Title and cast should have drawing power in certain localities.

SUMMARY. Not much logic in this story—which caters to the thrills sought after by a flapper. Plot not well constructed in that characters are moved about without much motivation. Separation of parents and reconciliation worked out too abruptly. Fairly well acted.

THE CAST

Mary Rand	Beverly Bayne
John Rand	Frank Mayo
Henrietta Rand	Pauline Garon
Bruce Corbin	Bryant Washburn
Peggy D'Arcy	Carmelita Geraghty
Matt Rutherford	Ralph McCullough
Jimmy Wellington	Ernest Wood
Prosecuting Attorney	Lawrence Underwood
District Attorney	Jack Fowler
Harry Perrin	Walter Deming
Deacon Collins	James McElbern
Judge Ford	William McIllwain

By E. Grubb Alexander. Directed by Dallas Fitzgerald. Photographed by Milton Moore.

SYNOPSIS. Struggling minister accepts wife's offer that they should separate for the sake of their daughter—the wife taking up practise of law in which she becomes successful. Is elected district attorney and neglects the girl—with result that latter is tried for murder. She is saved from conviction. Parents are reconciled.

How Baxter Butted In

(Warner Bros.—Six Reels)

(Reviewed by Laurence Reid)

IT'S a smart little picture which graces the silversheet here. Adapted by Owen Davis from Harold Titus' novel, "Stuff of Heroes," it affords an amusing hour in the way it has been seasoned with bright incident, comedy and pathos. The central idea built around a hero-worshipping clerk in the "want ad" department of newspaper who imagines himself executing all sorts of heroics gives Matt Moore fine opportunity to display his talent as a light comedian. No actor gracing the screen could have carried out the part any better. It is a "fat" role—one which might have been written for the movies with Moore in mind. And he is thoroughly in character. It is similar to the other character sketches which have brought the actor into the spotlight of popularity.

As the dreaming, wistful hero he longs to get on in the world and make a "go" out of it. So while working as a wage slave he dreams and the director using a variety of fade-ins and fade-outs capitalizes the illusions of the youth. While looking at a plate of soup the incident fades in on a shot of Baxter on a raft saving the heroine while shoving the villain overboard. The "boys in blue" steam up in time to rescue the sweethearts. Of such stuff is this picture made. While he is holding down his job his imagination takes him through one exciting adventure after another. The incident, the humor—and the ever-present pathos are nicely balanced by the director who never gets out of key with his subject matter. A few scenes he has gagged with the aid of the title writer, but the piece never becomes slapstick.

The hero is easily misunderstood and considered a perfect boob by most everyone except the girl. But in the end he is rewarded by the benevolent managing editor. He becomes a real hero when he rushes from a banquet to his home (which is afire) and rescues his sister-in-law's children and a litter of pups. The action never loses its spontaneity and the central figures never lose sympathy. When it is finished you will admit it is a bright little number. It is well acted and mounted in good style.

THEME. Light comedy of wage slave who dreams of doing heroic things. Misunderstood by everyone he makes good and proves himself a real hero. Is rewarded with love and advancement.

PRODUCTION HIGHLIGHTS. The variety of fade-ins and fade-outs. The humor in the scenes as hero imagines himself a hero. The human note. The pathos. The acting by Matt Moore and Dorothy Devore. The titles. The climax.

DIRECTION. Has shown deft treatment in taking slight story and sustaining it with neatly balanced scenes of pathos and humor. Shows some clever mechanical tricks. Gets good results all the way.

EXPLOITATION ANGLES. Title makes good material for teasing picture through program readers and newspaper paragraphs. Play up Matt Moore as acting an ideal role. Play up theme—of how dreams carry us on to accomplish big things, etc.

DRAWING POWER. Good enough for first runs. Suitable for any type of house as plot and characters are easily understood.

SUMMARY. A very enjoyable light comedy, made so by its well balanced humor and pathos. Is pointed with human touches which have been well thought out by director and players. Titles are bright and mounting is good. Has a good idea which has been finely treated.

THE CAST

Beulah Dyer, the Stenographer.....Dorothy Devore
Henry Baxter, the Bashful Suitor.....Matt Moore
Walter Higgins, the Shrewd Trickster.....Ward Crane
R. S. Falk, the "Big Chief".....Wilfred Lucas
Emmy Baxter, Henry's Widowed Sister-in-Law.....Adda Gleason
Jimmy Baxter } Her Children.....Turner Savage
Mary Baxter } Her Children.....Virginia Marshall
Amos Nichols, Kind and Fatherly.....Otis Harlan

By Harold Titus. Adapted by Owen Davis. Directed by William Beaudine.

SYNOPSIS. Clerk in "want ad" department of newspaper dreams of performing great heroics. He is much misunderstood—and because of his quaint personality is made something of a "goat." However, he has a chance to be a real hero. Is rewarded by his boss and girl declares her faith in him.

American Pluck

(Chadwick—Five Reels)

(Reviewed by Laurence Reid)

THERE is no doubt about this being one of those "up and going" action pictures. There isn't a single pause from the moment that George Walsh comes on the scene as the reckless son of an indulgent parent and proceeds to show a lot of high-pressure dynamics. The role is a good one for the athletic stunt actor since he must go through plenty of adventurous excitement before he can make good with his dad. The plot isn't so new. It's that old favorite of the young scapegrace who is cast off by an irate father until he makes good. If the youth can return inside of a year with $5,000 he has earned he will be rewarded with a couple of extra ciphers added to the amount. There's the idea. Make the most of it.

Walsh is introduced as a college boy who gets into one tight scrape after another. When he has rescued a dazzling beauty from a cabaret which has been raided, the authorities expel him. He speeds like an Oldfield to reach his dad's western ranch—and certainly steps on it when making his departure. There are some exciting shots here as Walsh skids around corners on two wheels.

It is pure fiction all the way and naturally is filled with hokum. But because of its snappy incident and action—to say nothing of its speed and suspense, there can be no doubt about its holding the interest. The youth has two objectives—one is to earn the $5,000—the other is to renew acquaintance with the girl. So hopping a side-door Pullman he bobs up in Galveston where he doubles for some local "pug" and wins the $5,000. He puts his rival to sleep with a crashing haymaker to the jaw and nearly takes the count himself when he spies the heroine among the spectators.

To keep the plot going the sponsors introduced the unconscious "pug" as dying from the blow, which compels the hero to make his escape with the aid of the heroine. Her identity is established. She is a princess of a mythical kingdom and the next seen of the young man he is saving her from various intrigues. Romance follows and so does the reconciliation with the father. The action covers a lot of ground, is well photographed and should please patrons not identified with the hard-boiled minority.

THEME. Romantic melodrama of youth who must earn stipulated sum of money in a year in order to be reconciled to his father. Makes good, wins a princess for a wife—and adds to his bank account.

PRODUCTION HIGHLIGHTS. The high-pressure incident, disclosing a lot of fast action with Walsh stepping on the gas, employing his fists and executing various stunts. The prize-fight. The motor car sequence. The cabaret scene. The atmosphere.

DIRECTION. Certainly keeps it keyed at high pitch—never allowing action to lose momentum. Covers up gaps in plot with speed—and suspense in the action. Mounts it in pleasing style.

EXPLOITATION ANGLES. Tell about Walsh as one of the foremost stunt actors. Bill as fast-moving adventure story of ingenious American youth who always bests his opponents. Play up the pep and dash of action.

DRAWING POWER. For average houses. Suitable for downtown trade and small towns.

SUMMARY. A high-speed adventure story, chock-full of lively incident and action. Unreal of course but you won't mind that in view of the high jinks put over. Shows plenty of heroic stuff. Titles are bright and pithy-production is well mounted—and the players get everything out of it.

THE CAST

Blaze Derringer.....George Walsh
Princess Alicia.....Wanda Hawley
Count Birkhaff.....Sidney DeGrey
Count Verensky.....Frank Leigh
Jefferson Lee.....Tom Wilson
Lord Raleigh.....Leo White
American Consul.....Dan Mason

From story "Blaze Derringer" by Eugene P. Lyle, Jr. Scenario by Ralph Spence. Directed by Richard Stanton. Photographed by Lyman Broening.

SYNOPSIS. College youth is expelled from college for cutting up high jinks. Rescues beautiful girl from cabaret and falls in love with her. His father casts him out advising him not to return inside of a year unless he has earned $5,000. He makes good, meets the girl again—who proves to be a princess, saves her from various intrigues, and is reconciled by his father who rewards him.

The Love Gamble

(Banner—Five Reels)

(Reviewed by Chester J. Smith)

HERE is a story from the novel, "Peggy of Beacon Hill," well adapted to the screen by Harry O. Hoyt with a cast that could hardly have been improved upon. In the main many incidents of the story have been seen on the screen before, but in addition there are a number of new angles that brighten it up considerably and make of it a picture that can be well recommended. There are a number of unique angles and twists to it that make for suspense and hold the interest throughout.

Lillian Rich has the role of the Beacon Hill girl, who at the height of her depression at having to live with a domineering father, who does not understand her, inherits a thousand dollars, which she invests with success in a Boston Bohemian tea shop. There she falls in love with a visitor who keeps from her the fact that he is already married.

Their love develops and the girl is persuaded to go with him to his cabin in the mountains, where he reveals to her the fact that he is bound to an unfaithful wife. She spurns his further attentions and unknown to him makes her escape through a window at the height of a storm.

The same night his wife is found murdered in a hotel where she has registered for herself an dher husband. He is accused of the crime and the trial is held, unknown to the girl, who is ill through exposure in the storm and cared for in a cabin in the woods by a former sweetheart of his mother. She learns of the trial only as the case is about to go to the jury and arrives at the courtroom only in time to prove a complete alibi for him.

There are some highly interesitng scenes as the plot develops, with every role played to the best possible advantage. Robert Frazer plays opposite Miss Rich as the young husband who falls in love with her. It is a role that might easily be overplayed and the hero made to appear somewhat ridiculous in less capable hands. Brooks Benedict also does some clever work as the disappointed lover of Peggy.

THEME. Romantic melodrama of girl who sacrifices her own good name to save the man she loves from being found guilty of the crime of murder.

PRODUCTION HIGHLIGHTS. The scenes about the tea shop in Boston's Bohemian district. The sequence in which Frazer reveals to Miss Rich the fact that he is already a married man. The storm in which Miss Rich emerges into the night.

DIRECTION. The story was exceptionally well directed. At no time does the plot slacken and the most is had out of every sequence.

EXPLOITATION ANGLES. The exceptionally well balanced cast and the extremely fast moving story. The Bohemian atmosphere of the tea room. A teaser campaign as to what any person would do under the same conditions Miss Rich finds herself.

DRAWING POWER. Should please patrons in all types of houses. The story is one that will always have an appeal to all.

SUMMARY. An exceptionally good story with an equally good cast, well directed and acted in a manner that could hardly be improved upon. It has an abundance of action, humor and suspense.

THE CAST

Peggy Mason.....Lillian Rich
Douglas Wyman.....Robert Frazer
Jennie Howard.....Pauline Garon
Jim Mason, stepfather.....James Marcus
Jack Mason, brother.....Arthur Rankin
Joe Wheeler, Peggy's sweetheart.....Brooks Benedict
Fifi.....Kathleen Clifford
Jim Gordon.....Larry Steers

From the novel, "Peggy of Beacon Hill," by Maysie Greig. Adapted by Harry O. Hoyt. Directed by Edward Le Saint. Titles by Frederick and Fannie Hatton. A Ben Verschleiser Production released by Henry Ginsberg Distributing Corporation.

SYNOPSIS—Poor girl inheriting $1,000 invests it in a tea shop, where she falls in love with unhappily married man. He reveals to her the fact he is married and she spurns him, later to find he is accused of murdering his wife. She sacrifices her own good name as the trial reaches a climax and proves a complete alibi for him.

Fighting Courage

(Davis Dist. Div.—Five Reels)

(Reviewed by Chester J. Smith)

THIS Western is one of the series of eight Maynard productions starring Ken Maynard. If the others of the eight are of the same standard it should be a very interesting series. Maynard is seen to splendid advantage in this one, which has much fast action, good suspense, several thrills and enough of the comedy element to carry it along nicely.

Maynard could just about carry the picture himself, but he is favored by a good supporting cast, each member of which does his part well. In addition he has a story that is well above the average for these westerns, and he has a horse, Tarzan, that serves him well through many tough situations.

Maynard is the son of a wealthy easterner and incurs the displeasure of his father by too frequent hilarious escapades. The result is that father ships him off to the west, there to prove his worth by locating a lost mine whose whereabouts have been unsuccessfully sought for many years.

Arrived near his destination Maynard makes a swap with a stranger for the latters horse. It develops that this stranger is a much sought bandit, closely resembling Maynard in appearance. As he nears the town in which he is to make his headquarters he is discovered by a sheriff's posse and thinking it a holdup decides to make his escape. He is subjected to all sorts of thrilling episodes thereafter and is made to do some hazardous riding and other stunts to keep from being taken as the bandit. Even the father of the girl he loves recognizes him as the bandit and forbids the daughter having any communication with him.

Eventually Maynard succeeds in rounding up the real bandit and proving his entire innocence much to the satisfaction of all concerned. The map to the lost mine is also discovered in the bandit's clothes by the hero, so he succeeds in his mission.

THEME. Western melodrama in which the son of a wealthy easterner is ordered by his father to find a long lost mine, and thereby prove his worth. He is mistaken for a bandit, forced through many hardships, but eventually wins the girl he loves and succeeds in locating the mine.

PRODUCTION HIGHLIGHTS. The thrilling riding of Maynard and the exploits of his wonderfully trained horse, Tarzan. The wild chase of the pursuing posse. The holdups and the appearance of the Hollywood Beauty Sextette.

DIRECTION. Clifford S. Elfelt has done a good piece of directing and gets full value of a story that is somewhat out of the ordinary.

EXPLOITATION ANGLES. The best bet in the exploitation line is the star and his horse, Tarzan. The many thrills provided in the picture. The Hollywood Beauty Sextette. The splendid all-around work of the competent cast.

DRAWING POWER. This should prove an exceptional attraction in any city where the picture theatre goers are partial to the western. There is enough action to keep them aroused from start to finish.

SUMMARY. A fast moving western very well acted, with thrills from start to finish and a touch of romance that makes for an extremely good story, well directed.

THE CAST

Richard Kingsley.....“Ken” Maynard
Marjorie Crenshaw.....Peggy Montgomery
Kingsley, Sr.....Melford McDowell
Mark Crenshaw.....Frank Whitson
Bert Kinkaid.....Henry Ward
Sambo.....Jas. Barry, Jr.
Luke Collins.....Gus Saville

and

The Hollywood Beauty Sextette

Dorothy Dorr, Olive Trevor, Marie Woods,
Fern Lorraine Nancy Zann, Flora Maitland.

Story by Frank Howard Clark. Directed by Clifford S. Elfelt. Photography by Joseph Walker.

SYNOPSIS. Young easterner is sent west by his father to discover a lost mine. He is mistaken for a bandit, hounded by a sheriff's posse, but eventually turns up the real culprit, discovers the mine and wins the girl he loves.

Regional News from Correspondents

Albany

ANOTHER theatre has decided to shorten its week during the summer season the Star in Greenwich now running on Thursday and Saturday nights only. The theatre is operated by Dennis Regan.

Fred Mausert, who is building a new theatre in Glens Falls that will seat about 1,400 and which will be located next door to the Rialto has ordered a couple of new Simplex machines and is rushing the work in order that the house may be in shape to open in time for the fall business. Another new theatre is being constructed in Lake Placid by the Adirondack Theatre Corporation. The house will seat about 1,000 persons. The front will be of tapestry brick and there will be two covered exits for patrons in rainy weather.

With cooler weather, business picked up during the past week in this part of the state. In some of the larger theatres, the second shows drew capacity crowds, but the first shows still continue to be small on account of the effects of daylight saving.

Jacob Golden, manager of the Griswold theatre in Troy, returned last week from Providence, R. I., where he officiated as best man at a wedding in that city.

The Empire theatre in Syracuse is displaying a sign above its ticket window, which reads as follows: "Read your ticket and count your change." The Syracuse theatres featured the Poughkeepsie boat races during the week on account of the fact that the Syracuse crew was one of the participants.

W. F. Seymour, of New York city, eastern division manager for the Producers' Distributing Corporation, was in town during the week, going over matters with Robert Mochrie, the local manager. The week also brought to town Fred J. McConnell, general manager of short subjects for Universal, who had a conference with the local sales force on serials.

According to all reports reaching Film Row, there was quite a fire in the theatre which L. L. Connors runs in Cambridge. Mr. Connors was on an automobile trip at the time but hurried home as soon as he learned of the fire.



Irving Thalberg, one of the production heads at the Metro-Goldwyn-Mayer studios.

H. C. Bissell, manager of the Universal exchange in Albany, has rented a summer home in the Helderbergs this year, but the way he is jumping over the state, he gets little benefit of the cooling breezes that sweeep over the mountain tops.

Among the visitors in town during the week were Lew Fischer, of Fort Edward; J. D. Burnham, of Ogdensburg; Earl Flack, of Potsdam, and Tom Thornton, of Saugerties. Mr. Flack appeared before the Film Board of Trade in connection with a rather unusual matter which he was seeking to adjust. It appears that Mr. Flack's theatre was sold without his knowledge, to his competitor, leaving Mr. Flack high and dry and without any house in which to play the pictures which he had booked. Mr. Flack's contention before the Film Board of Trade was to the effect that he should be released from his contracts. Mr. Flack was ruled against, however, on the ground that he had signed the contract for the pictures and would be held to play or pay for the same.

It certainly looked like old times the other day to see Fred Elliott, former owner of the Clinton Square theatre in Albany, chatting with W. H. Linton, of Utica, another old timer in the business, who quit for a time, but who is now back and about to build a new theatre in Utica. Mr. Linton dropped in to town on his way to New York and said that the new Olympic, which will seat 1,100, and which will replace the one that was burned eleven days after it was opened, will be ready about September 15. Mr. Linton has formed a stock company to finance the new theatre, his son, E. W. Linton, being treasurer. The force of builders will work day and night under specially constructed arc lights in order that the house may be opened in time to catch the fall business.

Jack Little, a vaudeville headliner and a son-in-law of Harry Hellman, owner of the Royal theatre in Albany, has recovered after a considerable spell at one of the local hospitals. Mr. Hellman was worried over his son-in-law's illness and spent his time alternating between the theatre and the hospital.

The Colonial, in Utica, a Robbins house, has closed for the summer. The Avon, in Watertown, another Robbins house, which has been playing stock for several weeks, switched back to pictures last week, the stock company having failed to draw as well as expected.

Charles Seasonske, owner of the Grand in Johnstown, arrived in town last Wednesday, to find about everyone attending the circus. There was nothing for Mr. Sesonske to do but to follow suit and making up a party which included Leon Medem, Edward Hochstim and Jack Stuab, all connected with the Pathe exchange, and Walter Suckno, owner of the Albany and Regent theatres, Mr. Sesonske journeyed out to the big tent where the party drank a gallon or more of pink lemonade, fed the elephants and had the time of their lives.

James Rose has no intention of shortening his weeks. In fact, according to Mr. Rose, his house will remain open as long as he has a dime, and as Mr. Rose is generally conceded to have several dimes, his theatres will keep right on operating seven days a week.

All exhibitors in the Albany Zone will receive letters this week from the headquarters in this city, calling attention to the fact that the office is being run for the convenience of the exhibitors, and urging them to avail themselves of the many advantages offered. The Film Board of Trade is planning to hold an outing in the near future, the arrangements being in the hands of J. H. MacIntvre, local manager for Famous Players. From now on through the summer the Board will meet once a month on the Monday nearest to the fifteenth, while the Arbitration Board will meet monthly on the Monday nearest to the twenty-second of the month.

Frank Hickey, who served as auditor for Farash Theatres, Inc., has been installed as the new manager of the Strand theatre in Schenectady. W. W. Farley has named Mr. Gildersleeve of Kingston to handle his Community theatre in Catskill. Mr. Farley has decided to run both houses in Catskill this summer, but in Schenectady he will be guided by the weather in regard to closing one of the three theatres there for the summer, as a means of diverting more business to the other two. Mr. Farley will maintain his headquarters in Albany.

Workmen have started redecorating and otherwise improving the American theatre in Troy, which is now included in the Strand group of houses, of which Uly S. Hill is managing director. No one has yet been selected to handle the American and it is quite possible that on account of its proximity to the Troy theatre that no one will be named as manager, but that the house will be looked after by Walter Roberts and Benjamin Stern, with Mr. Hill supervising

Tony Veiller, manager of the Lincoln theatre in Troy, and who is managing the campaign for the Greater Movie Season in the Albany Zone, met with the exhibitors of Albany on Monday morning, and discussed the proposition, outlining his plans. He held a similar meeting with the Troy exhibitors on Monday afternoon and on Tuesday morning met with the exhibitors in Schenectady. Mr. Veiller plans to send a form letter to the 400 or more exhibitors in the Albany Zone, setting forth what the exhibitors are planning to do in the bigger cities and suggesting to exhibitors in the smaller places that they enter into the plan.

A son of Mr. and Mrs. A. E. Milligan, of Schuylerville, well known exhibitors, is now pitching for the Baltimore Orioles, enjoying the distinction of having broken into League ball immediately after leaving college.

After having been closed for several weeks, the Pember theatre in Granville has reopened with Vincent Dailey, of New York city as its manager. Considerable money has been spent in redecorating the house and in the installation of new projection machines and other equipment. The theatre will operate on Wednesday and Saturday evenings during the summer months.

Hot or cold, it's the old same to Robert Denton, owner of the Capitol theatre in Elizabethtown, for Mr. Denton runs an ice business as well as the theatre, and where the loses on one he gains on the other.

Victor Warren, of Massena, one of the best known exhibitors along the northern border, recently purchased the site of a block that had been destroyed by fire and plans to erect a business block in the near future.

Detroit

SEEKING to attract greater summer business the Adams theatre in Detroit has slashed its regular prices in half for the warm months. The policy of first run pictures with a two hour programme is maintained.

George W. Trendle attorney for the Kunsky enterprises is now back at his desk following a business journey to New York in which he conferred with First National officials. Mr. Trendle is a First National director.

Bill Flemion, city sales manager for Standard Films, has just returned from a two weeks motor trip through Indiana and Ohio. His family accompanied him.

Exterior construction on the Grand Riviera Theatre, now being erected at Grand River and Joy avenues is practically completed. Interior decoration is already under way and it is planned to install equipment in the near future.

New York and New Jersey

THE Paramount Pep Club of the Famous Players-Lasky Corporation gave its annual outing Saturday at Indian Point on the Hudson River which was attended by over five hundred club members and their families. The features of the outing were the chartering of the Hudson River steamer Chauncey M. Depew, and the athletic games and prize awards following the supper served in the pavilion.

Coleman Bros. of New Jersey, operating the Regent at East Orange and the Scenario at Newark, are constructing two new theatres on Long Island. They are building a $175,000 house at St. Albans which will seat 1,200, and expect to have it ready for business in December. The other theatre is located at Springfield and will seat 800. This house will cost at least $90,000 and will be ready in September. Coleman Bros. were former owners of the Lafayette in New York and the Academy of Music, Newburgh, N. Y.

Ground was recently broken in Trenton for a handsome new 2,000 seat theatre at Olden and Walnut Aves. It will be called the Ten Eyck Gaiety and will be owned solely by George B. Ten Eyck and John V. Boyd. The architects are W. W. Slack and Son. The contractor, W. C. Ehret, has guaranteed to have the building completed and ready for business on Saturday, September the 5th. The Gaiety will be similar in construction to the Ten Eyck Orpheum and will have all the modern improvements, such as rest rooms, smoking room and reception lobby. There will also be an adequate stage for vaudeville which, in conjunction with motion pictures, will form the entertainment policy of the house. The Gaiety will have an electric sign patterned after the one now in front of the Orpheum.

Jos. Steinkritz has opened up the Rex theatre at 579 Prospect Ave., Bronx, and has changed the name to the Prospect Palace. Extensive improvements have been made.

The Blake theatre at 838 Blake Ave., Brooklyn, formerly owned by Sam Zahler has been sold to A. Sherman.

Local theatres continue to close for the summer months and to go on a "three-a-week" schedule. The Eden, at 409 5th Ave., Brooklyn, closed Sunday and will reopen in September. Also the Albemarle, owned by A. H. Schwartz. The Betsy Ross on Cannon St. and the Grand theatre, Grand St., and the National Winter Garden have also closed for the summer.

Kaplan and Golden, who operate the Fairview at Fairview, N. J., have put their house on a three day a week schedule, likewise the Park at Nutley, run by Greenberg and Meyer.

The Seaside theatre at Somers Point, N. J., has been taken over by Sam Stiefel. The house seats about 500 and will be operated throughout the season.

Maurice Ross, president of the Melrose Corp. of New Egypt, N. J., has taken over the lease of the Palace at Lakewood from the Lynhurst Theatre Corp.

Simon and Burgess who have been operating the Park at Ocean City, N. J., have recently disposed of their holdings to an unnamed party.

Henry P. Nelson of Elizabeth will remodel his theatre during the months of July and August.

The Belmar Theatre Co. have purchased the Ocean theatre at Asbury Park, formerly owned by Claude W. English.

H. F. Bonnell has announced that a new 1,000 seat house will be erected at Union Center, N. J. The estimated cost is $50,000 and construction will soon be started.

The Loew - Metro - Goldwyn Baseball team is going along in great shape. On Saturday they trimmed the strong Universal outfit by the score of 12 to 6, the game being played at the Catholic Protectory Oval in the Bronx. Previously the Loew-Metro-Goldwyn team took the decision from Pathe and Warner Brothers. Willie Borack pitched all three games and did much to bring victory to his team. Arthur Loew has proved the "Babe Ruth" of the Metro-Goldwyn team and in Saturday's game poled a smashing two bagger to deep right that scored two runs. He whaled a homer against Pathe.

On Saturday, July 4, at the same grounds, the Loew-Metro-Goldwyn team hooks up with the Famous Players nine. A great battle is anticipated.

Brooklyn is to have a new 2,500 seat theatre and roof garden to be located at Knickerbocker Ave. and Star St. The Star-Knic Realty Corp. is behind the project and Louis Geller and Arthur Hirsch, local exhibitors are also interested. Stores and offices will be included in the building. Berk and Moross were the brokers in the deal.

It is reported that Mayer and Schneider, who operate a chain of local theatres, have taken over the Mt. Morris theatre at 116th St. and 5th Ave.

The Rivoli theatre at Roosevelt, L. I., has been taken over by the owners of the Freeport, Freeport, N. Y. It will be re-opened on the 15th of August.

The Prudential Film Delivery will move into the new building on the northeast corner of 49th St. and 7th Ave. during the month of August.

Baltimore

THE Moose came to Baltimore many thousand strong to attend their convention which was held in that city during the week beginning Monday, June 22, and consequently all the movie playhouses were decorated for the occasion.

One tie-up with the convention was arranged by Harry Van Hoven, Advertising and Publicity manager of the Combined Whitehurst Interests, who had special tickets printed that admitted one to the Century provided another ticket was purchased.



Edward H. Bensen, recently appointed representative for Douglas Fairbanks in Australasia.

The Patterson Theatre, a neighborhood theatre in East Baltimore under the management of Harry Reddisch, has closed for the summer. The Rivoli Theatre, City Hall Plaza, one of Baltimore's leading first run theatres, will close for two weeks on Saturday night, July 4. This house is managed by Guy L. Wonders, who has just had a flag pole erected on the City Hall Plaza side of the playhouse on the roof and at night Old Glory is seen waving in the breeze in the light thrown on it by two strong spot lights.

The use of window cards has been discontinued during the Summer by the Rialto, Apollo, Broadway and Capitol Theatres of which J. Louis Rome is general manager.

Jerry Meyers, formerly in charge of the art department of the Combined Whitehurst Interests, has resigned from that position to become a free lance worker.

James G. Nelson, Sunday Editor of the Baltimore American, in charge of moving picture editorial matter, and his wife were in an automobile accident on Sunday, June 21. Mrs. Nelson suffered a fractured skull, the machine was damaged but Mr. Nelson escaped unhurt.

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Chicago

GARRETT GRAHAM, advance publicity and booking representative for Universal, is in Chicago, laying plans for an extensive exploitation campaign and will make this city his headquarters for the next four or five weeks.

Charles Harned, who was manager for the Vadakin theatre up until the time of Mr. Vadakin's death, will open a new theatre at Bethany, Illinois. The house has not yet been named.

Among Southern Illinois theatres which are reported closed for the summer are the Rialto, Altamont; American, Cambria; Carlisle theatre, Carlisle; Palace theatre, Cypress; Du Quoin theatre, Du Quoin; Liberty theatre, Freeman Spur; Opera House, Divernon; Liberty theatre, Cowden; Auditorium, Steelville; and the Amuz-U, Ullin. The Photoplay theatre at Bluffs, is closed pending repairs, and the Lawson theatre at Colp, has been turned into a skating rink.

Sales Manager W. J. Morgan of Producers Distributing Corporation, was in Chicago for a conference with District Manager Maberry and Exchange Manager Lorch last week. He plans to visit other central west exchanges before returning to his New York headquarters.

The wife of Paul Allison, special Paramount representative, has been confined with serious illness, to the Lakeside Hospital for several days. Attending physicians declared a blood transfusion necessary and Harry Niel of Famous Players-Lasky and Manager C. C. Wallace, volunteered to supply the needed blood. Mrs. Allison was reported improved after the two transfusions.

S. R. Kent of Famous Players-Lasky Corporation, stopped off in Chicago, for a three days' visit, en route from Los Angeles to the home office of his company.

Howard Brolaski, Metro salesman, who has been confined to the hospital for six weeks, has returned to his home and hopes to be back on the job at an early date.

Joseph Schenck and Hiram Abrams were Chicago visitors last week and while here, conferred with Divisional Manager Cresswell Smith.



Herbert E. Hancock, who has joined the staff of Kinograms.

General Manager Henry Stickelmaier of the Theatres Operating Company, Peoria, which operates the Madison, Palace, Orpheum, Apollo, Duchess, Lyceum and Majestic theatres, was married on June 27th, to Miss Rose Marie McMahon of Chicago.

Manager David Hellman of Reelcraft Exchanges, leaves on July 4th for a month's vacation which he will spend in Northern Wisconsin.

Frank Ford, manager of the Gold theatre, 3411 W. Roosevelt Road, has just returned from Newport, Indiana, where he spent ten days at the home of Mr. and Mrs. L. M. Mitchell.

Country Sales Manager Brumberg of Universal's Chicago exchange, has added Sidney Rosenberg, who was a star National Cash Register salesman, and George Taif, former assistant manager of Vitagraph, to his sales staff. Mr. Brumberg has rearranged the country territory to save time and sales expense. Under the new division, no salesman will require more than an hour to reach his territory, with a consequent saving in transportation expense which will benefit the exhibitor.

Des Moines

THE Des Moines theatre will close its doors July 5 for a period of three weeks for redecorating purposes at which time new carpets and draperies will be added. A new stage will also be erected at this time. The theatre will open August 1 and from that time on nothing but big productions will be featured. An admission fee of fifty cents will be charged the first two weeks for both the matinee and the evening performance.

Starting Saturday, June 27, the Strand theatre adopted a new summer policy by reducing its prices. Week day matinees are twenty cents and Sunday matinee and nights are thirty cents.

W. E. Banford, manager of Metro-Goldwyn, spent the past week in Chicago.

Ralph Farrand of the Farrand theatre, Independence, Ia., was a caller at Metro-Goldwyn and said business was rotten in his theatre.

Harry Herman, southern Iowa representative for Metro is spending his vacation in New York City.

A. W. Nichols of Minneapolis, district manager of Famous Players and John D. Clark of New York, division manager were recent callers at the exchange.

Louis Clement, booker and office manager of Famous celebrated his twenty-fifth birthday anniversary June 26. Mrs. Parker of the same exchange also celebrated a birthday anniversary but she wouldn't tell us which one.

C. F. Madden of the Masonic theatre, What Cheer, Ia., was a recent visitor at Universal. The men at the exchange said he was a real fellow.

B. S. Watson of the Grand theatre, Knoxville, was also a caller at Universal during the past week.

Producers Distributing corporation of which E. J. Lipson is manager, has opened a new office in the film building here.

F. A. Galloway, booker for Educational, motored to Nebraska and Dakota for a short vacation.

A. W. Kahn, manager of Educational, has recently returned from the executive convention held in New York.

Will Wiley is the new Iowa representative for Premier.

Arthur Johnson has taken up his new position as booker for First National. He was succeeded at Film Booking office by Will Ronning, formerly of Minneapolis.

M. C. Rice, salesman for Film Booking, who has been ill at the Lutheran hospital for several weeks will be removed to his home soon.

M. J. Weisfeldt of Minneapolis, division manager for Film Booking was a caller at the exchange last week.

Des Moines Film board held a joint meeting June 20 and the following persons were in attendance: W. E. Wilkinson of the New York Film Board of Trade, Clara Foley, secretary of the Omaha board and Mr. Lynch, president of the Omaha board.

Texas

ABE SILVERBERG, manager of the Crown theatre, closed a deal last Saturday with A. Crown and associates, owners of the new Folly theatre, and the Crown management will assume complete control of the Folly theatre next week. The theatre is located on Congress Avenue just off Fannin St. It is a new theatre, having been open about seven weeks. It is equipped throughout with new equipment and has a seating capacity of 400.

This is the second time the Crown management bought a theatre from A. Crown and associates. In 1914 they bought the Crown Theatre which they now operate. It was built by A. Crown and he was manager of it until its purchase by the present owners of the Crown Theatre.

Mr. Silverberg is now in Dallas to arrange his booking for the new theatre and has announced that high-class western pictures and comedies will be shown exclusively at the theatre. The price will be 15c.

Wm. Underwood and Jack Petit Specialty Film Service manager and salesman were in town several days early last week.

The Film Board of Trade have been in town several days attempting to settle with a local theatre regarding a contract with a Dallas film exchange which has been disputed. This is the first visit of this body of men to Houston. Three exchangemen and three theatre owners make up the board.

Edith Spear auditor for the local Southern Enterprises houses has returned from a two weeks' vacation.

The Palace theatre, local stock house, will close its doors for the summer at the end of next week's run. The Palace will be dark until next Labor Day.

W. S. Chase is manager of the Prince having assumed charge early this week. Mr. Chase is an old showman having been connected with the theatre in Oklahoma City for more than eight years.

Jerry Iselt house manager at the Isis theatre left July 1st for a month's vacation. Mr. Islet will visit California for several weeks.

Seattle

In response to the great popularity recently achieved in his Sunday noon "Nationality Concerts," Manager Frank Steffy has recently instituted a second series of these programs at his Coliseum Theatre in this city. Under the direction of Sam K. Wineland, the Coliseum Concert Orchestra each Sunday noon features a program of music composed by the musicians of different nations.

Manager Jack Sullivan of the Fox Film exchange was looking forward to the arrival this week of Jimmy R. Grainger, general sales manager of the Fox organization, who left New York recently en route to the Coast on a general tour of inspection. From this city it was expected that Mr. Grainger would proceed to California, where he plans to remain for a number of weeks.

Herbert Sobottka, manager of Jensen - VonHerberg's Neptune Theatre, last week announced a four-change-a-week policy for that house. New programs will be offered on Saturday; Sunday-Monday; Tuesday-Wednesday; and Thursday-Friday. The house will continue to show the larger second run pictures, very shortly after their first run showings in the downtown houses.

Jack Schlaifer, former manager of the Universal Film Exchange, and recently appointed Western division manager for that company, left here last week for his new office in San Francisco, prior to his first business trip around his new territory. It was announced that L. O. Lukan, at present manager of the First National office in Milwaukee, will take over the management of Universal's exchange here early in July. Mr. Lukan was formerly associated with First National in this city, and after that was connected with John Hamrick's Blue Mouse Theatre circuit for a number of months, in the capacity of general manager.

Reports to the effect that Connell's Theatre in Aberdeen has been bought by the Warner Brothers organization were emphatically denied last week by Mr. R. E. Connell, owner and manager of the house. Rumors for some time have indicated that Warner Brothers planned to take possession on August 1, but Mr. Connell denies that any negotiations have been entered into with any other persons or organization.

J. A. Gage, manager of the Educational Film Exchange, returned to his office this week after an absence of several weeks, during which time he attended the national convention of Educational branch managers in New York City. Mr. Gage was very highly complimented upon his excellent showing in the Educational sales contest, in which the Seattle office has consistently held a very high position. It is understood that Wallace Rucker, Mr. Gage's demon salesman who was left in charge of the office during the former's absence, came in from the golf links long enough to greet his boss upon his return, although this fact has not been verified as yet.

Reports received on Film Row last week indicated that the American Theatre in Spokane, recently taken over under the management of John Danz of this city, has been closed for the summer. A dropping off of business due to the warm weather, and further troubles with organized labor, as a result of Mr. Danz's non-union policies, were said to be responsible for the closing.

A number of changes in the personnel of the Producers' Distributing Corporation office were announced recently by Manager Charles E. Feldman. Dave Barnholtz, formerly associated with the Vitagraph exchange in San Francisco, will now represent the local P.D.C. office in the Eastern Washington territory. A. W. Adamson, formerly a member of the Famous Players-Lasky sales staff in Eastern Oregon will go into the Oregon territory for Producers.

Frank Graham, representative of the Twin Cities Theatre Company of Centralia and Chehalis, spent a short time on Film Row last week buying and booking a number of pictures for the string of houses operated by his company in the Southern Washington territory.

George P. Endert, manager of the Famous Players-Lasky exchange, returned last week from a short jaunt around the Western Washington territory, visiting Bellingham and a number of the other small towns of this locality.

Paul R. Aust, Western division manager for Associated Exhibitors, returned to this city last week after an absence of a number of weeks during which he visited the exchanges of the Pacific Northwest under his jurisdiction.

Louis Rosenberg, accompanied by Mrs. Rosenberg, spent several days here recently, having come up from Portland's De Luxe Feature Film Exchange on a combined business and pleasure trip. During his stay here, Louis and Al Rosenberg laid out plans for the coming season's distribution of their State Right films.

Announcements were made public last week to the effect that the Pantages Theatre in this city was to be closed shortly after July 4 and would remain dark for several weeks to undergo a thorough and complete renovating and redecorating. It will continue to operate on the same combined motion picture and vaudeville policy following the remodeling according to present indications.

Salt Lake City

THE entire personnel of the local Metro-Goldwyn office will celebrate the annual outing Sunday in upper Provo canyon, forty miles south of Salt Lake City. Ted Chessler, owner of the Princess Theatre at Bingham Canyon, Utah, has a beautiful summer home in the canyon and he has graciously tendered the crowd the use of it. They will leave here Saturday night by automobile and return Sunday night. The boys are preparing to supply enough mountain trout for the Sunday dinner. Charles Diller, office manager, and president of the employee's association, has charge of the affair.

George L. Cloward, resident manager for Metro-Goldwyn is covering the high spots of Idaho on the new season productions. He will return Saturday morning to get in on the outing.

The employees of the Paramount Empress and Victory theatres are enjoying their vacations at the present time, with each one getting a week at full pay. This is extraordinary in moving picture theatre circles, and the vacationers are making the most of the opportunity.

Charles Hamel, salesman out of the local Pathe exchange, came in for a few days after spending the last four weeks in the Idaho territory. He returned to the same section upon the completion of his business here. R. D. Boomer, short subject salesman, is stirring things up in Nevada for Pathe productions.

Ed C. Mix, manager of the Associated Exhibitors exchange in this city is making a trip through the southern Utah territory.

L. Abel Davis, genial manager here of the F. B. O. exchange, has gone went and done it. Yes, he's married, and slipped it over on the rest of the boys along the film row. The lady was Miss Mary McCoy, and hails from El Paso, Texas. The ceremony took place Monday, and the pair are honeymooning temporarily at the Newhouse Hotel. Mr. Abel leaves for Idaho next week, with his bride accompanying him. All the boys wish them much success and happiness.

R. S. Stackhouse, Warner Brothers exchange manager, has just come in from southern Utah, and hits the trail again for Idaho. Dave T. McElhinney is Fording through Idaho and George Jensen is working the Utah territory temporarily before his return to his regular stamping grounds in Montana.

Ben Winzler, proprietor of the Liberty Theatre at Tremonton, Utah; John Rugar, manager of the American Theatre, Park City, Utah; Ed Ryan, who operates the Liberty and Alberta Theatres at Brigham City, Utah; T. M. Chessler, owner of the Princess Theatre, Bingham Canyon, Utah; J. J. Gillette, owner of the Strand Theatre, Tooele, Utah, and John W. Johnson, operating the Iris Theatre at Midvale, Utah, comprised the list of out of town exhibitors this week who were on the local mart.

W. F. Gordon, manager of the local Associated First National exchange is making a short trip to Idaho in the interest of the new product.

Miss May Pearson, cashier of the local F. B. O. exchange, is spending her vacation in California.

Jack Connors is still working in Southern Utah for the United Artists productions.

C. F. Parr, manager in this territory for Producers Distributing Corporation, is making a quick trip to the Butte, Montana section. He will be back by the first of the month. Glen H. Allen, booker, is in charge of the destinies of the office during the absence of his chief.

Sam Levin, genial owner of the Salt Lake Theatre Supply Company, is wearing an expansive smile that takes in the whole of his good natured physiog. The cause therefore being a husky newcomer, the first, in the shape of a nine-pound boy. Sam says that he is going to teach the youngster the ramifications of the theatre supply business immediately, so we will not be surprised to see that notable swaddling around his daddy's office.

Louis Strike opened his Gem Theatre at Bingham Canyon, Utah, this week and reports business as starting with a hum. He is well pleased with the opening week's reception. He also owns the Star Theatre in this city.

Samuel Henley, resident manager in this city for Universal, leaves for a two weeks' jaunt through Idaho. Milt Cohn is covering southern Utah and Kid McElhinney is doing central Utah with Lou Hernes working in Idaho.

The Film Club, consisting of the employees at the local Universal exchange, enjoyed an outing at Coma Springs, in eastern Utah last Sunday. They made the trip in autos. Swimming, dining and fishing furnished the motive for pleasure, with Charles W. Peck, Jr., asistant manager being the ablest Ike Walton of the crowd, gaining the distinction of catching the most and largest fish, catching one more than his nearest competitor, E. A. Winward, booker, who managed to hook one trout.



Atlanta

WHEN the S. S. Rotterdam steams out of New York harbor on July 11th it will bear among its passengers Anna Aiken Patterson, editor and publisher of the Weekly Film Review, who will make a three months' tour of England and the Continent, securing first-hand information bearing on motion picture production, distribution, and exhibition in Europe.

Fred F. Creswell, retiring district manager of Famous Players-Lasky Corporation, was presented a very handsome gift by the exchanges which have been, until this week, under his jurisdiction for over two years, as a token of the esteem in which they regard their former chief. The occasion of the presentation was the picnic given at Mr. Creswell's home.

The gift, a handsome Italian make clock, standing six feet high, with the musical Canterbury chimes, was presented by 'Scotty Chesnutt of Jacksonville, in behalf of the exchanges.

Claude D. Forsyth, traveling salesman for the Theatre Supply company in Atlanta, was killed almost instantly Monday of this week when the automobile in which he was riding crashed into a guard railing on the National highway near Greenville, S. C. A plank from the rail pierced his side and caused almost instant death.

Mr. Forsyth who lived in Greenville, was well known throughout this territory, having been an inspector for the Film Board of Trade prior to his going with the Theater Supply Company, where he has been connected for the past six months.

H. G. Rosebaum, division manager of the Dallas territory for Famous Players-Lasky Corporation and head of the national sales drive which is to be launched all over the country July 1st, came into Atlanta, Friday of this week.

Accompanying Mr. Rosebaum on his tour of the Paramount exchanges, is James Clark, division ad sales manager for the West Coast, working out of Los Angeles.

A new regime was inaugurated at division headquarters of Famous Players-Lasky Corporation at 51 Luckie street this week, when Harry G. Ballance, former division sales manager for Famous at the New York executive office, took over the Southern territory which has been for the past two years under the jurisdiction of Fred F. Creswell. Mr. Ballance resigned his position from the home office in order to get back into the field and the actual selling end of the game, in which capacity he has had a world of valuable experience. It was at his own request that he was transferred to the Southern district which comprises Atlanta, New Orleans, Charlotte and Jacksonville.

Since Atlanta is the headquarters of the Southern District Mr. and Mrs. Ballance will make their home here. At present they are stopping at the Henry Grady hotel and in the next few weeks they will have established a permanent residence in the city.

The local staff of First National Pictures had a picnic last Saturday afternoon, at the home of George Powell, on Roswell road. Mr. Beacham, branch manager, was host to his employees and associates, all of whom were present with their families. Swimming, fishing, and barbecue were enjoyed throughout the afternoon.

W. E. Fields, formerly of Statesville and Kingsmountain, North Carolina, where he operated several theatres, has leased the Rylander, in Americus, Ga., from R. A. Herring. He will take possession about July 1st.

The Cameo Theatre, in Atlanta, which has not been in operation



Anna Aiken Patterson (Mrs. Willard C. Patterson), editor and publisher of Weekly Film Review, Atlanta, Ga., and correspondent of MOTION PICTURE NEWS, who sails July 11th for a three months tour of Europe.

very long, has already undergone the process of redecoration. The walls, which were very plain at first, have been done over and are artistically finished in a soft cream and dull blue effect, which is unusually attractive. New wall lamps, with parchment shades have been put in, and ten 16 inch wall fans are cooling the atmosphere noticeably.

The Alabama theatre, owned and operated by the Dothan Amusement Company, opened in Dothan, Alabama, last week.

The new house, which is managed by J. C. Wadlington, who is president of the Dothan Amusement company, is modern in every respect, and completely equipped with two latest type Powers machines. The seating capacity of the theatre is 600. On the night of the opening a large and representative crowd gathered, and a prominent citizen of Dothan made the opening address. Flowers and congratulatory telegrams marked the opening.

A new theatre, as yet, unnamed, is now under construction by Wood and Owens, in Abbeville, N. C. It will be, when completed, a very modern and well equipped little theatre, seating about 200. July 1st has been set as the date of the opening.

Earle E. Griggs, who handles exploitation for Universal in this territory, left Atlanta Saturday evening for Florida. Mr. Griggs assures the local film fraternity that he will return in ample time to give all his time to Greater Movie Season plans.

Mr. and Mrs. A. M. Atkinson, of Panama City, motored to Atlanta, arriving last week for a short stay. Mr. Atkinson operates the Panama theatre in Panama City. They returned early this week.

Oscar Oldknow, general manager of Liberty Film Distributing corporation is in New York for a week. He left Sunday and is expected back to Atlanta again Monday of next week.

C. T. Jordan, popularly known as "Shag," who represents Universal in South Georgia and Northeast Alabama, reported last week that all his exhibitors found the fishing good, by personal contact. There was not one exhibitor at home in that territory, and in every case the vacation was a fishing trip.

M. W. Smith, manager of the U. S. Army Motion Picture Service, arrived in Atlanta Saturday, to spend this week selecting pictures to be shown throughout his territory, which extends from Maryland to Florida, in the various summer training camps now opening.

Central Penn

FOR the month of July, and perhaps longer, the Majestic Theatre, Harrisburg, devoted to pictures and vaudeville, has adopted the policy that was followed last summer of substituting musical comedy stock shows for the vaudeville part of the program, at the same time retaining the motion pictures part of the programs, Manager Gibble stated that it was demonstrated last summer that the musical comedy programs had more pulling power than straight vaudeville in the very hot weather and that this fact made it possible last year to keep the house open all summer instead of shutting down in the heated period as had been the theatre's practice in previous years.

To assist him in his travels while distributing First National film products in the Harrisburg, York and Lancaster territory, F. J. Leonard has recently acquired a new Cadillac coupe. Robert Ferenbaugh, manager of the Colonial Theatre, of the Wilmer & Vincent Company, in Allentown, has bought himself a new Kissel sedan.

Following the closing of the Weidman Opera House, Portland, as a motion picture theatre, and the only one in the town, it has been announced that a new theatre will be built there on a site purchased by Costis Vrontitis, who owns the Palace theatre in Pen Argyl.

Manager Samuel A. Keubler of the Colonial, one of the leading Wilmer & Vincent picture houses in Harrisburg, has announced that the interior of the house is shortly to undergo extensive redecorations. While the exact details of the plans have not yet been disclosed it is likely that the work will be done in July or August and in a way to result in the least possible interference with the regular performances.

A number of managers of theatres in the Wilmer & Vincent chain in Pennsylvania were temporarily transferred at the start of the warm weather, to permit other managers to take their annual vacations. When the Rajah, Reading's largest theatre, was closed for the summer, Frank S. Mickley the manager, and several of his subordinates, were sent to the Hippodrome in the same city. Mr. Mickley relieved Walter J. Hurley, who has been serving there temporarily and who was sent back to his permanent post at the Orpheum, in Allentown. Walter J. Frees, who was the permanent manager of the Reading Hippodrome, was sent to manage the Orpheum and Mishler theatres in Altoona.

Thirteen murals paintings, of high artistic merit, by the artist, Willy Pogany, of New York City are being installed in the new Strand theatre in York, owned by the Nathan Appell interests. The paintings which are original works include a number of ovals designed to occupy panels in the side walls.

The Comerford Amusement Company, operating a big string of theatres in and about Scranton, have appointed R. A. Robillard as manager of the Roosevelt theatre, in that city. Mr. Robillard was formerly manager of the State, also a Comerford house, in Scranton, but recently had been residing in New England.



St. Louis



ST. LOUIS friends of H. D. Buckley one time manager of the Garrick and Columbia theatres here were pleased to learn of his selection as a director in United Artists. He has many friends in this city.

Jim Drake who now operates the Gem and White Way theatres and the Arcade Airdome is said to have closed a lease on the Easton-Taylor theatre formerly operated by Mrs. William Young.

Tom Tobin has been added to the F.B.O. sales organization and will travel Southern Illinois and Eastern Missouri towns.

Oscar Hortzman and Tom Leonard are opening an airdome in Chaffee, Mo. It will be arranged so that it can be enclosed in the winter months.

Chaffee is to have another theatre soon, as Glenn Martin is constructing a 750-seat house scheduled to open early in September.

Messrs. Schneider & McNallie, attorneys-at-law in Ewing, Mo., are building a 300-seat theatre for that city. It will open about August 1.

The Newlyweds, Mr. and Mrs. Nathan Steinberg, are back from their honeymoon. Mr. Steinberg is vice-president of Columbia Pictures Corporation. His wife was Miss Esther Sweeney, private secretary for G. E. McKean, manager of the local Fox exchange.

Charles Harned is opening a new house at Bethany, Ill. He formerly managed the Vadakin Theatre.

Houses reported closed are: Comet, Atkins, Ark.; Logan Theatre, Joppa, Ill.; Cozy Theatre, Downing, Mo.; Duquoin, Duquoin, Ill.; Barlow, Barlow, Ky.; Paramount, Nelsonville, Mo.; Paramount, Hawk Point, Mo.; Liberty, Cowden, Ill.; Auditorium, Steelville, Ill.; Star, Stoutsville, Mo.; Amuzu, Ullin, Ill.; Rialto, Altamont, Ill.; Photoplay, Bluffs, Ill.; American, Cambria, Ill.; Carlyle, Carlyle, Ill.; Majestic, Rutledge, Mo.; Hobo and Grand, Shawneetown, Ill.

Other houses reported closed are; Mo.; Liberty, Freeman Spur, Ill.; Lawson Theatre, Colp, Ill. (Converted into skating rink); Empress Conway, Mo.; Palace, Cypress, Ill.; Jestamere Theatre, Cuba, Mo.; Liberty, Freeman Spur, Ill.; Opera House, Divernon, Ill., Colonial Theatre, Gorin, Mo.; Amazon, Grand Tower, Ill.; Hartsville, Mo.; Lyceum, Manchester, Mo.; Dixie, New Madrid, Mo.; Kozy, Nortonville, Ky.; Star, Louisiana, Mo.

Kirk's Hall at Williamsville, Mo., will close every day but Saturdays during the summer months.

J. C. Hutchinson, Brevator, Mo., has purchased the O. R. Smith theatre at Moscow, Mo.

The Rhodelia Theatre, Bland, Mo., is operating but part time.

L. T. Myers has taken over the Lyric, Center, Mo. R. D. Gardner is the former owner.

Harry Muelberger is no longer the owner of the Eagle Theatre, Edgewood, Ill.

E. M. Howard has sold his house at Leachville, Ark.

Ivan Phillips has purchased houses in Winona, Cabool and Mount View.

Visitors of the week included Bob Clarke, Effingham, Ill.; Bob Stempfle, St. Charles, Mo., and Harry Miller of Festus, Mo.



Cincinnati



MANY NAGLE for many years booker for Paramount and golf player deluxe has been promoted to assistant City salesman and will from now on be seen in the company of L. W. Foster, City salesman par excellence. Fanny Brown who has been assisting Nagle in booking has been promoted to chief booker.

Ned Depinett, sales director, and Lou Metzger, complete service sales director for Universal, were visitors at the local exchange during the past week. Both expressed gratification over the business being done by the local branch since Fred Strief became manager. While here Messrs. Depinett and Strieff made a trip through the territory hitting only the high spots.

W. E. Wilkinson, Assistant General Counsel for the Film Boards of Trade, was in the city visiting the local office the early part of last week.

Don Marquix of the Garden Theatre, S. Charleston, O., spent several days in the city last week visiting with the various film salesmen.

C. D. Kessler of the Family Theatre, Portsmouth, O., was another exhibitor to risk his purse around film row recently.

E. Hewitt of the Bethel Theatre, Bethel, O., dropped in on the exchanges last week and from all appearances must have made some profitable purchases.

Bob. Burns, Standard Exchange office manager, who has been ill for some time has returned to his desk in the Standard office looking much thinner but feeling much better.

Cy. Stewart, has resigned from the office force of the Standard Film Corp.

Nat Lefcowitz, local Standard manager, spent the fourth in Cleveland, visiting with numerous friends and at the same time going over the new product with the officials at the home office.

Jess Fishman, general sales manager for Standard, spent several days at the local exchange last weekend. Incidently it was rumored that Mr. Fishman would not see the Derby run at Latonia.

Andy Hettesheimer, the affable manager of the Orpheum Theatre, who has been ill in the Good Samaritan Hospital for some time, is reported as being on the rapid road to recovery and hopes to soon be able to once again pay his twice weekly visit to Film Row.

Goldie Steinberg has been made assistant to Johnny Eifert the much liked assistant manager of the local Standard Offices.

C. E. Penrod, division manager for F. B. O., was at the local exchange for a few days last week.

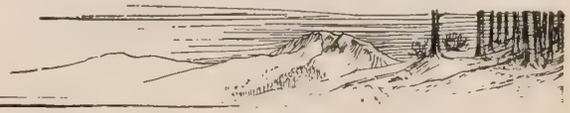
J. Rankin and Mrs. Rankin of the Garvey Theatre Erlanger, Ky., paid a visit to film row last week.

Jack Kendal former manager for the local Vitagraph exchange has joined the sales force of the F. B. O. exchange.

George Pekras of the Dreamland Theatre, Columbus, O., was seen in the city on Derby day at Latonia. Wonder what George was doing here on that dangerous of days?



Canada



WHEN the Main Theatre was opened on Monday, June 22, Hamilton, Ontario, found itself with an attractive neighborhood theatre of medium size catering to the needs of the people in the Eastern section of the city. The Main Theatre, seating 1,000 people, was built by MacKay Bros., local contractors, in 69 days, work being started on April 4 last. The owner is Joseph Stempski, a long resident of Hamilton, who was previously identified with the Kenilworth Theatre in Hamilton, having been one of those instrumental in the building of that house in 1921. The Main Theatre is a handsome two-floor structure on Main Street, near Kenilworth Avenue. It opened with Universal's "The Mad Whirl".

Mr. Stempski has decided upon a policy of changing programmes three times weekly and matinees are offered Monday, Wednesday and Saturday. The admissions range from six to 16 cents.

The opening ceremonies were performed by Mayor Jutten and Alderman Sam Lawrence, representing the civic administration.

Announcement is made at Winnipeg, Manitoba, of the appointment of Harold Bishop, treasurer of the Capitol Theatre, to the managership of the Metropolitan Theatre by the Famous Players Canadian Corp., who will re-open the Metropolitan early in August. The "Met" was formerly owned by Jule and J. J. Allen of Toronto but it was secured with many other theatres by Famous Players when the Allen crash occurred. Harold Bishop is a brother of Leonard Bishop, manager of the Regent Theatre, Ottawa.

The Moving Picture Operators' Union, members of Ottawa Local 95, I.A.T.S.E., attended the annual picnic of their organization at Chelsea, Quebec, on June 21, the outing being attended by families and a large number of visitors and friends. The trip to and from the Gatineau Mountain resort was made in motor buses and a splendid time was had in spite of rain.

The Regent Theatre, Ottawa, is now under the temporary management of Harold Hitchinson of Toronto, general supervisor for Famous Players Canadian Corp., in the absence of Manager Leonard Bishop who is taking a lengthy holiday in the Canadian West and in California, his parents and sister residing in Los Angeles. Mr. Hitchinson is one of the best known officials in the Famous Players organization in the Canadian East, having been delegated to many assignments in various cities throughout the Provinces for years.

One of Ottawa's big theatre men, A. H. Coplan, suffered heavy loss by fire on June 24 when a section of his steel plant near Ogdensburg, N. Y., was destroyed by fire, the estimated damage being $25,000. The whole plant is valuated at $200,000 and the main portion was saved only through the existence of a fire wall. Mr. Coplan is identified with Sol. Coplan in the operation of the Imperial Theatre, Ottawa, under a lease arrangement.

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Buffalo

G. K. RUDULPH, former manager of the Buffalo Fox office, and now publicity manager of the Fox Film company, was in Buffalo last week, greeting old friends and placing the story of Tom Mix's adventures in Europe with the local newspapers.

Elmer Lux and Clarence Snyder, shipping clerk and booker respectively at F. B. O., are enjoying vacations. Clarence is touring to New York.

Vincent R. McFaul, managing director of Shea's Hippodrome, has a new Hupp 8 sedan and is planning a dash to Alexandria Bay soon for a few days vacation. Mr. McFaul also plans spending the week ends at his summer home at Nigara-on-the-Lake. M. Shea, president of the Shea Amusement company, was in town the past week looking over the construction work at his new Buffalo theatre. Mr. Shea is spending the summer at his home at Manhattan Beach, New York.

Buffalo has been enjoying splendid show weather lately and exhibitors report very satisfying business for this season of the year. Cool weather has predominated. The Victoria theatre, a west side community house, is retaining its orchestra all summer for the first time in its history.

Al Beckerich, manager of Loew's State theatre, Buffalo, journeyed to Montreal recently with the members of the Greater Buffalo Advertising Club and while in the Canadian city was made a member of one of the wildest Indian tribes. But Al is so wild himself that the Chief of the tribe wanted to abdicate his throne in favor of Heap Brave Al, who, however, knowing he was needed more in Buffalo than in the forests of the great northwest, declined with thanks.

Taka-Chance Week was the novelty staged this week by the management of the Palace theatre in Jamestown, N. Y. Every single unit of the program from overture to "finis" was shrouded in mystery. "You have 'taken a chance' at carnivals, parks and fairs, but never in your life have you bought a ticket to a theatre without knowing in advance what you were going to see," said one of the lines in the ad placed in the drama columns. The stunt was widely advertised in the countryside as well as the city.

At a meeting of the members of Buffalo Zone, M. P. T. O. of N. Y. in the Hotel Statler, Friday, June 26, the officers named at the recent Syracuse pow wow were ratified and plans further discussed for the Greater Movie Season, which was indorsed 100 per cent.

Johnny Carr, manager of Shea's North Park theatre, Buffalo, has been ill and confined to his home, following an operation in a local hospital. During his absence George Mason, assistant manager of Shea's Hippodrome, has been in charge at the North Park.

Bob Murphy, member of Buffalo's Universal staff, has taken unto himself a flivver. Bob took his test the other day and also took everything in the way on his trip around a block with the examiner, who being a kindly fellow fixed it for Bob. We, however, warn all Western New York to get out of the way when Bob starts out. It is his first experience with a lizzie. We hope for the best but expect the worst.

Al Teschemacher, former booker at the Buffalo Pathe office and now owner of the Casino theatre, has resigned from his position of keeper of the exchequer at Crystal Beach and is back in Buffalo again as a plain exhibitor. Al, however, expects to do a bit o' touring within the next few weeks.

Fire did $40,000 damage to the Palmyra, N. Y., opera house the other day. The blaze, which originated in a tool shed, spread to the stage and the second floor which is used for offices.

Nikitas Dipson, president of Genesee Theatrical Enterprises, says his company has no immediate building plans for the recently acquired Community theatre site in East Main street, Batavia, N. Y. But the report is that a combined hotel and theatre to cost $350,000 will be put up there, construction to start this summer.

Philadelphia

F. B. WILLIS, who was at one time Secretary of the Film Board of Trade, recently took over the lease on the Park and Strand Theatres, Kutztown, Pa., which were formerly operated by Herman Brothers.

The Crescent Theatre, 84th & Eastwick Ave., which was formerly operated by Jay Kanter and Dave Segal, has been taken over by the opposition, Harry Schlifer, who operates the Eastwick on the opposite corner. Messrs. Segal and Kanter held the theatre under a five-year lease and had operated it less than a year.

Michael J. Levinson and Dave Segal have consolidated their interests in the formation of the Penn Distributing Corporation, which will have quarters at 1322 Vine Street. The new exchange is incorporated under the laws of the state of Pennsylvania for $25,000 and will be devoted exclusively to the handling of feature pictures. Mr. Segal, who has been interested in the Royal Exchange, has acquired the interests of Jay Kanter, who was his partner in that venture and will operate this in addition to his interests in the Penn Distributing Corporation. Mr. Kanter will enter the real estate business.

Hunt's Jenkintown Auditorium, which has been operated by W. C. Hunt for the past several years, has been sold to the Glenside Amusement Company for a price said to be $100,000. The new company will make extensive improvements and will close the theatre after taking possession around August 1st.

Miss Eva Ossman and Mrs. T. E. Gilligan have resigned from the force of the Philadelphia Pathe Exchange. The former is soon to be married. Mrs. Gilligan's resignation was necessitated by ill health.

Among the Philadelphians who attended the annual convention of the Motion Picture Theatre Owners of New Jersey at Asbury Park, were Sam Hyman, Lew Pizor, Mr. and Mrs. Oscar Neufeld and Lewis and Dave Korson.

Tony Luchese, who recently opened the Liberty Exchange at 1339 Vine Street, the old First National quarters, has purchased the property from Sablosky & McGurk of the Stanley Company of America for an undisclosed figure.

C. C. Spink, who has been resident manager of Fay's Knickerbocker Theatre in West Philadelphia, is now managing director at Hunt's, Blaker's and Regent Theatres in Wildwood.

R. P. Mitchell is managing the Park Theatre in Pitman, N. J., succeeding Paul Hilles, who is filling the position of resident manager at the Plaza in Wildwood.

Jules E. Mastbaum, President of the Stanley Company of America, has returned from Mt. Clemens after taking a series of treatments, following a general breakdown due to overwork. Mr. Mastbaum is expected to sail for Europe within a short time for several weeks' vacation.

Members of the Pathe "Our Gang Club" numbering forty, closed early one Saturday recently and enjoyed an outing at Cornwalls on the Delaware. Field events, races and other contests were arranged by the committee in charge.

C. S. Goodman, of the Electric Theatre Supply Co., distributors of educational pictures, W. A. V. Mack, of Pathe and S. Whitman, of Universal, have been appointed by Oscar Neufeld, President of the Film Board of Trade, to serve as a fire prevention committee, to make frequent tours of the Philadelphia exchanges to see that the fire ordinances are being strictly enforced.

The Ideal Theatre, 19th & Columbia Ave., which has been operated for several years by Charles Rappaport, a member of the national committee of the M. P. T. O. of America, has recently been sold to Harry Schwartz for a price said to be close to $100,000.

Indianapolis

JOS. SCHILLING of Connersville is remodeling and redecorating the Auditorium. He expects to be closed for five or six weeks.

Chas. Cain has taken over the Pictureland theatre at Hagerstown, Ind., but will not take active charge until August 1st.

R. A. Sgobe has remodeled and redecorated the Strand at Monticello, Ind. The Strand is now one of the neatest houses in this part of the state.

The Pastime in Seeleyville has been closed for some time but Manager Croffets has announced that he will open soon as the mines in this part of Indiana are again operating.

The Palace of West Terre Haute has been taken over by Oscar A. Cronk who has been an operator in Terre Haute for fifteen years. He has redecorated the Palace and the house is now in first class shape.

E. Kenworthy of Noblesville has closed the American but will continue to operate the Wild and the Olympic.

Werner and Schergen have taken over the Opera House and Royal theatres at Tell City, Indiana.

W. T. Mitchell is now the owner of both the Lyric and the Lincoln at Petersburg, Ind.

Messrs. Chasti and Jones, owners of the Orpheum at Mitchell, Ind., have just returned from a five weeks' trip to the West Coast where they visited several studios.

H. E. McCarroll of Bedford, Ind., has taken over the Sherman theatre at Sullivan, Ind.

R. W. Winn, formerly a salesman for Producers Dist. Corp. in the South, has been transferred to Indiana territory.

The Vanderschmidt Amusement Enterprises have just purchased two new Barton organs. One for the Liberty in Washington, Ind., and one for a new theatre, now under the course of construction at Greencastle, Ind.

Milwaukee

PLANS for the enlargement of Producers Distributing Corp. Milwaukee exchange are going forward rapidly and from all indications this new exchange will be officially opened about August 1. At present Charles Lundgren is resident manager, having held that position for the past six months, and immediately on the official opening Mr. Lundgren will become a full fledged Branch Manager. Charlie is determined that when he gets settled in the brand new exchange, Milwaukee will make all other P. D. C. offices sit up and take notice. He can do it, too.

J. George Feinberg, vice president of the Arctic Nu Air Cooling and Ventilating Company stopped in Milwaukee last week while on his way to the West Coast where he will appoint distributors for the Arctic Nu Air cooling system which, he reports, is being installed in many theatres throughout the country.

Joe Winninger who formerly owned the Davison Theatre in the Prison City of Wisconsin simply cannot stay out of the show business. After trouping around the state for the past several weeks since the sale of his theatre he finally set his eye on an ideal location in Cudahy. According to reports a twelve hundred seat house will be constructed costing approximately one hundred thousand dollars.

With a complete office force selected the newly opened Vitagraph office is now in full swing, according to manager F. F. Nine. P. G. de Courcy Odium, formerly connected with Paramount and E. G. Louthain until recently with Educational have been tendered positions as salesmen in the Wisconsin territory. George Weinrich who for sometime in the past has been booker for this exchange, will continue in that capacity.

C. McKivett, operating the Bijou theatre in Racine, Wis. was one of the visitors who brightened film row with his presence last week and informed the boys that on July 1 his theatre will close for a period of six weeks while considerable redecorating will take place.

Ben Koenig, attorney for the Milwaukee Film Board of Trade, has been receiving the well wishes of local filmdom on the occasion of his marriage to Miss Pearl Werbel, last Wednesday. Ben is one of the pivots of progressive activities in Wisconsin picture circles and is well established in the hearts of exhibitors and distributors alike.

Jack Margolis, Paramount salesman in Wisconsin, has left St. Joseph's Hospital, Milwaukee, where he had spent the past several months following an operation and is now convalescing at his home. Although he is considered past all danger points it will be several weeks before he can resume his duties on the road.

Chester Goetz, buyer and partner in the United Theatres of Janesville, is spending his annual vacation at the Wisconsin Lakes, where his nimrod activities are making orphans of many poor little fishes.

Art Deasuarmeaux, manager of the Strand Theatre, Madison, flashed exclusive pictures of the funeral of "Fighting Bob" La Follette, held at the Wisconsin state capitol. More than 50,000 persons assembled at the state house to mourn the passing of the senator who has for years dominated the Wisconsin politics.



Alan Hale, director of "The Wedding Song" to be released by Prod. Dist. Corp.

Word has been received by his many friends in Milwaukee film circles of the marriage of Nat Wolf, picture buyer for the Orpheum Circuit at Chicago, to Miss Fannie Globe. After a honeymoon they will make their home at the Parkway Hotel, Chicago ,after August 1.

J. H. Bennie of Menominee was among the visitors on Milwaukee film row during the past week, reporting that his brother, W. C. Bennie, who has been associated with him in the operation of the Menominee Theatre, has felt the lure of the Sawdust calling him, and has returned to the circus business. His motorized show is filling engagements in Wisconsin and Upper Michigan.

One of Milwaukee's oldest picture houses has been darkened for the last time and will be torn down to make room for a modern business block. It is the old American Theatre on Third Street, which until last week was operated by J. B. Olinger. High real estate values in downtown Milwaukee make the commercial rent value of theatre space higher than the profit on popular-price admissions.

Another Saxe house, known as the Modjeska and considered to be one of the finest outskirt theatres of its kind in the country will celebrate its first anniversary on August 1. Plans for an elaborate occasion on the day of its birthday have about been completed by Sid Lawrence manager of the house and according to Sid, he said their celebration will be as big as the first anniversary of the new Wisconsin theatre Wisconsin's best, held just a short time ago.

The Princess Theatre in Milwaukee closed last Sunday, June 28th for at least a period of six weeks while new seats and a brand new Barton organ are being installed. It is also said that a new front will be constructed assuring an inviting appearance. During the remodeling, Joe Levinson manager of the Princess will take up work of a different nature for Saxe Enterprises until the theatre reopens again.

The Monroe Theatre Corp. at Monroe, Wis. has recently completed the installation of a new Wurlitzer organ.

Southeast

GEO. LENAHAN, District Manager for Producers' and Distributors' Corporation, has leased space in the new Film Building for his Company and will immediately install the furniture and fixtures.

Walter Price has been appointed Manager of the Fox Office in Charlotte, to succeed B. S. Bryan, who has returned to Atlanta, we understand, as Assistant Manager of the Atlanta Office of Fox Film Corporation, of which Geo. Allison is Manager.

Geo. Fuller, special representative of Jimmie Granger, Fox Film Corporation, was a Charlotte Visitor the past week.

Sam Warner and Secretary Frudenberg have been in Charlotte for the past several days looking over their holdings.

Joe Marks who has been in Charlotte for some time looking after Warner Bros. interests, has left for Atlanta.

Otto Haas, Manager of the Ottoway Theatre, Charlotte, will leave July 5th, for a trip abroad. Mr. Haas intends to be gone three months and will visit his native home Bavaria Germany, and also France and Switzerland.

Frank Bryan, Manager of the First National Exchange, Charlotte, while driving from Wrightsville Beach to Wilmington, with his three sons, was the victim of an accident. It seems that the steering gear of the car locked, causing Mr. Bryan to crash into a tree, practically wrecking his car but fortunately there was no serious injury done to any of the occupants.



A view of the new Educational studios the home of units producing Hamilton, Lupino Lane, Mermaid, Tuxedo, Juvenile and Cameo comedies for release through Educational Film Exchanges.

Bryan Craver salesman for the First National, while returning from Wilmington in his automobile, has the misfortune of having his car overturned. Mr. Craver states, that to avoid crashing into another car he was compelled to swerve out of the road, and by so doing he was over the embankment, his car turning completely over. However, no severe damage was done to any of the occupants of the car. Gilder Craver a nephew of Bryan Craver was also in the car.

Kansas City

RAYMOND HOLMES, messenger for the Gayoso theatre, Kansas City, was held up Tuesday afternoon in the down town district and robbed of $500 belonging to the theatre; he reported to the police. Holmes said two bandits forced him into a motor car and, after robbing him, put him out of the car near Independence, Mo., a suburb of Kansas City.

The following openings and changes in management of theatres in the Kansas City territory have been announced: Main Street theatre, Drexel, Mo., purchased by P. W. Hawkins; Vine Street theatre, Kansas City, reopened by Taylor & Young; Morrow theatre, Independence, Mo., opened by S. W. Morrow; Overland Park Airdome, Overland Park, Kas., opened by H. Weldon; new theatre, to be named the Buckner, will be constructed at Lees Summit, Mo., by H. Buchanan, the seating capacity to be 500; H. Bradley Fish has succeeded William Reinke as manager of the Orpheum, Crystal and Royal theatres of St. Joseph, Mo.

Among the out-of-town exhibitors in the Kansas City market last week were: Edward Frazier, Grand, Pittsburg, Kas.; L. B. Brenninger, Cozy, Topeka, Kas.; Charles Sears, Sears Circuit, Nevada, Mo.; Stanley Chambers, Miller theatre, Wichita, Kas.; Fees Brothers, Parsons, Kas.; O. K. Mason, Newton, Kas.; J. R. Burford, New Burford theatre, Arkansas City, Kas.; M. T. Wilson, Chanute, Kas.; H. Ford and E. Holiday, Carthage, Mo.; C. E. Sutton, Wichita, Kas.; C. M. Pattee, Pattee theatre, Lawrence, Kas.

No summer slump has yet hit Kansas City exchanges. C. F. Senning, Educational branch manager, was unusually brisk about his office this week, following his recent return from the Educational convention in New York. J. A. Gage, Seattle Educational branch manager, was a Kansas City visitor.

Louis Reichert, P. D. C. manager, left Wednesday for a trip through Southern Kansas, while E. C. Rhoden, Midwest Film Distributor manager, also departed for the territory.

Earl Cunningham, Paramount exploitation man, stayed at home and did a week's "planting," while M. G. Bishop, Metro-Goldwyn exploitation representative, visited the "gang" along movie row between working hours.

Sam Krullberg, representative for Chadwick Pictures of New York, was busy with the trade in Kansas City last week. J. M. Duncan, Vitagraph district manager, visited C. A. Schultz, Vitagraph-Warner Brothers branch manager. The tribute period in honor of Bill Truog, Universal district manager, appears to be meeting with success which surpasses anticipations.



Suzanne O'Neil, sister of Sally O'Neil,, who has been placed under contract by Hal Roach.

The pride of a lifetime was bestowed upon C. E. "Doc" Cook, business manager of the M. P. T. O. Kansas-Missouri, Friday, in the form of a "bouncing baby bov"—and did "Doc" celebrate? He should be asked.

D. Filizola, owner of the Empress theatre, Fort Scott, Kas., has installed two new motiograph projectors, using mazda equipment.

C. E. "Doc" Cook, business manager of the M. P. T. C. Kansas-Missouri, who recently completed a successful trip through the territory in behalf of the membership drive, will leave again for the road in a few days.

The Kansas City School of Motion Picture Projection started its first day class Monday, the class being offered for the convenience of out-of-town students, according to E. J. Lane, manager. The school is operated in conjunction with the M. P. T. O. Kansas-Missouri and is a non-union organization.

C. M. Pattee, owner of the Pattee theatre, Lawrence, Kas., for many weeks has been absent from movie row, but this week he put in his appearance, having as an excuse to offer that he has been suffering from blood poisoning in his left leg.

Bert Rakestraw, manager of the Electric Theatre, Galena, Kans., has repainted the front of the theatre, which gives it an attractive appearance.

Mrs. N. W. Huston, wife of the owner of the Columbia theatre, at Columbus, Kans., is ill in a Kansas City hospital.

Cleveland

KEITH'S three million dollar Palace is showing pictures for the first time starting Sunday July 5th. Prices will be cut to 75 cents and three shows will be given daily, John F. Royal manager of the theatre announced. This is the lowest price-policy ever put into effect. Summer prices have been $1.10 top. Winter prices are $1.65 top. Six acts of vaudeville will augment the picture program.

J. O. Brooks, assistant general sales director for Universal who has been in Cleveland for the past two months as acting-exchange manager, reports for duty in Detroit on July 6th as assistant to Ed Beatty, general manager of the Butterfield circuit. As yet, no manager has been appointed for the Cleveland Universal exchange.

W. E. Wilkinson, assistant genral counsel for the Film Boards of Trade was in Cleveland last week for a few days.

Tom Colby, manager of the local exchange for Associated Exhibitors has just concluded a tour of the territory. Colby says that the exhibitors are much more interested in knowing whether the fish are nibbling than anything else these days.

R. S. McIntosh, who has recently acquired the Rialto theatre, Bellvue was in town visiting the First National exchange to see about new contracts.

Out-of-town visitors were scarce this week. The Film Bldg., register contained only the following names: Judge G. H. Foster, Marion theatre, Marion, Gus Lambrigger, Grand theatre, Orville, and Nat Charnas of Toledo.

Allen Simmons of the Allen theatre, Akron, is leaving for a three-weeks fishing trip at Nipising, Michigan.

C. V. Rakestraw is remodeling the State theatre, Salem and has closed the Grand theatre for the summer season. The State theatre formerly opened on a side street. The new entrance will be in the main street, and well equipped with an elaborately lighted marquee.

George Schade of Schade's theatre, Sandusky is repainting the front of his house. He's using a mottled golf effect on the iron work, which is effective and attractive.

Detroit

MAX ROTH, Home Office representative of Fox Film Corporation, is in Denver, having temporarily assumed charge of the local office of Fox Film Corporation, 1531 Tremont Street, until a new manager is selected. Harry Cassidy, former manager, resigned last Saturday. His future plans have not been announced. Al. Johnson, assistant manager, also resigned. Mr. Johnson's successor has not yet been appointed.

J. J. Goodstein, owner of the Palm Theatre, Pueblo, has just arrived in Denver from Los Angeles, California. He motored in his new Marmon car the entire distance. After spending a few days in Denver and Pueblo, he expects to leave for Philadelphia.

George T. Wassells, the traveling auditor for Metro-Goldwyn, is spending a few days with the local branch office of his organization. George is an expert on oil well investments as well as auditing books, his latest interests having shown results at Artesia, New Mexico.

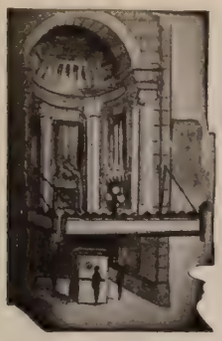
George A. Levy, the Wurlitzer organ representative of this district, has just returned from a lengthly tour of the South, having visited all important exhibitors of the Southern territory.

Eugene Gerbase, Universal manager, has just returned from a sales trip to the important cities of Wyoming, among which were Cheyenne and Casper.

Charles Beeler, live wire salesman of Metro-Goldwyn, accompanied his manager, Mr. Garland, to Wyoming and South Dakota on a recent trip to exhibitors in these districts. Reports are that business is very good in this part of the territory and propsects very bright for the coming season.

Grant L. Beach of Akron, Colorado, announces that he is constructing a new theatre in that city. The theatre which will be named the Variety Theatre, will contain approximately three hundred seats. It will open on or about the first of September.

The Lyric theatre, Fort Collins, Colo., owned by the K. & F. Amusement Co., has just been equipped with a new Wurlitzer organ. They have also installed one in their Rourke theatre at La Junta, Colo.



CONSTRUCTION & EQUIPMENT DEPARTMENT



West Coast Theatres Opens Picture Palace

Long Beach, Cal., House Has 2,300 Seating Capacity; Beautiful in Design and Appointment

A MAGNIFICENT motion picture theatre has recently been opened by the West Coast Theatres, Inc., at Long Beach, Cal. This new show place, which is one of the latest additions to the West Coast Theatres' rapidly increasing circuit, has a seating capacity of 2,300 and has facilities of the most modern type in every department.

Among the prominent features in this house are a Wurlitzer three-manual orchestral pipe organ; expensive opera chairs and large leather loge-divans; projection equipment of the very latest type; stage equipment that is claimed to be without peer in any theatre in the country; a modern ventilating system; lighting effects that can be operated both from the stage and the booth, on many circuit dimmers, giving any desired effect; and a decorative scheme which is pronounced by critics as one of the most beautiful in any Western theatre.

The theatre is under the resident managership of Frank L. Browne, widely-known Long Beach theatrical executive, who, prior to assuming charge of the new house, operated the Liberty Theatre in that city for several years for the West Coast Theatres, Inc., and who will continue to manage both houses. The Long Beach houses are under the direct personal supervision of A. M. Bowles, General Manager of West Coast Theatres, Inc.

A fourteen-piece orchestra will be a part of the regular staff, and the policy calls for a split-week change, with the fore part of the week being devoted to big pictures and elaborate stage presentations produced by Fanchon and Marco, widely known Pacific Coast stage producers, who have charge of the Production Department of the West Coast Theatres, Inc. The latter part of the week will be devoted to standard big-time Orpheum Vaudeville, and pictures.

Long Beach is a city of 125,000 inhabitants, and the new West Coast Theatre is the finest playhouse in that city, as well as one of the most beautiful on the Pacific Coast.

It will be noted in the accompanying photographs that the furnishings, tapestries, carpeting, and other similar accoutrements are exceedingly attractive.

The architectural treatment of this theatre incorporates several innovations in theatrical design and decoration. It offers an additional example of the architectural achievements that are being continuously made in the construction of motion picture theatres.

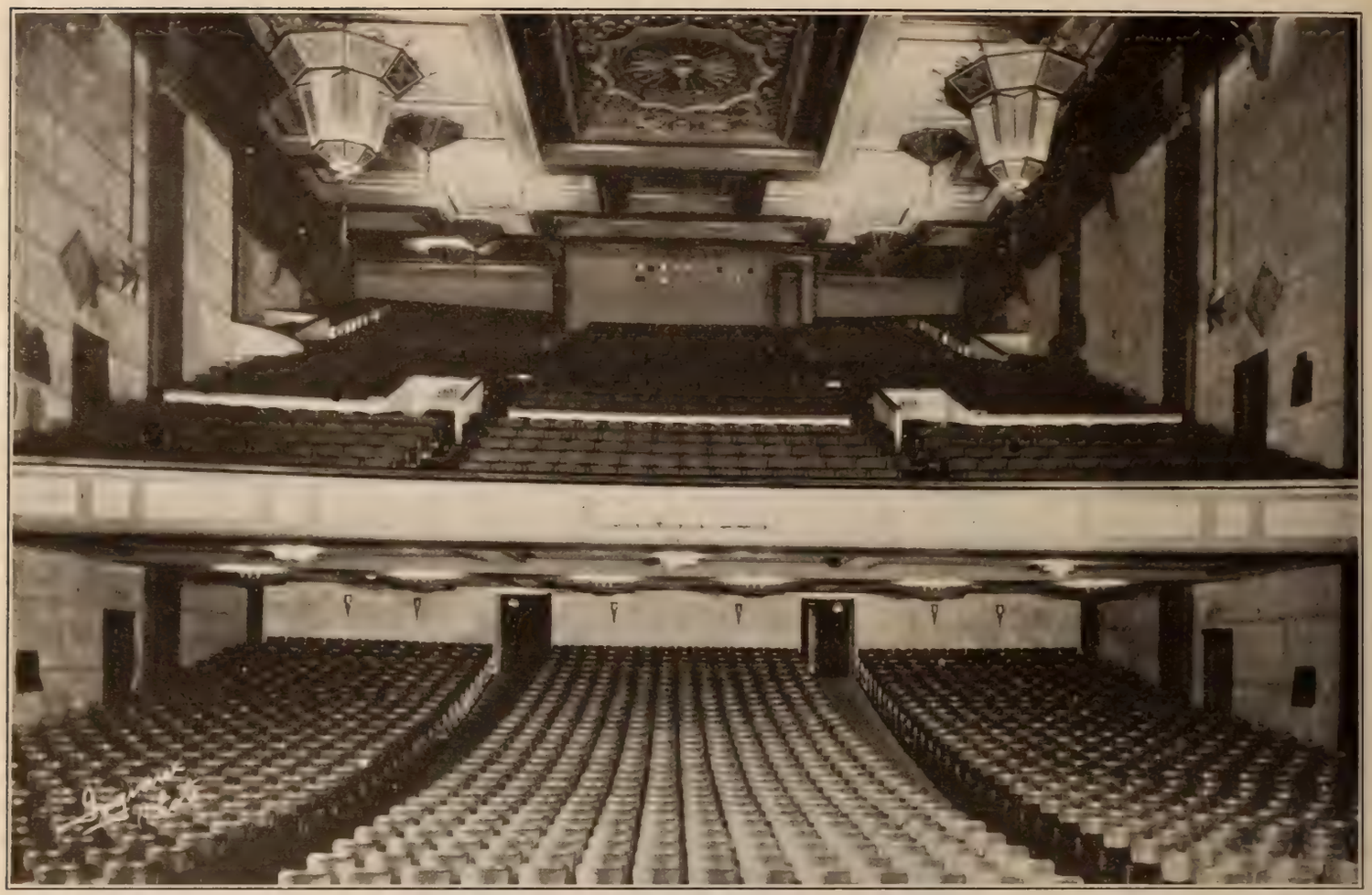
Seven thousand people attended the gala opening, and among the prominent visitors present were all of the high officials of the West Coast Theatres, Inc., as well as prominent Long Beach citizens, headed by Mayor Clark, who was the principal speaker on the program.







The new show palace of the West Coast Theatres, Inc., recently opened at Long Beach, Cal. Note the beautiful design and appointments that are used throughout the house. The theatre has a seating capacity of 2,300 and is under the personal supervision of A. M. Bowles, Gen. Mgr. of West Coast Theatres, Inc.



Interior of the new West Coast Theatres, Inc., house which was recently opened at Long Beach, Cal. This house, it is claimed, is one of the most pretentious on the Pacific coast. It has a seating capacity of 2,300.

G. E. Designs New Switch for Motion Picture Theatres

A new throw-over switch, which has been given the designation CR-7896-M1, is now being marketed by the General Electric Company for use in automatically transferring lighting circuits to an emergency source. Such a switch would find its principal use in theatres, motion picture houses and other public gathering places where an emergency lighting system for exit lights is required for use when the normal lighting supply fails.

It is impossible, with this switch, for alternating current to be thrown on the battery usually employed as the emergency source of supply. In designing the switch to prevent this, exceptionally wide gaps were arranged between the contact tips, thus preventing the arc from holding over and throwing alternating and direct current together.

The new switch has a tip capacity of 30 amperes and may be used on circuits as high as 440 volts. It is mounted on a compound base and enclosed in a sheet metal case for wall mounting. The approximate overall dimensions of the enclosing case are 14 inches high, 8½ inches wide and 7½ inches deep. Knock-outs are provided at the t p and bottom for conduit wiring.

Plans Being Drawn for Theatre in Binghamton, N. Y.

Plans are now being drawn for the erection of a motion picture theatre to be erected on the vacant lot in the rear of the Crandall hotel property, Binghamton, N. Y. The theatre is to have a seating capacity of 1500. Guy Harrington Players will lease the new theatre for a 10 year period from Levine Brothers.

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Plans Completed for Warwick Theatre, St. Louis

The architectural firm of Boller Brothers, Kansas City, has completed plans for the new Warwick theatre, Kansas City, to be built on the site of the present theatre. Construction should begin about July 1, the architects now being ready to take bids. The new theatre will be an ultra modern structure, covering all the present frontage and a block deep, having a seating capacity of 2,200. Night and day shifts probably will be employed in the construction work to minimize the period over which the house will be dark. It is estimated about five months will be required to raze the present structure and erect the new one. E. W. Werner, owner, obtained a 99-year lease on the site.

Philadelphia to Have Large Modern Theatre

Hoffman-Henon Company, Finance Building, Philadelphia, have completed plans for the erection of a $250,000 Motion Picture Theatre to be erected at 1253 E. Chelten Ave. The owner of this structure is Henry B. Jamison, Real Est., Tr. Building.

Arctic Explorer Takes Goerz Raw Stock on Exposition

Roald Amundsen, the noted Arctic explorer, used as part of his recording apparatus, motion picture cameras and Goerz raw stock on his world famed flight to the Arctic regions.



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Suspension of Operators Discussed at Canada Convention

THE arbitrary suspension of motion picture operators came up for lengthy discussion before the recent annual convention of District No. 11 of the International Alliance of Theatrical Stage Employes which was held in the Chateau Laurier at Ottawa. It was pointed out that one union projectionist was suspended by a Government inspector because he had reading matter in the projection room. On another occasion an operator was chewing the butt of an unlighted cigarette when the government inspector made a call and the operator was summarily suspended regardless of explanations.

The outcome of the discussion was the adoption of a resolution asking the Dominion Trades and Labor Congress to secure legislation in the various Canadian Provinces providing for stiff requirements in the qualifications for theatre inspectors, a definite standard of experience and knowledge to be designated.

W. P. Covert of Toronto, International vice-president of the I.A.T.S.E., was re-elected president of District No. 11 while P. J. Ryan of Montreal was re-elected secretary-treasurer. Every organized theatre centre in Ontario and Quebec had projection machine operator representatives at the convention with the exception of Fort William and Brantford, Ontario. The cities represented included Toronto, Montreal, Ottawa, London, Hamilton, Quebec, Kingston, Peterboro, Brockville, Windsor, Sudbury, and others.

The delegates held a big dinner at Aylmer, Quebec, as a feature of the convention. It was more than usually enjoyable for the simple reason that not one speech was permitted.



Lobby of the new Temple theatre, Kane, Pa.

Marr & Colton Installed in New So. California Theatre

Fullerton, California has something else to be proud of now besides climate, Valencia oranges, and beautiful homes. Southern California was given a gasp of surprise when it attended the opening of the Chapman Theatre. To begin with, its new theatre is located on Spadia Road just north of Chapman Avenue. It is a huge building, as fireproof as modern construction can provide, with a main auditorium and a balcony with a seating capacity for 1200 persons.

The proscenium arch and stage are examples of the highest in art and efficiency. On either side of the stage is a highly decorative theme, including the shuttered opening of the Marr & Colton organ chambers. This has been treated with the utmost care and originality and embraces not only the Italian motif but rare color and lighting effects.

The foyer and mezzanine lounge are also very striking. One enters the foyer from the main court, through massive, quaint doors of oldiron. Genuine oriental rugs take the place of the usual padded carpets.

The Marr & Colton organ is one of the feature attractions. This organ is being played by the well known musician, Julius Johnson,—a master organist.

The organ is of the modern orchestral type, played from the 3 Manual Console.



Inquiries and Comments

Compact Portable Generating Outfit

PIONEER days in the moving picture industry, as typified by the traveling show, with its one night stands, and the "nickelodeon" with its more pretentious quarters in a made-over barroom, bring back fond memories of such things as hand-cranked projectors with the "fillum" piling out in a waste paper basket or on the floor of the booths, the one and only "silver sheet," the gum-chewing pianist with enthralled gaze riveted on the screen, the many broken promises of features to come and the time-worn excuse, made at the last minute to a packed house, that the feature of the evening had been "delayed in transit" and would surely be presented "tomorrow."

Because we can remember such things it is easier to comprehend the progress which has been made in the past few years.

The traveling show and the nickelodeon differed in practically only one respect. The latter had a reasonably certain supply of "juice" whereas the former never knew what it would have to use next. Indeed, it was frequently necessary in the more sparsely settled communities to resort to calcium to put the picture across.

The nickelodeon has been replaced by more pretentious structures of a permanent nature but the traveling show is still necessary to provide the isolated communities with entertainment.

The passing years, however, have witnessed the demise of the old methods and the substitution of more convenient and reliable ones of presenting the show. No longer need the "Juice" be taken as it comes —A.C. here, D.C. there—110 in one place, 220 in the next—with the chance on the side of having none at all.

Portable power plants of sufficient capacity to supply the needs of one projector are now available which eliminate this possibility. There are many such plants in existence, all of which possess merits in their own way. Too meet the requirements of the traveling show, however, an outfit of this type must be portable in the broadest sense of the word and yet possess sufficient capacity to do the work.

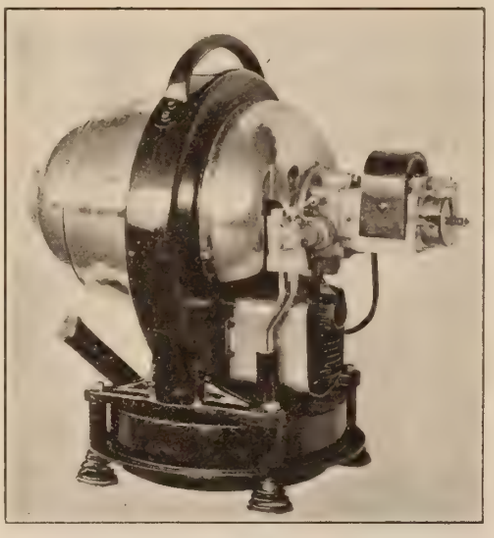
It is fortunate that the capacity need not be uncommonly great since the traveling show ordinarily caters to small audiences and is staged in small auditoriums where the throw is relatively short and the picture small. Compactness then becomes the primary requisite in the portable plant.

Such a compact outfit is admirably represented by the Homelite generating plant, made and marketed by the Homelite Corporation of America. It is illustrated in Fig. 1 which shows the complete generating unit minus storage batteries, exhaust line and muffler.

This outfit consists essentially of a six pole shunt wound, 32 volt, D-C generator driven by a two cycle, one cylinder gas engine, direct connected to the armature shaft. The entire outfit weighs about 100 lbs and is provided with a hand grip for carrying it short distances. While a weight of 100 lbs. is not to be lightly tossed about or lugged like a suitcase for many miles at a time, still it can be easily placed in the smallest automobile and carried in and out of the building where the pictures are to be projected.

600-Watt Capacity

The capacity of this machine, while nominally rated at 500 watts, is capable of delivering from 600 to 700 watts continuously without overheating. Such a capacity (aside from the voltage) would practically preclude the use of any arc, even the reflector type but it is sufficient to meet the requirements of the 600 watt, 20 ampere, 30 volt incandescent lamp for motion picture service.



(Fig. 1) Motor generator of 600 watt capacity that is actually portable.

This lamp was especially designed for semiprofessional service where the throw is short (50-70 ft.) and the picture is small (9-12 ft. wide). When using the 600 watt lamp with the Homelite outfit it will be necessary to use a small hand-controlled resistance to keep the lamp at 20 amperes.

It is possible, however, in an emergency to throw the lamp directly across the generator terminals, using an extra length of feeder wire to take up the excess voltage and so run the lamp at approximately 30 volts directly from the generator.

Automatic Voltage Control

Better still, the unit is equipped with an automatic voltage control, in the form of a solenoid which operates on the spark control of the gas engine and so regulates the speed of the generator, which in turn controls its terminal voltage.

This arc control is fairly affective and can be set for any value between 30 and 40 volts by means of a simple adjustment on the solenoid.

Compactness in the machine is secured by using a magneto, instead of a battery for ignition and by having the gas engine air-cooled instead of water-cooled.

Uses Gasoline, Kerosene or Furnace Oil

An important feature with this unit is the fact that either gasoline, kerosene or furnace oil can be used with equal success as a fuel. Operation on furnace oil, is naturally quite inexpensive, the cost per KW-M being in the neighborhood of 5 or 6 cents. Furthermore, where furnace oil is used as a fuel no additoinal oil is required for lubrication purposes since the machine is then self oiling.

When using the other fuels, however, the manufacturers recommend placing 6 oz. of motor oil in the gasoline tank after which the machine does the rest.

The capacity of the fuel tank (in the base of the machine) is one gallon which is sufficient to operate the engine for about 4 hrs. A fine mesh screen is placed in the mouth of the tube leading to the carburetor and the manufacturers say that it is possible to fill the tank one-quarter with water and three-quarters with fuel without affecting the operation of the unit.

Four spiral springs, acting as a base for the machine, take up all vibration so that it is possible to place it on a table without causing the table to vibrate, or the machine to creep.

When cleaning the combustion chamber of carbon it is not necessary to take down the engine since the chamber can be cleaned through the exhaust and spark plug ports with the aid of special tools supplied. This requires five minutes.

In cranking the engine, a short of piece of clothesline is wound around a grooved pulley at one end of the shaft and the cord is then pulled quickly, thus turning over the engine. This operation is similar to winding a cord on a top, preparatory to spinning it.

According to the manufacturers, the machine is practically fool-proof and will stand much abuse. Other than filling the tank with fuel, it will run without attention for long periods.

Latest Reports On Motion Picture Theatre Projects

THE following listing of reports on new theatre projects have recently been received at the NEWS office. This listing shows building to be general throughout the country:

CONNECTICUT

Winsted—Plans are being made for a 2 sty. stores (2), office (6) and theatre bldg. to be erected on Main St., 65x170, costing $125,000. Seat. cap. 1100. Front of bldg. & part of sides of tapestry brk., rest of common brk.

Stamford—Thos. W. Lamb, Arch. of N. Y. is completing plans for theatre bldg. to be erected on site which is known as The Opera House Bldg. Approx. cost $200,000. Seat. Cap. 1500—Owners—Vuono Const. Co. owner of Strand Theatre, Stamford.

ILLINOIS

Waukegan—Arch. Edw. P. Steinberg has made plans for a 3 sty. theatre, stores (8) and apt. (14) bldg. to be erected at Genesee & Clayton Sts., 137x171. Seat. cap. 2500. Bldg. of brk. & t. c. Contr. let to Jas. J. Redding & Co. Owners, H. C. Burnett, D. T. Webb, A. L. Brummond & Lee McDonough.

Chicago—Plans are being drawn for theatre bldg. to be erected at 35th & Halsted Sts., by Walter W. Ahlschlager Inc. Seat cap. 2200; Approx. cost $1,000,000—Owner c/o Architect.

MICHIGAN

Battle Creek—Plans are being made to erect a theatre in this city, costing bet. $300,000 and $400,000. Owner, W. S. Butterfield of Detroit, Mich.

Bay City—Arch. Robt. E. Bickel, this city, has drawn plans for a 1 sty. theatre bldg., 50x150, to be erected on Lafayette Ave. Seat. cap. 1000. Bldg. to be constructed of tile and light grey face brk. Owner, Daniel Bernstein of Bay City.

Benton Harbor—Plans are being made for a theatre, store and office bldg., 3 sty. & bas., to be erected on Elm St., 100x125. Bldg to be constructed of brk., re. conc., steel & stone. Owner, I. W. Riford, Main St., Benton Harbor.

NEW JERSEY

Camden—Plans are being drawn for theatre bldg. to be erected at Broadway, Sixth & Market Sts; Approx. cost $592,000. Owners, Stanley Co. Construction to be of granite and brick with architectural terra cotta.

Trenton—Plans are being drawn by Wm. W. Slack & Son, St. Regis Theatre Bldg. for theatre bldg. and stores to be erected at corner of Olden & Walnut Sts., site 108x128; Approx. cost $50,000. Owner, T. A. Karne, Broad St., Bank Bldg.

Verona—Plans are being drawn for theatre bldg. and stores to be erected on plot 40x132 2 sty. brk. & limestone trim.

NEW YORK

Amityville—Plans are being drawn by Louis Ingles of Broadway, for theatre bldg. & store to be erected on Broadway; site 20x120 1 sty. Approx. cost $25,000. Owner Star Theatre and T. Wardell of Amityville.

New Rochelle—Philip Resnyk of 140 W. 42nd St. N. Y. C. is completing plans for theatre bldg. to be erected on site 90x160 at Main Street, to be of brk & steel, 1 sty. and mezz. Approx. cost $250,000. Owner c/o Architect.

South Ozone Park—R. D. Kay Jr., 91-93 Sutphin Rd. Jamaica is drawing plans for theatre bldg. office (8) and stores (8) and Bowling Alleys to be erected on site 100x80 on N. W. cor. of Zuyder & Nebraska Avenues at approx. cost of $85,000. Owner, Welcome Amuse. Co., 92 Field Ave.

Tuckahoe—Plans are being drawn for theatre bldg. to be erected on site 157x225 on Main St. and Cameron Pl.

White Plains—Plans are being completed by S. Kessler, 529 Courtlandt Ave., Arch. for theatre bldg. to be erected on site 100x130 at Prospect Park & Elm Aves. Approx. cost $100,000. Owner, c/o Architect.

OHIO

Cincinnati—Plans are being drawn by Archts. Rapp & Rapp, 190 N. State St., Chicago, Ill., for theatre bldg. to be erected at 420 Vine St. Owners, Cino Theatre, B. L. Heidingsfeld & J. Lisbon, 1230 Keigh Bldg., Cinn.

Kenton—C. G. Kistler, Second National Bank Bldg., architect, is drawing plans for theatre bldg., site withheld, to be erected in Kenton. Approx. cost, $50,000. Owner withheld.

PENNSYLVANIA

Bristol—Ruben Beard, 705 Drexel Bldg., Phila., is drawing plans for theatre bldg. to be erected on site 61x165, site withheld, owner withheld.

Olyphant—Theatre bldg. to be erected. Site and arch., withheld. Owner, Comerford Amusement Co.

Philadelphia—Wm. L. Charr, Victory Bldg., 1001 Chestnut Street, archt, drawing plans for theatre bldg. to be erected on site 50 x 180 at 31st & Wharton Sts. Owner withheld.

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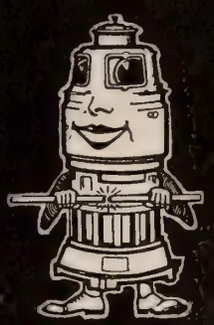


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Liberty Theatre in Spokane Undergoing Remodeling

Approximately $25,000 will be spent on the Liberty Theatre in Spokane, Wash., this spring in the remodeling and renovating of the house, according to announcements made last week by Manager Ray Grombacher. Included among the plans of remodeling are the installation of a beautiful Italian theatre interior, with an Italian garden at the stage and a similar effect in the foyer of the house, as well as the redecorating and renovating of all walls, drapes and lounging rooms. The new interior work is being done under the direction of Madama LadaVeze, well-known Washington decorator and designer.

Mr. Grombacher has just completed the remodeling of his Casino Theatre in that city, at a cost of several thousand dollars. The repairs in that house included the furnishing of the theatre with entirely new hangings, draperies, stage drapes and carpets, as well as the redecorating and renewing of the interior of the theatre and its equipment.

Plans Laid for Theatre and Stores in Ohio

Plans are being completed by William A. Bingham for the erection of a motion picture theatre and stores at West 35th Street.

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Twelve Years of Experience in Theatre Operation. Leasing and Operating My Own Theatres During Last Six Years. Pictures, Vaudeville, Musical Comedy & Roadshow. I can diagnose your troubles and suggest the remedy for your present situation. Contracts—Deals—Systems and General Operation. References. Private investigation for Financial Interests. Temporary or Permanent Connection Solicited. Address Box 310, Motion Picture News, 729 Seventh Ave., New York City

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Whether you want to reach executives, branch managers, salesmen, or theatre managers, you can accomplish this quickly and economically through the NEWS Classified Columns.

Wanted

PIANIST, man, desires position, to play alone, outside of New York City, within commuting distance; open air theatre preferred. Box 320, Motion Picture News, New York City.

WANTED. — Concert organist for first run theatre; capable of doing solo work, being featured and billed; must be able to cue picture and work with orchestra in overtures; six-day town; organ, three manual Pilcher. Write Post Office Box 932, Atlanta, Ga., giving reference and salary. A splendid, permanent position for the right man.

ORGANIST.—Concert; feature; experienced; only fine instrument considered; employed; open until October. Address, Box 230, Motion Picture News, New York City.

WANTED.— To buy old films by length or weight; not screening purpose. Kuroki, 238 East 63d St., New York City.

MANAGING DIRECTOR, available about June 1st, desires to negotiate with a theatre owner requiring the services of a capable manager thoroughly versed in the technique of modern theatre management; have had 17 years' experience in Chicago and Illinois; am 37 years old and married; prefer to locate in Indiana, Ohio, or Western Pennsylvania; write or wire full particulars. Address, Box 260, Motion Picture News, New York City.

MOTION PICTURE OPERATOR.—Experienced; young man; wishing position anywhere. Write Dion Moller, 411a Prospect Ave., Brooklyn, N. Y.

On Account of Altering Theatre Ventilating System there is available at a real price

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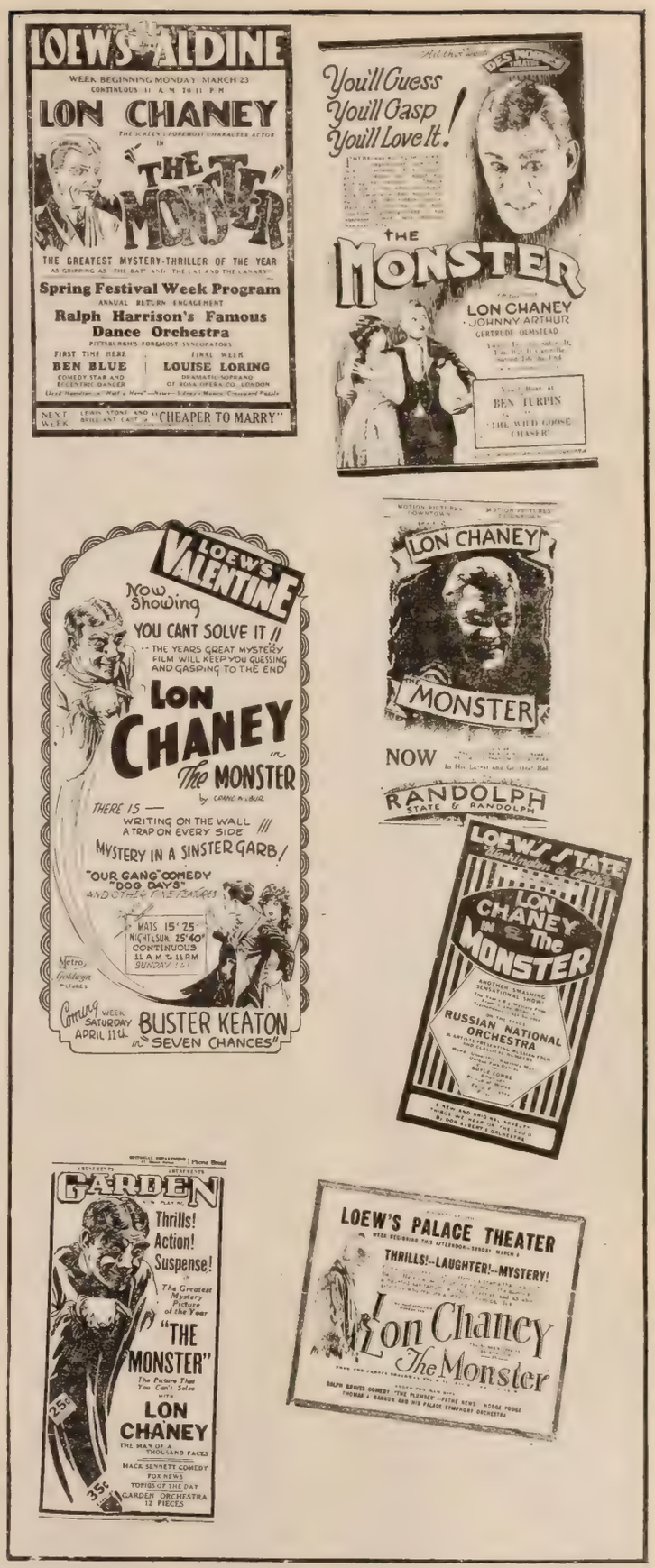
Write at once to Smith Electric Company, Bloomington, Indiana, for prices and data.

NON-PEDAL ORGANIST, man, desires position; work alone; experienced. Box 300, Motion Picture News, New York City.

For Sale

CAPITAL FURNISHED to build or reconstruct motion picture theatres in towns of over 10,000 population. Prefer cooperating with owners who are desirous of expanding. Give full particulars in first letter. Box 290, Motion Picture News, New York City.

THEATRE EQUIPMENT FOR SALE.— 600 chairs; 1 piano; 2 Motiographs, De Luxe model; 2 30-inch exhaust fans with aeroplane blades: 4 side wall fans, 16-inch; 3 ceiling fans; 1 Wagner rotary converter; 1 dark green plush drop, fits opening 16 high 32 wide; other scenery and stage equipment; everything in good condition; must be disposed of before June 27th. L. C. Barnes, Fuller Theatre, Kalamazoo, Mich.



Eight representative ads used in the newspaper campaigns throughout the country on "The Monster" (Metro-Goldwyn). The ads, ranging from two to four columns, in a wide variety of styles, were run by these houses: Loew's Palace theatre, Washington; Loew's State theatre, St. Louis; the Garden theatre, Milwaukee; Loew's Valentine theatre, Toledo; Loew's Aldine theatre, Philadelphia; The Randolph theatre, Chicago, and the Des Moines theatre, Des Moines. The star of the production was played up.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adventurous Sex, The	Clara Bow	Assoc Exhib	5039 feet	Mar. 21
Air Mail, The	Special Cast	Paramount	6976 feet	Mar. 28
Beauty and the Bad Man	Special Cast	Prod. Dist. Corp.	5794 feet	May 9
Beyond the Border	Harry Carey	Prod. Dist. Corp.	4469 feet	April 25
Billy, The Kid	Franklyn Farnum	Inde. Pict. Corp. (S. R.)	4800 feet	
Blood and Steel	Desmond Holmes	Inde. Pict. (S. R.)	5300 feet	
Border Justice	Bill Cody	Inde. Pict. Corp. (S. R.)	5432 feet	Nov. 8
Coast Patrol, The	Kenneth McDonald	Barsky (S. R.)	5000 feet	
Confessions of a Queen	Terry-Stone	Metro-Goldwyn	5820 feet	April 4
Crimson Runner, The	Priscilla Dean	Prod. Dist. Corp	4775 feet	June 6
Daddy's Gone A'Hunting	Joyce-Marmont	Metro-Goldwyn	5851 feet	Mar. 2
Denial, The	Special Cast	Metro-Goldwyn	4791feet	Mar 1
Double Action Daniels	Buffalo Bill, Jr.	Weiss Bros. (S. R.)	4650 feet	
Dressmaker from Paris, The	Rod La Rocque	Paramount	7080 feet	Mar. 28
Fighting Romeo, A	Al Ferguson	Davis Dist. Div. (S.R.)	5000 feet	
Fighting the Flames	Haines-Devore	C. B. C. (S. R.)	5800 feet	
Forbidden Cargo	Evelyn Brent	F. B. O.	4850 feet	April 11
Friendly Enemies	Weber and Fields	Prod. Dist. Corp	6288 feet	May 9
Golden Trails		Sanford Prod. (S.R.)	5 reels	
Goose Hangs High, The	Constance Bennett	Paramount	6186 feet	Feb. 14
Great Divide, The	Terry-Earle	Metro-Goldwyn	7811 feet	Feb. 21
Head Winds	House Peters	Universal	5309 feet	Mar. 28
Hunted Woman, The	Seena Owen	Fox	4954 feet	April 4
I Want My Man	Sills-Kenyon	First National	6175 feet	April 18
Jimmie's Millions	Richard Talmadge	F. B. O.	5167 feet	Feb. 28
Just Traveling	Bob Burns	Sierra Pict. (S. R.)	4400 feet	
Last Laugh, The	Emil Jannings	Universal	6519 feet	Dec. 20
Let 'er Buck	Hoot Gibson	Universal	5547 feet	Jan. 3
Mad Whirl, The	May McAvoy	Universal	6184 feet	Dec. 6
Marriage in Transit	Edmund Lowe	Fox Film	4800 feet	April 11
Men and Women	Special Cast	Paramount	6223 feet	Mar. 28
Monster, The	L. Chaney-J. Arthur	Metro-Goldwyn	6435 feet	Feb. 28
My Wife and I	Special Cast	Warner Bros	6700 feet	June 6
New Lives for Old	Betty Compson	Paramount	6796 feet	Mar. 7
New Toys	Richard Barthelmess	First National	7250 feet	Feb. 21
One Year to Live	Special Cast	First National	6064 feet	Feb. 28
Percy	Charles Ray	Asso. Exhib	5384 feet	Feb. 28
Playing With Souls	Special Cast	First National	5831 feet	Mar. 14
Price of Pleasure, The	Valli-Kerry	Universal	6618 feet	June 13
Recompense	M. Prevost-M. Blue	Warner Bros.	7480 feet	May 2
Renegade Holmes, M.D.	Ben Wilson	Arrow (S. R.)	4947 feet	
Riders of the Purple Sage	Tom Mix	Fox	5578 feet	Mar. 28
Romance and Rustlers	Yakima Canutt	Arrow (S. R.)	4994 feet	Nov. 15
Sackcloth and Scarlet	Alice Terry	Paramount	6732 feet	Mar. 7
Sally	Colleen Moore	First National	8636 feet	Mar. 28
Scar Hanan	Yakima Canutt	F. B. O.	4684 feet	April 4
Scarlet Honeymoon, The	Shirley Mason	Fox	5080 feet	Mar. 21
Seven Chances	Buster Keaton	Metro-Goldwyn	5113 feet	Mar. 28
Sign of the Cactus, The	Jack Hoxie	Universal	4938 feet	Jan. 10
Speed	Betty Blythe	Banner Prod. (S. R.)	6000 feet	May 30
Stop Flirting	Special Cast	Prod. Dist. Corp	5161 feet	June 6
Too Many Kisses	Richard Dix	Paramount	5759 feet	Mar. 14
Waking Up the Town	Jack Pickford	United Artists	4802 feet	April 11
Where Romance Rides	Dick Hatton	Arrow	4301 feet	Feb. 12
Zander the Great	Marion Davies	Metro-Goldwyn	5851 feet	May 16

APRIL

Feature	Star	Distributed by	Length	Reviewed
Adventure	P. Starke-T. Moore	Paramount	6602 feet	April 25
After Business Hours	Hammerstein-Tellegen	C. B. C. (S. R.)	5800 feet	
Awful Truth, The	Agnes Ayres	Prod. Dist. Corp	5917 feet	
Bandit Tamer, The	Franklyn Farnum	Inde. Pict. (S. R.)	5000 feet	
Border Vengeance	Jack Perrin	Madoc Sales (S. R.)	4500 feet	
Fighting Sheriff, The	Bill Cody	Inde. Pict. (S. R.)	4500 feet	May 30
Charmer, The	Pola Negri	Paramount	6076 feet	April 18
Code of the West	O. Moore-C. Bennett	Paramount	6777 feet	April 25
Courageous Fool, The	Reed Howes	Rayart (S. R.)		
Crowded Hour, The	Bebe Daniels	Paramount	6558 feet	May 9
Dangerous Innocence	LaPlante-E. O'Brien	Universal	6759 feet	Mar. 21
Declasse	Corinne Griffith	First National	7869 feet	April 4
Eyes of the Desert	Al Richmond	Sierra Prod. (S. R.)	4500 feet	
Fifth Avenue Models	Philbin-Kerry	Universal	6581 feet	Jan. 24
Fighting Parson, The	Al Ferguson	Davis Dist. Div. (S.R.)	5000 feet	
Fighting Sheriff, The	Bill Cody	Inde. Pict. (S. R.)	4500 feet	May 30
Galloping Vengeance	Bob Custer	F. B. O.	5095 feet	April 11
Getting 'Em Right	George Larkin	Rayart (S. R.)	4669 feet	
Gold and the Girl	Buck Jones	Fox	4521 feet	April 4
Go Straight	Gladys Hulette	B. P. Schulberg (S.R.)	6107 feet	May 23
Heart of a Siren, The	Barbara La Marr	First National	6700feet	Mar. 21
How Baxter Butted In	M. Moore-D. Devore	Warner Bros	6650 feet	
Justice Raffles	Henry Edwards	Cranfield & Clarke. (S. R.)	6000 feet	
Kiss in the Dark, A	Special Cast	Paramount	5767 feet	April 18
Kiss Me Again	M. Prevost-M. Blue	Warner Bros	7200 feet	June 6
Love's Bargain	M. Daw-C. Brook	F. B. O.	5641 feet	April 25
Madame Sans Gene	Gloria Swanson	Paramount	9994 feet	May 2
Man and Maid	Special Cast	Metro-Goldwyn	5307 feet	April 18
My Son	Nazimova-J. Pickford	First National	6500 feet	April 25
Night Club, The	R. Griffith - V. Reynolds	Paramount	5732 feet	May 16
One Way Street	Special Cast	First National	5596 feet	April 11
Pioneers of the West		Sanford Prod. (S. R.)	5 reels	
Private Affairs	Special Cast	Prod. Dist. Corp	6172 feet	
Proud Flesh	Special Cast	Metro-Goldwyn	5770 feet	April 25
Roaring Adventure, The	Jack Hoxie	Universal	4657 feet	Feb. 14
Ridin' Comet, The	Yakima Canutt	F. B. O.	4354 feet	May 16
Rough Going	Franklyn Farnum	Indep. Pict. Corp. (S. R.)	4800 feet	
Shackled Lightning	Frank Merrill	Hercules Prod. (S. R.)		
She Wolves	Alma Rubens	Fox	5783 feet	May 9
Silent Sanderson	Harry Carey	Prod. Dist. Corp	4841 feet	June 20
Sky Raider, The	Capt. Charles Nungesser	Assoc. Exhib	6638 feet	April 4
Spaniard, The	Cortez-Goudal	Paramount	6676 feet	April 18
Sporting Venus	Special Cast	Metro-Goldwyn	5938 feet	May 23
Straight Through	Wm. Desmond	Universal	4867 feet	
Tale of a Thousand and One Nights	Special Cast	Davis Dist. Div. (S. R.)	6800 feet	Feb. 14
Tearing Thru	Richard Talmadge	F. B. O	4714 feet	May 23
That Devil Quemado	Fred Thomson	F. B. O.	4768 feet	April 4
Two-Fisted Sheriff, A	Yakima Canutt	Arrow (S. R.)	4149 feet	Dec. 6
Way of a Girl, The	Boardman-M. Moore	Metro-Goldwyn	5025 feet	April 18
Western Engagement, A	Dick Hatton	Arrow		
Wings of Youth	Madge Bellamy	Fox	5340 feet	May 16
Winning a Woman	Perrin-Hill	Rayart (S. R.)	4865 feet	

MAY

Feature	Star	Distributed by	Length	Reviewed
Alias Mary Flynn	Evelyn Brent	F. B. O.	5559 feet	May 30
Any Woman	Alice Terry	Paramount	5963 feet	June 13
Bandit's Baby, The	Fred Thomson	F. B. O.	5291 feet	June 20
Barriers of the Law	Holmes-Desmond	Indep. Pict. (S. R.)	5400 feet	
Burning Trail, The	William Desmond	Universal	4783 feet	April 18
Chickie	Mackaill-Bowers	First National	7767 feet	May 9
Crackerjack, The	Johnny Hines	C. C. Burr (S. R.)	6500 feet	May 23
Every Man's Wife	All Star	Fox	4365 feet	July 4
Eve's Lover	Irene Rich	Warner Bros	6450 feet	
Fear Fighter, The	Billy Sullivan	Rayart (S. R.)		
Fighting Demon, The	Richard Talmadge	F. B. O.	5470 feet	June 20
Fugitive, The	Ben Wilson	Arrow	4892 feet	
His Supreme Moment	B. Sweet-R. Colman	First National	6600 feet	April 25
Lilies of the Streets	J. Walker-V. L. Corbin	F. B. O.	7160 feet	April 25
Little French Girl, The	Betty Bronson	Paramount	5628 feet	June 13
Lunatic at Large, A	Henry Edwards	Cranfield & Clarke (S. R.)	6000 feet	
Makers of Men	Kenneth McDonald	Barsky Prod. (S. R.)	5000 feet	
Necessary Evil, The	Dana-Lyon	First National	6307 feet	May 23
Old Home Week	Thomas Meighan	Paramount	6780 feet	June 6
Phantom Rider, The	Al Richmond	Sierra Prod. (S. R.)	4750 feet	
Quick Change	George Larkin	Rayart (S. R.)		
Raffles, The Amateur Cracksman	House Peters	Universal	5557 feet	May 30
Rainbow Trail, The	Tom Mix	Fox	5251 feet	April 25
Red Love	Lowell-Russell	Lowell Film Prod. (S. R.)	6500 feet	May 23
Saddle Hawk, The	Hoot Gibson	Universal	5468 feet	Mar. 7
Scandal Proof	Shirley Mason	Fox	4400 feet	June 6
School for Wives	Tearle-Holmquist	Vitagraph	6750 feet	April 11
Shock Punch, The	Richard Dix	Paramount	6151 feet	May 23
Snob Buster, The	Reed Howes	Rayart (S. R.)		
Soul Fire	Barthelmess-B. Love	First National	8262 feet	May 16
Speed Wild	Maurice B. "Lefty" Flynn	F. B. O.	4700 feet	June 20
Talker, The	A. Nilsson-L. Stone	First National	7861 feet	May 23
Texas Bearcat, The	Bob Custer	F. B. O.	4770 feet	
Up the Ladder	Virginia Valli	Universal	6023 feet	Jan. 31
Welcome Home	Special Cast	Paramount	5909 feet	May 30
White Fang	Strongheart (dog)	F. B. O.	5800 feet	June 20
White Thunder	Yakima Canutt	F. B. O.	4550 feet	
Wildfire	Special Cast	Vitagraph	6 reels	June 20
Wizard of Oz	Larry Semon	Chadwick (S. R.)		April 25
Wolves of the Road	Yakima Canutt	Arrow	4375 feet	
Woman's Faith, A	Reubens-Marmont	Universal	6023 feet	April 4
Woman Hater, The	Helene Chadwick	Warner Brothers	7000 feet	

JUNE

Feature	Star	Distributed by	Length	Reviewed
Dangerous Odds	Bill Cody	Inde. Pict. (S. R.)	4800 feet	
Desert Flower, The	Colleen Moore	First National		June 13
Double Fisted	Jack Perrin	Rayart (S. R.)		
Down the Border	Al Richmond	Sierra Prod. (S.R.)	4750 feet	
Eve's Secret	Betty Compson	Paramount	6305 feet	May 9
Faint Perfume	Special Cast	B. P. Schulberg (S.R.)	6228 feet	
Grounds for Divorce	Florence Vidor	Paramount	5712 feet	
Hearts and Spurs	Buck Jones	Fox	4600 feet	June 20
High and Handsome	"Lefty" Flynn	F. B. O.	7 reels	July 4
Human Tornado, The	Yakima Canutt	F. B. O.		
I'll Show You the Town	Reginald Denny	Universal	7400 feet	June 6
Introduce Me	Douglas McLean	Assoc. Exhib.	5980 feet	Mar. 21
Just a Woman	Windsor-Pearle	First National	6500 feet	June 6
Lost—a Wife	Special Cast	Paramount	6420 feet	June 27
Making of O'Malley, The	Milton Sills	First National	6 reels	July 4
Man From Lone Mountain, The	Ben Wilson	Arrow		
Man in Blue	Herbert Rawlinson	Universal	5634 feet	Feb. 21
Man She Bought, The	Constance Talmage	First National		
Meddler, The	William Desmond	Universal	4890 feet	May 23
Mike		Metro-Goldwyn		
Mist in the Valley	Alma Taylor	Cranfield & Clarke (S. R.)	5500 feet	
Modern Babylon		Paramount		
My Lady's Lips	Special Cast	B. P. Schulberg (S. R.)		
Ridin' Easy	Dick Hatton	Arrow	4483 feet	
Ridin' Thunder	Jack Hoxie	Universal	4354 feet	May 23
Rough Stuff	George Larkin	Rayart (S. R.)		
Smooth as Satin	Evelyn Brent	F. B. O.	6003 feet	July 4

Texas Trail, The	Harry Carey	Prod. Dist. Corp.		
Tracked in the Snow Country	Rin-Tin-Tin (dog)	Warner Brothers	6900 feet	
White Monkey, The	La Marr-T. Holding	First National	6121 feet	July 4
Whirling Lariats	Fred Thomson	F. B. O.		
Youth's Gamble	Reed Howes	Rayart (S. R.)		

JULY

Feature	Star	Distributed by	Length	Reviewed
Bad Lands, The	Harry Carey	Prod. Dist. Corp.		
Bloodhound, The	Bob Custer	F. B. O.		
Cold Nerve	Bill Cody	Inde. Pict. (S. R.)	5000 feet	
Don Daredevil	Jack Hoxie	Universal	4810 feet	
Danger Signal, The		Columbia Pict. (S.R.)		
Don't	S. O'Neill-B. Roach	Metro-Goldwyn		
Drug Store Cowboy, The	Franklyn Farnum	Ind. Pict. Corp. (S.R.)	5100 feet	Feb. 7
Duped	Holmes-Desmond	Inde. Pict. (S. R.)	5400 feet	
Fighting Youth		Columbia Pict. (S.R.)		
Lady Who Lied, The	L. Stone-V. Valli	First National		
Lady Robinhood	Evelyn Brent	F. B. O.		
Marriag Whirl, The	C. Griffith-H. Ford	First National		
Mysterious Stranger, The	Richard Talmadge	F. B. O.		
Pipes of Pan	Alma Taylor	Cranfield & Clarke (S. R.)	6200 feet	
Ranger of the Big Pines, The	Kenneth Harlan	Vitagraph	5800 feet	
Secret of Black Canyon, The	Dick Hatton	Arrow		
Strange Rider, The	Yakima Canutt	Arrow		
Taming the West	Hoot Gibson	Universal	5304 feet	Feb. 28
Trailed	Al Richmond	Sierra Prod. (S. R.)	4750 feet	
White Desert, The	Special Cast	Metro-Goldwyn		

AUGUST

Feature	Star	Distributed by	Length	Reviewed
California—Or Bust	Richard Dix	Paramount		
Camille of the Barbary Coast	Busch-O. Moore	Assoc. Exhib.	5600 feet	
Children of the Whirlwind	Lionel Barrymore	Assoc. Exhib.		
Don Q	Douglas Fairbanks	United Artists		June 27
Drusilla With a Million	Special Cast	F. B. O.	7391 feet	May 30
Fine Clothes	L. Stone-A. Rubens	First National		
Girl Who Wouldn't Work, The		B. P. Schulberg(S.R.)		
Gold Rush, The	Charles Chaplin	United Artists		
Graustark	Norma Talmadge	First National		
Halfway Girl, The	Doris Kenyon	First National		
Her Sister From Paris	C. Talmadge	First National		
His Buddy's Wife	Glenn Hunter	Assoc. Exhib.	5600 feet	
In the Name of Love	Cortez-Nissen	Paramount		
Limited Mail, The	Monte Blue	Warner Brothers	6250 feet	
Love Hour, The	Ruth Clifford	Vitagraph	5900 feet	
Manhattan Madness	Dempsey-Taylor	Assoc. Exhib.	5500 feet	
My Pal	Dick Hatton	Arrow		
Only Thing, The	Special Cast	Metro-Goldwyn		
Overland Limited, The		Gotham Prod. (S. R.)		
Parisian Love		B. P. Schulberg(S.R.)		
Penalty of Jazz, The		Columbia Pict. (S.R.)		
Range Justice	Dick Hatton	Arrow		
Speed Demon, The		Columbia Pict. (S.R.)		
Street of Forgotten Men	Special Cast	Paramount		
Unwritten Law, The		Columbia Pict. (S.R.)		
Wanderer, The	William Collier, Jr.	Paramount		
Wife Who Wasn't Wanted, The	Irene Rich	Warner Brothers	6400 feet	

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Below The Line	Rin-Tin-Tin (dog)	Warner Brothers	6100 feet	
Bobbed Hair	Prevost-Harlan	Warner Brothers	6700 feet	
Bronze Collar, The	Valentino	United Artists		
Fifty-Fifty	L Barrymore-H.Hampton	Assoc. Exhib	5564 feet	June 20
If Marriage Fails	J. Logan-C. Brook	F. B. O.	6006 feet	May 23
Keep Smiling	Monty Banks	Assoc. Exhib.		
Lost World, The	Special Cast	First National	9700 feet	Feb. 21
Marrying Money		Truart (S. R.)	5800 feet	
New Champion, The		Columbia Pict. (S.R.)		
Parisian Nights	E Hammerstein-L. Tellegen	F. B. O.	6278 feet	June 20
Sealed Lips		Columbia Pict. (S.R.)		
Ship of Souls	B. Lytell-L. Rich	Assoc. Exhib.	6800 feet	
Souls for Sables		Tiffany (S. R.)	6500 feet	
S. O. S. Perils of the Sea		Columbia Pict. (S.R.)		
Three in Exile		Truart (S. R.)	5800 feet	
Three Weeks in Paris	M. Moore-D. Devore	Warner Brothers	5900 feet	
Throwback, The	Special Cast	Universal		
Under the Rouge	Tom Moore	Assoc. Exhib.	6500 feet	

Comedy Releases

Feature	Star	Distributed by	Length	Reviewed
Across the Hall	Edna Marian	Universal	2 reels	
Adventures of Adenoid	Aesop's Fables	Pathe	1 reel	April 25
After a Reputation	Edna Marian	Universal	2 reels	
Air Tight	Bobby Vernon	Educational	2 reels	June 13
Alice's Egg Plant	"Cartoon"	M. J. Winkler (S. R.)	1 reel	
Almost a Husband	Buddy Messinger	Universal	2 reels	
Amateur Detective	Earle Foxe	Fox	2 reels	
Andy in Hollywood	Joe Murphy	Universal	2 reels	
Apache, The	Earle Foxe	Fox Film	2 reels	
Apollo's Pretty Sister		Fox	2 reels	
Are Husbands Human	James Finlayson	Pathe	1 reel	April 11
Artists' Blues	G. Joy-J. Moore	Rayart (S. R.)	2 reels	
Ask Grandma	"Our Gang"	Pathe	2 reels	May 30
At the Seashore	Monkey	Fox	2 reels	
At the Zoo	Aesops Fables	Pathe	1 reel	
Baby Blues		Educational	2 reels	
Bachelors	Special Cast	Universal		
Bad Bill Brodie	Charles Chase	Pathe	2 reels	
Bad Boy	Charles Chase	Pathe	2 reels	April 11
Balboa Discovers Hollywood	"Red Head"	Sering D. Wilson (S.R.)	1 reel	
Bark is the Woods	Harry Langdon	Pathe	2 reels	
Bashful Jim	Ralph Graves	Pathe	2 reels	Mar. 21
Below Zero		Educational	2 reels	July 4
Big Chief Ko-Ko (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)	1 reel	
Big Red Riding Hood	Charley Chase	Pathe	1 reel	May 9
Black Gold Bricks	Roach-Edwards	Universal	1 reel	
Black Hand Blues	"Spat Family"	Pathe	2 reels	April 18
Bobby Bumbs & Co	Cartoon	Educational	1 reel	July 4
Brainless Horsemen		Fox	2 reels	
Brass Button	Billy West	Arrow	2 reels	
Breaking the Ice	Ralph Graves	Pathe	2 reels	April 11
Bride Tamer, The	Milburn Moranti	Sierra Pict. (S.R.)	2 reels	
Butterfly Man, The		Fox	2 reels	
Cat's Shimmy, The	"Kid Noah"	Sering D.Wilson(S.R.)	1 reel	
Chasing the Chasers	Jas. Finlayson	Pathe	1 reel	July 4
City Bound	Charles Puffy	Universal	1 reel	
Clean-Up Week	"Aesop's Fables"	Pathe	1 reel	Mar. 7
Clear the Way	Buddy Messinger	Universal	2 reels	
Cleopatra and Her Easy Mark	"Cartoon"	Sering D. Wilson (S. R.)	1 reel	
Cloudhopper, The	Larry Semon	Educational	2 reels	June 6
Columbus Discovers a New Whirl		Sering Wilson (S. R.)	1 reel	
Cotton King	Lloyd Hamilton	Educational	2 reels	
Crime Crushers	Lige Conley	Educational	2 reels	
Cure, The (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)	1 reel	
Daddy Goes A'Grunting		Pathe	2 reels	
Curses	Al. St. John	Educational	2 reels	May 23
Darkest Africa	"Aesop's Fables"	Pathe	1 reel	
Day's Outing A	"The Gumps"	Universal	2 reels	
Deep Stuff	Aesops Fables	Pathe	1 reel	
Dinky Doodle and Cinderella	"Dinky Doodle"	F. B. O.	1 reel	
Discord In "A" Flat	Arthur Lake	Universal	1 reel	
Dog Days	"Our Gang"	Pathe	2 reels	Mar. 14
Dog 'On It	Bobby Dunn	Arrow	2 reels	
Dome Doctor, The	Larry Semon	Educational	2 reels	
Don't Pinch	Bobby Vernon	Educational	2 reels	April 25
Don't Worry	Wanda Wiley	Universal	2 reels	Mar. 21
Dragon Alley	Jackie McHugh	Educational	2 reels	May 16
Dry Up	Singleton Burkett	Universal	2 reels	
Dumb and Daffy	Al. St. John	Fox	2 reels	
Dynamite Doggie	Al. St. John	Educational	2 reels	Mar. 21
Echoes From the Alps	Aesops Fables	Pathe	1 reel	May 23
End of the World, The	Aesops Fables	Pathe	1 reel	
Excuse My Glove	"Spat Family"	Pathe	2 reels	Mar. 14
Expensive Ebony	"Ebenezer Ebony"	SerinWg ilson (S. R.)	1 reel	
Fares Please	Al. St. John	Educational	2 reels	May 16
Fast Worker, A	Aesops Fables	Pathe	1 reel	
Felix Full O'Fight	"Cartoon"	M. J. Winkler (S. R.)	1 reel	
Felix Gets His Fill	'Cartoon"	M. J. Winkler (S. R.)	1 reel	
Felix Grabs His Grub	"Cartoon"	M. J. Winkler (S. R.)	1 reel	
First Love	"Our Gang"	Pathe	2 reels	
Fishermen's Luck	"Aesop's Fables"	Pathe	1 reel	
Fer Hire	Edward Gordon	Universal		
For Love of a Gal	"Aesop Fable"	Pathe	1 reel	
Fun's Fun	Bowes-Vance	Educational	1 reel	June 6
Getting Trimmed	Wanda Wiley	Universal	2 reels	April 18
Giddap	Special Cast	Pathe	2 reels	Mar. 21
Going Great	Eddie Nelson	Educational	2 reels	June 13
Goldfish's Pajamas	"Kid Noah"	Sering D.Wilson(S.R.)	1 reel	
Good Morning, Nurse	Ralph Graves	Pathe	2 reels	May 30
Good Scouts		M. J. Winkler (S. R.)	2 reels	
Great Guns	Bobby Vernon	Educational	2 reels	Feb. 21
Gridiron Gertie	Wanda Wiley	Universal	2 reels	
Guilty Conscience, A	Eddie Gordon	Universal		
Gypping the Gypsies		Sering Wilson (S. B.)	1 reel	
Half a Hero	Lloyd Hamilton	Educational	2 reels	Mar. 7
Hard Boiled	Charley Chase	Pathe	2 reels	Mar. 21
Hard Working Loafer, The	Arthur Stone	Pathe		
Haunted Honeymoon	Tryon-Mehaffey	Pathe	2 reels	Feb. 28
Heart Trouble	Arthur Lake	Universal		July 4
Hello, Goodby	Lige Conley	Educational	2 reels	May 30
Hello, Hollywood	Lige Conley	Educational	2 reels	Mar. 28
Helping Hand	Jimmy Aubrey	F. B. O.	2 reels	
Help Yourself		Fox	2 reels	
Here's Your Hat	Arthur Lake	Universal	1 reel	May 9
Her Lucky Leap	Wanda Wiley	Universal	2 reels	
He Who Gets Crowned	Jimmy Aubrey	F. B. O.	2 reels	
He Who Got Smacked	Ralph Graves	Pathe	2 reels	May 9
Hey! Taxi!	Bobby Dunn	Arrow	2 reels	
High Hopes	Bowes-Vance	Educational	1 reel	Feb. 14
High Jinx, A		Fox	2 reels	
His Marriage Wow	Harry Langdon	Pathe	2 reels	Mar. 7
Hold My Baby	Glenn Tryon	Pathe	2 reels	April 25
Home Scouts	Jimmie Aubrey	F. B. O.		
Honeymoon Heaven		Sering Wilson (S. R.)	1 reel	
Horace Greely, Jr	Harry Langdon	Pathe	2 reels	June 6
Horrible Hollywood		Lee-Bradford (S. R.)		
Hot and Heavy		Educational	2 reels	
Hot Dog	Animal	C B C (S R)	2 reels	
Hot Times in Iceland	Aesops Fables	Pathe	1 reel	
House of Flickers, The		Fox	2 reels	
House That Dinky Built	(Cartoon)	F. B. O.	1 reel	
Housing Shortage, The	'Aesop Fable"	Pathe	1 reel	
Hysterical History (Series)		Universal	1 reel	
Ice Boy, An		Sering D.Wilson(S.R.)	1 reel	
Ice Cold	Arthur Lake	Universal	1 reel	June 13
In Dutch	Aesop's Fables	Pathe	1 reel	
Inside Out	Bowes-Vance	Educational	1 reel	Mar. 28
Into the Grease	James Finlayson	Pathe		June 27
Iron Mule	Al St. John	Educational	2 reels	April 18
Is Marriage the Bunk	Charles Chase	Pathe	1 reel	April 4
Isn't Life Terrible	Charles Chase	Pathe	2 reels	July 4
Itching for Revenge	Eddie Gordon	Universal	2 reels	Mar. 7
It's All Wrong	Karr-Engle	Universal		
James Boys' Sister		Sering Wilson (S. R.)	1 reel	
Jungle Bike Riders	Aesop's Fables	Pathe	1 reel	Mar. 14
Just in Time	Wanda Wiley	Universal	2 reels	
Kicked About	Eddie Gordon	Universal	2 reels	Mar. 14
Kidding Captain Kid	"Cartoon"	Sering Wilson (S. R.)	1 reel	
King Cotton	Lloyd Hamilton	Educational	2 reels	May 9
King Dumb	Jimmy Aubrey	F. B. O.	2 reels	
Ko-Ko Trains Animals (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)	1 reel	
Lead Pipe Cinch, A	Al Alt	Universal		
Lion Love		Fox	2 reels	Feb. 28
Lion's Whiskers		Pathe	2 reels	April 18
Little Red Riding Hood	"Dinky Doodle"	F. B. O.	1 reel	
Locked Out	Arthur Lake	Universal	1 reel	May 30
Looking for Sally	Charles Chase	Pathe	2 reels	May 9
Lost Cord, The	Bert Roach	Universal	1 reel	Feb. 21
Love Bug, The	"Our Gang"	Pathe	2 reels	April 4
Love Goofy	Jimmie Adams	Educational	2 reels	Mar. 7

Feature	Star	Distributed by	Length	Reviewed
Love Sick	Constance Darling	Universal	2 reels	May 23
Love's Tragedy		Sering Wilson (S. R.)	1 reel	
Lucky Accident, The	Charles Puffy	Universal	1 reel	
Lucky Leap, A	Wanda Wiley	Universal	2 reels	
Marriage Circus, The	Ben Turpin	Pathe	2 reels	April 11
Married Neighbors	Engle-Darling	Universal	2 reels	July 4
Meet the Ambassador	Jimmy Aubrey	F. B. O.	2 reels	
Mellow Quartette	Pen & Ink Vaudeville	Educational	1 reel	April 4
Merrymakers	Bowes-Vance	Educational	1 reel	Mar. 28
Met by Accident	Wanda Wiley	Universal	2 reels	
Milky Way, The	Charles Puffy	Universal	1 reel	
Miss Fixit	Wanda Wiley	Universal	2 reels	
Monkey Business	"Pen & Ink Vaude."	Educational	1 reel	May 9
Moonlight Nights	Gloria Joy	Rayart (S. R.)	2 reels	
Nearly Rich	Charles Puffy	Universal	1 reel	
Neptune's Stepdaughter		Fox	2 reels	
Nero's Jazz Band		Sering Wilson (S. R.)	1 reel	
Never Fear	Bowes-Vance	Educational	1 reel	
Never on Time		Lee-Bradford	2 reels	
Never Weaken	Lloyd reissue	Assoc. Exhib.	2237 feet	
Nice Pickle, A	Edwards-Roach	Universal	1 reel	
Nicely Rewarded	Chas. Puffy	Universal	1 reel	June 27
Nobody Wins	Arthur Lake	Universal	1 reel	
No Place to Go	Arthur Lake	Universal	1 reel	
Now or Never (re-issue)	Harold Lloyd	Assoc. Exhib.	3 reels	
Office Help	"Aesop Fables"	Pathe	1 reel	June 27
Official Officers	"Our Gang"	Pathe	2 reels	June 27
Oh, Bridget	Walter Hiers	Educational	2 reels	
Oh, What a Gump	"The Gumps"	Universal	2 reels	
Old Family Toothbrush		Sering Wilson (S. R.)	1 reel	
On Duty	Wanda Wiley	Universal	2 reels	
One Glorious Fourth		M. J. Winkler (S. R.)	2 reels	
Orphan, The	Al Joy	Ricardo Films, Inc. (S. R.)		
Over the Bottom	Stan Laurel	F. B. O.	2 reels	
Over Here	Harry Langdon	Pathe	2 reels	
Papa's Darling		Fox	2 reels	
Papa's Pet	Roach-Edwards	Universal	1 reel	April 11
Pegg's Love Affair		Screen Art Dist.		
Peggy the Vamp		Davis Distr.	2 reels	Oct. 11
Permanent Waves	"Aesop's Fables"	Pathe	1 reel	
Permit Me	Bowes-Vance	Educational	1 reel	
Pie-Eyed	Stan Laurel	F. B. O.	2 reels	
Pie Man, The	"Aesop Fable"	Pathe	1 reel	Mar. 21
Plain Clothes	Harry Langdon	Pathe	2 reels	Mar. 28
Plain and Fancy Girls	Charles Chase	Pathe	1 reel	Mar. 14
Plain Luck	Edna Marian	Universal	2 reels	
Plenty of Nerve	Edna Marian	Universal	2 reels	July 4
Polo Kid, The	Eddie Gordon&	Universal	2 reels	
Poor Sap, The		Fox	2 reels	
Powdered Chickens	Edna Marian	Universal	2 reels	Mar. 28
Props' Dash for Cash		Educational	1 reel	
Putting on Airs	Edna Marian	Universal	2 reels	April 11
Puzzled by Crosswords	Eddie Gordon	Universal	2 reels	Mar. 7
Queen of Aces	Wanda Wiley	Universal	2 reels	May 16
Raid, The	Gloria Joy	Rayart Pictures	2 reels	
Raisin' Cain	Constance Darling	Universal	2 reels	April
Rapid Transit	Al. St. John	Educational	2 reels	
Rarin' Romeo	Walter Hiers	Educational	2 reels	Mar. 28
Raspberry Romanee	Ben Turpin	Pathe	2 reels	Feb. 28
Red Pepper	Al. St. John	Educational	2 reels	April 4
Regular Girl, A	Wanda Wiley	Universal	2 reels	
Riders of the Kitchen Range	Mohar-Engle	Pathe	1 reel	June 6
Remember When	Harry Langdon	Pathe	2 reels	April 25
Rip Without a Wink		Sering Wilson (S. R.)	1 reel	
Ripe Melodrama, A		Sering Wilson (S. R.)	1 reel	
Rivals	Billy West	Arrow	2 reels	
Robinson Crusoe Returns on Friday		Sering Wilson (S. R.)	1 reel	
Rock Bottom	Bowes-Vance	Educational	1 reel	May 9
Robbing the Rube		Lee-Bradford Corp.	2 reels	
Rolling Stones	Charles Puffy	Universal	1 reel	May 30
Rough Party	Al Alt	Universal	2 reels	
Royal Four-Flush	"Spat Family"	Pathe	2 reels	June 13
Runaway Balloon, The	"Aesop's Fables"	Pathe	1 reel	June 27
Runt, The	"Aesop's Fables"	Pathe	1 reel	June 6
Sailor Papa, A	Glenn Tryon	Pathe	2 reels	April 4
Saturday		Davis Dist. Div.	2 reels	
Say It With Flour		Fox	2 reels	
Sheiks of Bagdad		Pathe	1 reel	
Sherlock Sleuth	Arthur Stone	Pathe		
Ship Shape	Vance-Bowes	Educational	1 reel	April 18
Shootin Injuns	"Our Gang"	Pathe	2 reels	May 9
Short Pants	Arthur Lake	Universal	1 reel	
Should a Husband Tell?		Red Seal Pict. (S.R.)	1 reel	
Should Husbands Be Watched	Charles Chase	Pathe	1 reel	Mar. 14
Sir Walt and Lizzie		Sering Wilson (S. R.)	1 reel	
Sit Tight	Jimmie Adams	Educational	2 reels	May 30
Skinners in Silk		Pathe	2 reels	May 13
Skyscraper, The	Harry Langdon	Principal Pict. (S. R.)	2 reels	
Sleeping Sickness	Edwards-Roach	Universal	1 reel	May 30
Slick Articles	Engle-Karr	Universal	2 reels	May 30
Smoked Out	Lake-Hasbrouch	Universal	1 reel	April 18
Sneezing Beezers		Pathe		
Snow-Hawk	Stan Laurel	F. B. O.	2 reels	April 18
S. O. S.	"Aesop's Fables"	Pathe	1 reel	
Spanish Romeo, A (Van Bibber)		Fox	1 reel	
Speak Freely	Edna Marian	Universal	2 reels	
Stick Around	Bobby Dunn	Arrow	2 reels	
Stop, Look and Whistle		Fox	2 reels	
Storm, The (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)	1 reel	
Super-Hooper-Dyne Lizzies		Pathe	2 reels	June 13
Sure Mike!	Martha Sleeper	Pathe	1 reel	May 23
Teaser Island		Sering Wilson (S. R.)	1 reel	
Tell It To a Policeman	Glenn Tryon	Pathe	2 reels	May 23
Tender Feet	Walter Hiers	Educational	2 reels	May
Tenting Out	Roache-Edwards	Universal	1 reel	Mar. 28
This Week-End		Lee-Bradford (S. R.)		
Thundering Landlords	Glenn Tryon	Pathe	2 reels	June 27
Too Young to Marry	Buddy Messinger	Universal	2 reels	
Tough Night, A	Jimmy Callahan	Aywon Film	2 reels	
Tourists De Luxe	Hayes-Karr	Universal	2 reels	May 16
Transatlantic Flight, A	"Aesop's Fables"	Pathe	1 reel	
Twins	Stan Laurel	F. B. O.	2 reels	
Two Cats and a Bird (Novelty)	"Cartoon"	Educational	1 reel	
Two Poor Fish	"Pen & Ink"	Educational	1 reel	May 30
Uncle Tom's Girl	Edna Marian	Universal	2 reels	
Unwelcome	Charles Puffy	Universal	1 reel	June 27
Waiting	Lloyd Hamilton	Educational	2 reels	
Wake Up	Bowes-Vance	Educational	1 reel	June 13
Water Wagons	Special Cast	Pathe	2 reels	Feb. 21
Welcome Danger	Bowes-Vance	Educational	1 reel	Feb. 28
West is West	Billy West	Arrow	2 reels	
What Price Goofy	Charley Chase	Pathe	2 reels	June 6
When Dumbells Ring		Fox	2 reels	
When Men Were Men	"Aesop Fable"	Pathe	1 reel	
White Wing's Bride	Harry Langdon	Pathe		
Whose Baby Are You	Glenn Tryon	Pathe	2 reels	
Why Hesitate	Neal Burns	Educational	2 reels	April 11
Why Sitting Bull Stood Up		Sering Wilson (S. R.)	1 reel	
Wide Awake	Lige Conley	Educational	2 reels	
Wild Papa	"Spat Family"	Pathe	2 reels	May 16
Wild Waves	Bowes-Vance	Educational	1 reel	May 23
Wine, Woman and Song	"Aesop Fable"	Pathe	1 reel	
Wooly West, The	Buddy Messinger	Universal	2 reels	

Short Subjects

Feature	Distributed by	Length	Reviewed
Action (Sportlight)	Pathe	1 reel	
All Under One Flag (Sportlight)	Pathe	1 reel	
Animal Celebrities (Sportlight)	Pathe	1 reel	June 27
Animated Hair Cartoon	Red Seal (S. R.)	1 reel	
Balto's Race to Nome (Special)	Educational	2 reels	May 23
Barbara Snitches (Pacemaker Series)	F. B. O.	2 reels	
Battle of Wits (Josie Sedgwick)	Universal	2 reels	
Bashful Whirlwind, The (Edmund Cobb)	Universal	2 reels	
Beauty and the Bandit (Geo. Larkin)	Universal	2 reels	July 4
Beauty Spots (Sportlight)	Pathe	1 reel	April 18
Broken Trails	Denver Dixon (S.R.)	2 reels	
Cabaret of Old Japan	M. J. Winkler (S.R.)	1 reel	
Color World	Sering Wilson (S. R.)	1 reel	
Captured Alive (Helen Gibson)	Universal	2 reels	
Close Call, The (Edmund Cobb)	Universal	2 reels	
Cocoon to Kimona	M. J. Winkler (S.R.)	1 reel	
Come-Back, The (Benny Leonard)	Henry Ginsberg-S. R.	2 reels	
Concerning Cheese (Varieties)	Fox	1 reel	
Covered Flagon, The (Pacemaker Series)	F. B. O.	2 reels	
Cowpuncher's Comeback, The (Art Acord)	Universal	2 reels	
Cross Word Puzzle Film (Comedy-Novelty)	Schwartz Enterprises (S. R.)	1 reel	
Day With the Gypsies	Red Seal Pict. (S. R.)	1 reel	
Divertisement	Sering Wilson (S. R.)	1 reel	
Do You Remember?	Red Seal (S. R.)	1 reel	
Dude Ranch Days (Sportlight)	Pathe	1 reel	May 30
Earth's Other Half (Hodge-Podge)	Educational	1 reel	June 6
East Side, West Side	DeForrest (S. R.)		
Fighting Cowboy (Series)	Universal		
Fighting Ranger (Serial)	Universal	15 episodes	Feb. 7
Fighting Schoolmarm (Josie Sedgwick)	Universal	2 reels	
Film Facts	Red Seal (S. R.)	1 reel	
Fire Trader, The (Serial)	Universal	15 episodes	
Floral Feast, A	Sering Wilson (S.R.)	1 reel	
Frederick Chopin (Music Masters)	Jas. A. Fitzpatrick (S. R.)	1 reel	
From Mars to Munich (Varieties)	Fox	1 reel	April 4
Frontier Love (Billy Mack)	Denver Dixon	2 reels	
Fugitive Futurist	Cranfield & Clarke (S. R.)		
George F. Handel (Music Masters)	Jas. A. Fitzpatrick (S. R.)	1 reel	
Gems of the Screen	Red Seal (S. R.)	1 reel	
Ghost City, The (Serial)	Universal	15 episodes	
Golden Panther, The (Serial)	Pathe		
Great Circus Mystery, The (Serial)	Universal	15 episodes	
Hittin' the Trail (Fred Hank)	Sierra Pict. (S. R.)	2 reels	
Idaho (Serial)	Pathe	10 episodes	Feb. 28
If a Picture Tells a Story	Cranfield & Clarke (S. R.)		
In the Spider's Grip (Novelty)	Educational	1 reel	April 11
Jazz Fight, The (Benny Leonard)	Henry Ginsberg (S. R.)	2 reels	
Judge's Cross Word Puzzle (Novelty)	Educational	1 reel	Jan. 31
Klondike Today (Varieties)	Fox	1 reel	
Knockout Man, The (Mustang)	Universal	2 reels	
Land of the Navajo (Educational)	Fox	1 reel	Feb. 28
Learning How (Sportlight)	Pathe	1 reel	
Leopard's Lair	Universal	Serial	
Let's Paint	Cranfield & Clarke (S. R.)		
Line Runners, The (Arnold Gregg)	Universal	2 reels	
Little People of the Garden (Secrets of Life)	Educational	1 reel	
Little People of the Sea (Secrets of Life)	Educational	1 reel	Feb. 28
Lizzie's Last Lap	Cranfield & Clarke (S. R.)		
Loaded Dice (Edmund Cobb)	Universal	2 reels	April 4
Luna-cy (Stereoscopik)	Pathe	1 reel	
Mad Miner, A (Western)	Hunt Miller (S. R.)		
Magic Hour, The	Red Seal Pict. (S. R.)	1 reel	
Marvels of Motion	Red Seal (S. R.)	1 reel	
Marvellous Manhattan	M. J. Winkler (S. R.)	1 reel	
Merton of the Goofies	"Pacemaker"	F. B. O.	2 reels	
Mexican Melody (Hodge-Podge)	Educational	1 reel	
Mexican Oil Fields	M. J. Winkler (S. R.)	1 reel	
Movie Morsels (Hodge Podge)	Educational	1 reel	April 4
Neptune's Nieces (Sportlight)	Pathe	1 reel	
New Sheriff, A (Western)	Hunt Miller (S. R.)	2 reels	
Olympic Mermaids (Sportlight)	Pathe	1 reel	
One Glorious Scrap (Edmund Cobb)	Universal	2 reels	
Only a Country Lass (Novelty)	Educational	1 reel	May 23
Ouch (Stereoscopik)	Pathe	1 reel	
Our Six-legged Friends (Secrets of Life)	Educational	1 reel	
Outlaw, The (Jack Perrin)	Universal	2 reels	
Paris Creations (Novelty)	Educational	1 reel	Feb. 7
Paris Creations in Color (Novelty)	Educational	1 reel	Feb. 28
People You Know (Screen Almanac)	Film Booking Offices	1 reel	
Perfect View, The (Varieties)	Fox	1 reel	
Plastigrams (Novelty)	Educational		
Play Ball (Serial)	Pathe	10 episodes	June 27
ower God, The (Serial)	Davis Dist. Div. (S.R.)	15 episodes	

Feature	Star	Distributed by	Length	Reviewed
Pronto Kid, The (Edmund Cobb)		Universal	2 reels	June 27
Queen of the Round-Up (J. Sedgwick)		Universal	2 reels	June 13
Race, The (Van Bibber)		Fox	2 reels	
Record Breaker, The		Pathe	Serial	
Rim of the Desert (Jack Perrin)		Universal	2 reels	
Roaring Waters (Geo. Larkin)		Universal	2 reels	
Rock Bound Brittany (Educational)		Fox	1 reel	
Ropin' Venus, The (Mustang Series)		Universal	2 reels	
R. Valentino and Eighty-eight Prize-winning American Beauties		Chesterfield (M. P. Corp.) (S. R.)	3 reels	
Secrets of Life (Educational)		Principal Pict. (S. R.)	1 reel	Feb. 21
Shadow of Suspicion (Eileen Sedgwick)		Universal	2 reels	
Show Down, The (Art Acord)		Universal	2 reels	
Smoke of a Forty-Five, The (Western)		Hunt Miller (S. R.)		
Soft Muscles (Benny Leonard)		Ginsberg (S. R.)	2 reels	
Song Cartunes (Novelty)		Red Seal Pict. (S. R.)	1 reel	
Sporting Judgment (Sportlight)		Pathe	1 reel	May 9
Steam Heated Islands (Varieties)		Fox	1 reel	
Stereoscopiks (Novelty)		Pathe	1 reel (Series)	May 16
Storm King (Edmund Cobb)		Universal	2 reels	
Straight Shootin' (Harry Carey)		Universal	2 reels	
Strangler Lewis vs Wayne Munn		Educational	2 reels	July 4
Stratford on Avon		Red Seal Pict. (S. R.)	1 reel	
Sunken Silver (Serial)		Pathe	10 episodes	April 18
Surprise Fight, The (Benny Leonard)		Henry Ginsberg (S. R.)	2 reels	
Thundering Waters (Novelty)		Sering D. Wilson (S. R.)	1 reel	April 25
Tiger Kill, The (Pathe Review)		Pathe		
Traps and Troubles (Sportlight)		Pathe	1 reel	Mar. 21
Turf Mystery (Serial)		Chesterfield Pict. Corp. (S. R.)	15 episodes	
Valley of Rogues (Western)		Universal	2 reels	April 18
Van Bibber and the Navy (Earle Foxe)		Fox	2 reels	
Village School, The (Hodge Podge)		Educational Film	1 reel	
Voice of the Nightingale, The (Novelty)		Educational	1 reel	Mar. 28
Waiting For You (Music Film)		Hegerman Music Novelties (S. R.)		
Wheels of the Pioneers (Billy Mack)		Denver Dixon	2 reels	
Where the Waters Divide (Varieties)		Fox	1 reel	
White Paper (Varieties)		Fox	1 reel	
Wild West Wallop, The (Edmund Cobb)		Universal	2 reels	May 16
Wonder Book, The (Series)		Sering D. Wilson	500 feet	
Zowie (Stereoscopik)		Pathe	1 reel	

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Ace of Spades, The	Desmond-McAllister	Universal		
Age of Indescretion		Truart (S. R.)	5800 feet	
Amazing Quest, The	Henry Edwards	Cranfield & Clarke	5500 feet	
American Pluck	George Walsh	Chadwick Pict. (S. R.)		
An Enemy of Men		Columbia Pict. (S.R.)		
An Old Man's Darling	Laura La Plante	Universal		
Another Woman's Life	Mary Philbin	Universal		
Are Parents People?	Bronson-Vidor	Paramount	7 reels	June 6
Aristocrat, The	Special Cast	B. P. Schulberg (S. R.)		
As No Man Has Loved	Edward Hearn	Fox	10000 feet	Feb. 28
Ashes	Corinne Griffith	First National		
Atlantis		First National		
Back Wash	Mary Pickford	United Artists		
Baree Son of Kazan	Wolf (dog)	Vitagraph	7 reels	May 2
Barrier That Was Burned	Monte Blue	Warner Brothers		
Beautiful City	R. Barthelmess	First National		
Beauty and the Brute	Norman Kerry	Universal		
Beggar on Horseback, A	Ralston-Nissen	Paramount	6800 feet	June 20
Beloved Pawn, The	Reed Howes	Rayart (S. R.)		
Ben Hur	Special Cast	Metro-Goldwyn		
Beyond the Law	Jack Hoxie	Universal		
Big Parade, The	John Gilbert	Metro Goldwyn		
Black Cyclone	Rex (horse)	Pathe		May 30
Blackmail	Special Cast	Universal		
Blind Virtue	Special Cast	Atlas Educ. Co. (S. R)		
Boden's Boy	Special Cast	Hepworth Dist. (S.R.)	5300 feet	
Bohemian Girl, The	Gladys Cooper	Cranfield & Clarke (S. R.)		
Border Intrigue	Franklyn Farnum	Inde. Pict. (S. R.)	5 reels	June 6
Border Women	Special Cast	Phil Goldstone (S.R.)	5000 feet	
Broken Hearts of Hollywood	Harlan-Miller	Warner Brothers		
Brown of Harvard		Metro-Goldwyn		
California Straight Ahead	Reginald Denny	Universal		
Captain Fearless	Reginald Denny	Universal		
Cave Man, The	Harlan-Miller	Warner Brothers		
Charity Ball, The		Metro-Goldwyn		
Circle, The		Metro-Goldwyn		
Claim No. 1	Special Cast	Universal		
Clean-Up, The	Richard Talmadge	F. B. O.		
Clinging Fingers	Special Cast	Universal		
Coast of Folly	Gloria Swanson	Paramount		
College Widow, The	Syd Chaplin	Warner Brothers		
Coming of Amos	Rod La Rocque	Prod. Dist. Corp.		
Count of Luxembourg, The	Larry Semon	Chadwick (S. R.)		
Crack of Dawn	Reed Howes	Rayart (S. R.)		
Crashing Through	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Cyclone Bob	Bob Reeves	Anchor Film Dist		
Dance Madness	Pringle-Cody	Metro Goldwyn		
Dark Angel, The	R. Colman-V. Dana	First National		
Dark Horse, The	Harry Carey	Prod. Dist. Corp.		
Deerslayer, The		Weiss Bros. (S. R.)	4780 feet	
Demon, The	Jack Hoxie	Universal		
Detour		Prod. Dist. Corp		
Does Marriage Pay		Inde. Pict. Corp. (S. R.)		
Dollar Down	Ruth Rolland	Truart (S. R.)	5800 feet	
Dollar Mark	Mildred Harris-Fraser	F. B. O.		
Doubling for Cupid	Laura La Plante	Universal		
Down Upon the Swanee River	Special Cast	Lee Bradford (S. R.)		
Dumb Head		Tiffany (S. R.)	6500 feet	
Easiest Road, The	Marie Prevost	Warner Brothers		
East of the Setting Sun	Constance Talmadge	First National		
Ermine and Rhinestone		H. F. Jans (S. R.)		
Everlasting Whisper, The	Tom Mix	Fox		
Every Woman's Desire		First National		
Exchange of Wives, An	Special Cast	Metro Goldwyn		
Exquisite Sinner, The	Special Cast	Metro-Goldwyn		
Extra Man, The		Universal		
Face to Face	Viola Dana	Metro-Goldwyn		
Face on the Air, The	Evelyn Brent	F. B. O.		
Fair Play	Special Cast	Wm. Steiner (S. R.)		
Fall of Jerusalem		Weiss Bros. (S. R.)	6800 feet	
Fast Pace, The	Special Cast	Arrow		
Fate of a Flirt, The		Columbia Pict. (S.R.)		
Fighter's Paradise, The	Rex Baker	Phil Goldstone	5000 feet	
Fighting Edge, The	Harlan-Miller	Warner Brothers		
Fighting Heart, The		Fox		
Fighting Smile, The	Bill Cody	Inde. Pict. Corp. (S. R.)	4630 feet	
Fight to a Finish, A		Columbia Pict. (S.R.)		
First Year, The	Special Cast	Fox		
Flaming Waters		F. B. O.		
Florrie Meets a Gentleman	Barbara La Marr	First National		
Fool, The	Special Cast	Fox		April 25
Forest of Destiny, The		Gotham Prod. (S. R.)		
Free to Love	C. Bow-R. McKee	B. P. Schulberg (S. R.)		
Friends	Special Cast	Vitagraph		
Frivolity		B. P. Schulberg (S. R.)		
Galloping Dude, The	Franklyn Farnum	Inde. Pict. Corp. (S. R.)	4700 feet	
Going the Limit	Richard Holt	Gerson Pict. (S. R.)		
Golden Cocoon		Warner Bros		
Good Deed O'Day	Wm. Desmond	Universal		
Goose Woman, The		Universal		
Go West	Buster Keaton	Metro-Goldwyn		
Grand Dutchess and the Waiter, The	Adolphe Menjou	Paramount		
Grass		Paramount	10 reels	Mar. 7
Great Sensation, The		Columbia Pict. (S.R.)		
Gulliver's Travels	Special Cast	Universal		
Handsome Brute, The		Columbia Pict. (S.R.)		
Happy Warrior, The		Vitagraph		
Havoc	Special Cast	Fox		
Headlines	Alice Joyce	Assoc Exhib.		
Hearts and Fists		Asso. Exhib.		
Hearts and Spangles		Gotham Prod. (S. R.)		
Hell Bent for Heaven		Warner Bros.		
Hell's Highroad	Leatrice Joy	Prod. Dist. Corp.		
Heir's Apparent	Special Cast	First National		
Her Father's Daughter		F. B. O.		
Hero of the Big Snows, A	Rin Tin Tin (dog)	Warner Brothers		
His Master's Voice	Thunder (dog)	Gotham Prod. (S. R.)		
His Woman	Special Cast	Whitman Bennett	7 reels	
Home Maker, The	Alice Joyce	Universal		
Honeymoon Express, The	M. Moore-D. Devore	Warner Brothers		
Hurricane		Truart (S. R.)	5800 feet	
I'll Tell The World	Richard Dix	Paramount		
Invisible Wounds		First National		
Iron Horse, The		Fox Film Corp	11335 feet	Sept. 13
John Forrest	Henry Edwards	Cranfield & Clarke (S.R.)	5000 feet	
Jungle Law, The	Richard Dix	Paramount		
Justice of the Far North		C. B. C. (S. R.)	5500 feet	
Kings of the Turf		Fox		
Knockout Kid, The	Jack Perrin	Rayart Pict. Corp. (S. R.)		
La Boheme	Lillian Gish	Metro-Goldwyn		
Lady Windermere's Fan	Special Cast	Warner Brothers		
Lariat, The	William Desmond	Universal		
Law and the Lady	Special Cast	Aywon (S. R.)	6 reels	Jan. 10
Lazybones		Fox Film		
Lena Rivers	Special Cast	Arrow	6 reels	
Lew Tyler's Wives		B. P. Schulberg (S. R.)		
Life of a Woman		Truart (S. R.)	6500 feet	
Lightnin'	Jay Hunt	Fox		
Lightning		Tiffany (S. R.)	6500 feet	
Lightning Jack	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Lightning Lover, The	Reginald Denny	Universal		
Lightning Passes, The	Al Ferguson	Fleming Prod. (S.R.)		
Light of Western Stars	Special Cast	Paramount	6 reels	July 4
Lights of New York	Marion Davies	Metro-Goldwyn		
Little Annie Rooney	Mary Pickford	United Artists		
Little Girl in a Big City, A		Gotham Prod. (S. R.)		
Live Wire, The	Johnny Hines	First National		
Lodge in the Wilderness		Tiffany (S. R.)	6500 feet	
Lord Jim	Percy Marmont	Paramount		
Lost Chord, The	Alice Lake	Arrow	6300 feet	Jan. 3
Love Cargo, The	House Peters	Universal		
Lover's Island	Hampton-Kirkwood	Assoc. Exhib.		
Loyalties	Special Cast	Fox		
Lure of Broadway, The		Columbia Pict. (S.R.)		
Lying Wives	Special Cast	Ivan Abramson (S. R.)	7 reels	May 2
Mad Marriage, The	Special Cast	Rosemary Films (S. R.)	6 reels	Jan. 10
Man and the Moment		Metro-Goldwyn		
Man and the Law, The	Thomas Meighan	Paramount		
Manicure Girl, The	Bebe Daniels	Paramount	5959 feet	June 27
Man of Iron, A	L. Barrymore	Chadwick (S. R.)	6 reels	July 4
Man on the Box, The	Sydney Chaplin	Warner Bros.		
Man Without a Conscience	Louis-Rich	Warner Bros.	6850 feet	May 2
Mare Nostrum	Special Cast	Metro-Goldwyn		
Married Hypocrites	Fredericks-La Plante	Universal		
Marry Me	Special Cast	Paramount		
Men of Steel		First National		
Merry Widow	Mae Murray	Metro-Goldwyn		
Message to Garcia, A		Metro-Goldwyn		
Midshipman Sterling	Ramon Novarro	Metro-Goldwyn		
Miracle of Life, The	Busch-Marmont	Assoc. Exhib.		
Miracle of the Wolves, The			10346 feet	Mar. 7
Midnight Flames		Columbia Pict. (S.R.)		
Miss Vanity	Mary Philbin	Universal		
Million Dollar Doll		Asso. Exhib		
Moonlight Kisses	Mary Philbin	Universal		
Morals for Men		Tiffany (S. R.)	6500 feet	
Morganson's Finish		Tiffany (S. R.)	6500 feet	
Napoleon the Great		Universal		
Night Call, The	Rin-Tin-Tin (dog)	Warner Brothers		
Night Life of New York	Special Cast	Paramount	8 reels	July 4
Oats for the Woman	Special Cast	Universal		
Once to Every Man	O'Brien-Dove	Fox Film Corp		
Open Trail, The	Jack Hoxie	Universal	4800 feet	May 16
Outlaw Tamer, The	Clayton-F. Farnum	Inde. Pict. (S. R.)		
Pace That Thrills, The	Ben Lyon	First National		
Painted Woman, The	Kirkwood-Lee	Prod. Dist. Corp		
Pals		Truart (S. R.)	5800 feet	
Paris	Pauline Starke	Metro Goldwyn		
Part Time Wife, The		Gotham Prod. (S. R.)		
Paths to Paradise	Bronson-R. Griffith	Paramount	6741 feet	June 27
Peacock Feathers	Virginia Valli	Universal		
Peak of Fate, The		F. B. Rogers	8 reels	June 2
Phantom of the Opera	Lon Chaney	Universal		
Pleasure Buyers, The	Irene Rich	Warner Brothers		
Police Patrol, The	James Kirkwood	Gotham Prod. (S. R.)		

Feature	Star	Distributed by	Length	Reviewed
Pony Express, The	Special Cast	Universal		
Pony Express, The	Betty Compson	Paramount		
Price of Success		Columbia Pict. (S.R.)		
Prince, The	Philbin-Kerry	Universal		
Purchased Youth	Anna Q. Nilsson	F. B. O.		
Quality Street		Metro-Goldwyn		
Quicker 'n Lightning	Buffalo Bill	Weiss Bros. (S. R.)	5 reels	June 13
Quo Vadis	Emil Jannings	First National	8945 feet	Feb. 28
Racing Blood		Gotham Prod. (S. R.)		
Reckless Courage	Buddy Roosevelt	Weis Bros. (S. R.)	4851 feet	May 2
Reckless Sex, The	Special Cast	Truart (S. R.)	6 reels	Feb. 14
Red Clay	William Desmond	Universal		
Resurrection		Principal Pict. (S. R.)		
Return of a Soldier	Special Cast	Metro-Goldwyn		
Rime of the Ancient Mariner, The		Fox Film		
Road to Yesterday, The	Special Cast	Prod. Dist. Corp		
Road That Led Home, The		Vitagraph		
Romance of an Actress		Chadwick (S. R.)		
Romola	Gish Sisters	Metro-Goldwyn	About 12 reels	Dec. 13
Ropin' Venus, The	Josie Sedgwick	Universal		
Rose of the World	Special Cast	Warner Bros.		
Sally of the Sawdust	Fields-Dempster	United Artists		
Salvage		Truart (S. R.)	5800 feet	
Sap, The	M. Moore D. Devore	Warner Brothers		
Satan in Sables	Lowell Sherman	Warner Bros.		
Satan's Son	Special Cast	Inde. Pict. (S. R.)		
Savages of the Sea	Frank Merrill	Hercules (S. R.)	4850 feet	Mar. 7
Scraps	Mary Pickford	United Artists		
Sea Woman, The	Sweet-McLaglen	First National		
Seventh Heaven	Special Cast	Fox		
Shadow on the Wall		Gotham Prod. (S. R.)		
Shadow of the Mosque	Odette Taylor	Cranfield & Clarke (S. R.)	6200 feet	
Shattered Lives	Special Cast	Gotham (S. R.)	6 reels	July 4
Shenandoah		B. P. Schulberg (S.R.)		
Shootin' Square	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Siege	Virginia Valli	Universal	6424 feet	June 20
Siegfried		Ufa		
Sign of the Claw		Gotham Prod. (S.R.)		
Silent Witness		Truart (S. R.)	5800 feet	
Skyline of Spruce, The	Special Cast	Universal		
Slave of Fashion, A	Special Cast	Metro-Goldwyn		
Social Highwayman, The	Harlan-Miller	Warner Brothers		
Some Pun'kins	Chas. Ray	Chadwick, (S. R.)		
Sorrows of Satan	Special Cast	Paramount		
Souls Adrift	Rosemary Davies	Assoc. Exhib.		
Souls That Pass in the Night	Special Cast	Universal		
Span of Life	Betty Blythe	Banner Prod., (S. R.)		
Speed Limit, The		Gotham Prod. (S. R.)		
Spook Ranch	Hoot Gibson	Universal	5147 feet	May 2
Sporting Chance		Tiffany (S. R.)	6500 feet	July 4
Steele of the Royal Mounted		Vitagraph	6 reels	June 27
Stella Dallas		First National		
Strange Bedfellows		Metro-Goldwyn		
Stranger of the North	Richard Travers	Assoc. Exhib.	6 reels	July 5
Storm Breakers, The	House Peters	Universal		
Sunshine of Paradise Alley	Special Cast	Chadwick Pict. (S.R.)		
Sun Up		Metro-Goldwyn		
Super Speed	Reed Howes	Rayart (S. R.)		
Tale of a Vanishing People		Tiffany (S. R.)	6500 feet	
Tearing Loose	Wally Wales	Weiss Bros. (S. R.)	4900 feet	June 13
Teaser, The	Laura La Plante	Universal		May 30
Temptress		Metro-Goldwyn		
Ten Commandments	Special Cast	Paramount	9980 feet	Jan. 5-24
Ten to Midnight		Prod. Dist. Corp.		
Tenderfoot, The	Jack Horie	Universal		
Thank U	Special Cast	Fox		
That Man from Arizona	D.Revier-W.Fairbanks	F. B. O.		
That Royle Girl	Kirkwood-Dempster	Paramount		
This Woman	Special Cast	Fox		
Three Faces East		Prod. Dist. Corp.		
Tides of Passion	Mae Marsh	Vitagraph	6279 feet	May 9
Timber Wolf, The	Buck Jones	Fox		
Too Much Youth	Richard Holt	Gerson Pict.	4800 feet	Feb. 23
Tower of Lies	Chaney-Shearer	Metro-Goldwyn		
Trailing Shadows	Edmond Lowe	Fox Film		
Travelin' Fast	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Travis Coup, The		Tiffany (S. R.)	6500 feet	
Twin Sister, The	Constance Talmadge	First National		
Unchastened Woman, The	Theda Bara	Chadwick (S. R.)		
Unholy Three	Lon Chaney	Metro-Goldwyn		
Unknown Lover, The	Elsie Ferguson	Vitagraph		
Up and At 'Em	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Vanishing American, The	Richard Dix	Paramount		
Vengeance of Durand, The	Irene Rich	Warner Brothers		
Viennese Medley	Special Cast	First National		
What Will People Say		Metro-Goldwyn		
Wheel, The	Special Cast	Fox		
When Honor Ends	Richard Dix	Paramount		
Where the Worst Begins		Truart (S. R.)	8005 feet	
White Chief, The	Monte Blue	Warner Brothers		
White Mice	Jacqueline Logan	Sering D. Wilson (S. R.)		
White Outlaw, The	Jack Horie	Universal	4830 feet	June 27
Why Girls GoBack Home		Warner Bros.		
Wild Girl		Truart (S. R.)	5800 feet	
Wild Bull's Lair, The	Fred Thomson	F. B. O.		
Wild Ridin'	Buck Jones	Fox		
Winds of Chance	A. Nilsson-B. Lyon	First National		
Winning of Barbara Worth		Principal Pict. (S.R.)		
Wise Guy, The	Lefty Flynn	F. B. O.		
With Kit Carson Over the Great Divide	Special Cast	Sunset Prod. (S. R.)		
Without Mercy		Prod. Dist. Corp		
Woman Scorned, A	Pola Negri	Paramount		
Women		Banner Prod. (S. R.)		
Women and Wives		Metro-Goldwyn		
World's Illusion, The		Metro-Goldwyn		
Worst Woman, The	Special Cast	B. P. Schulberg (S.R.)		
Wrong Coat, The		Tiffany (S. R.)	6500 feet	
Wrongdoers, The	L. Barrymore	Astor Dist. Corp.		
Yoke, The	Special Cast	Warner Bros.		
You Can't Live on Love	Reginald Denny	Universal		

Newspaper Opinions on New Pictures

"Black Cyclone"—Pathe, Rialto, Los Angeles

Express: "If you have a hankering to see a motion picture that is out of the ordinary and one that is packed with romance and thrills, glance at 'Black Cyclone' at the Rialto. It is a truly remarkable film. Rex, who performed so creditably as the equine hero of 'King of Wild Horses,' is cast as the principal character in 'Black Cyclone' and he carries the honors with the aplomb of a matinee idol."

Times: "Rex, the wild horse, runs away with film honors on the rialto and at the Rialto this week. 'Black Cyclone' is a new thrill for the tired picturegoer. 'Black Cyclone' provides magnificent entertainment. One, never for a moment sees the human guiding hand. Marvelously beautiful horses (and just the sight of a horse is a treat nowadays anyway) battle for the love of a beautiful mare. The storm and stress of animal conflict runs all through the picture."

Herald: "'Black Cyclone' at the Rialto presents an interesting study in the extent of intelligence a dumb animal will manifest without the adjunct of human guidance. Of course there were trainers on the sidelines, giving instructions to Rex, Lady and the Killer, the three beautiful horses featured in the film but to all appearances, they were acting of their own volition. Suffice it to say, the production is well put on and interesting throughout."

"The Lost World"—First National Grauman's Million Dollar; L. A.

Examiner: "Cinema celebrities paid homage last night to initiative and ingenuity. In attending en masse the opening of "The Lost World," the notables of screenland gave their tribute to mechanical art and science, and to something quite new in the making of photoplays. No famed beauty or idol of the fans has ever received greater attention than that bestowed by wondering and amazed crowds as the parade of prehistoric animals marched across the screen. No impassioned love story or the domestic complications has ever intrigued an audience more keenly than did this strange tale."

Times: "The season for new faces on the screen has at last reached its summit. In 'The Lost World' there must be nearly a hundred who have seldom before been seen in the films, but that doesn't make their debut any the less thrilling. 'The Lost World' has been one of the most widely heralded of the screen's features, and it is one of the most amazing that has ever been shown. Probably more than any other picture that has ever been made, 'The Lost World discloses the cleverist film technical devices and the magic of the camera. It is far and away the most adventurous feature that I have ever seen."

Herald: "Whether fantasy or freak, 'The Lost World' is astoundingly fascinating. The picture had the crowd going. For 'The Lost World' discloses the usual production. The narrative is made attractive to the eye by virtue of real people figuring in the thrilling episodes. You get more out of the hour and a half of the film than books would import to you in a lifetime.' The picture is, perhaps, the most novel and at the same time the weirdest ever made."

Record: "To the eye of the camera all things are possible. Thus 'The Lost World' shows huge monsters of millions of years ago moving about so naturally that the picture might well be called 'Haunts and Habits of the Brontosaurus.' It is little short of marvelous what has been done with these prehistoric monsters. A compelling example of good workmanship, 'The Lost World' is a novelty that you won't want to miss. The picture boasts a cast that will be difficult to improve upon, but the real stars of the picture are little Freddy Brontosarus, Joan Dinosaur and Jimmy Allosaurs. Their first screen appearance, and they already loom above any star on the horizon."

Express: "An exceptional fantasy. Sir Arthur Conan Doyle's story becomes doubly interesting in celluloid. 'The Lost World' has thrilling dramatic action in abundance and clever moments of comedy. Too much praise cannot be given to Harry O. Hoyt, director, and Willis O'Brien, who invented the creatures which appear so lifelike on the screen."

Daily News: "'The Lost World' is a remarkable photoplay. Of course, the tricks of the camera have been resorted to, to make the picture, but these tricks defy detection and so marvelously are the animals constructed that to all appearances they are alive. In fact, so well is the picture done, it is only by an effort of the mind that one realizes the animals are artificial."

"The Lost World"—First National New Gallery Kinema—London, Eng.

The Express: "The Lost World, is a goldmine for First National."

The Daily Chronicle: "A great popular success."

Sunday Pictorial: "A thing of fascinating originality."

The Sunday Express: "It is certainly one of the most completely satisfying entertainments ever shown."

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Milton Sills and Dorothy Mackaill in "The Making of O'Malley"

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Motion Picture News

Reg. U. S. Patent Office

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production of the story by
Adela Rogers St. Johns



A scene in the star's dressing room

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LILYAN TASHMAN
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MORGAN POSTERS

will draw the crowds

The PLANT behind the POSTER



The Morgan Lithograph Co

CLEVELAND, O.



A new box office name from *Paramount!*

GRETA NISSEN

Greta Nissen is handsome, capable and understanding. She is a real "find" both as to looks and to acting ability.—*N.Y. Sun.*

Miss Nissen is an exquisite and vibrant young creature, half the childlike ingenue and half the wise, sophisticated continental. The combination is irresistible. She is by all odds the screen's most captivating recent acquisition.—*N.Y. Herald Tribune.*

She is a Scandinavian with a Parisian cachet. She is fair, sure, natural and graceful. She is alert and seemingly gives as much attention to her hands and feet as she does to her constantly changing gaze. She has a decided and delightful personality. No matter how frivolous the scenes may be, Miss Nissen gives a sincere and earnest portrayal, always obtaining excellent results with an originality rarely beheld on the screen.
—*N.Y. Times.*

Miss Nissen is a glamorous young blonde whose radiant good looks survive on the screen. Certainly she is the most decorative thing in many months of super-spectacles.—*N.Y. World.*

Miss Nissen is what Webster must have thought of when he put that word "beautiful" in his dictionary. As an actress and as an optical treat, she is probably as big an acquisition as the screen has made this year. She deports herself attractively. She has an expressive face, and not the dumb-doll appearance of some other screen beauties. And she can wear clothes as well as any other woman on the screen.—*Variety.*

Miss Nissen has caused nothing short of a furore in the film world. The consensus seems to be that she is the most colorful and interesting beauty that has appeared on the picture horizon in many moons.
—*Motion Pictures Today.*

Miss Nissen appears in these GREATER FORTY releases:



"IN THE NAME OF LOVE"



"POLLY OF THE BALLET"



"THE WANDERER"

Member Motion Picture Producers & Distributors of America, Inc. Will H. Hays, President

It Might Be Interesting

There has been such tall talk about coming product from the film studios that adjectives have gone on strike. Paramount now has a statement to make that it would like to enforce on the minds of exhibitors. It concerns the first six pictures of the Greater 40 — pictures that have been completed and screened. They are:

"The Lucky Devil"

"Wild Wild Susan"

"WILD HORSE MESA"

"The COAST OF FOLLY"

"The Street of Forgotten Men"

"NIGHT LIFE OF NEW YORK"

About these six pictures you can set this down as true:

The industry has never been provided with better entertainment . . .

GREATER MOVIE SEASON

Richard Dix in *"The Lucky Devil"* begins where other auto-race dramas left off. He's a lucky devil not to have been killed. If you can see it and not gasp, you're thrill-deaf. If you can see it and not enjoy it, you're cuckoo.

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

To Read This *All through*

Allan Dwan's direction of Rod La Rocque, Ernest Torrence, Dorothy Gish in *"Night Life,"* his manipulation of the camera, his flair for getting the true essence of New Yorkitis into a fast, funny, appealing every-foot-an-entertainment picture will not be surpassed this year.

"The Street of Forgotten Men." How shall we describe it and what Herbert Brenon has made in this picture? You can offer money back to any one who can see this picture and not feel the thrill of it, the so-hard-to-catch heart tug of it, the powerful punch of its story and scenes. And if you want to hear of a new real star, remember the name Mary Brian.

"Wild Horse Mesa" was shown at a preview. Often it has been said of previews that "the audience cheered." But here is a case where they really did, not once but in many places during the picture. There has never been a better Zane Grey. The picture is a mop-up and when you see it, you'll admit it.

"Wild Wild Susan" offers the speedy comedy romance that makes this sextette of hits one of infinite variety. It's funny, it appeals to all classes, it is entertainment, it has a great plot and Bebe Daniels is in a part she simply eats alive — with Rod La Rocque as great support.

"The Coast of Folly." And now how can this Swanson epic be described? How can we convince you that you have never seen a better Swanson picture—more luxury, more gowns, more romance, more beauty, more marvelous acting? The surest way is to wait until you see it yourself. In the meantime, set this down: you can mop-up with Gloria Swanson in " The Coast of Folly " beyond the shadow of a doubt.

* * *

The woods are full of tall talk — so many titles, so many claims, so many would-be stars, so much extravagance, so many adjectives.

BUT OUT OF THE SMOKE AND THE CAMOUFLAGE AND THE HEAVY ARTILLERY ADVERTISING COMES THIS FACT:

The **Greater Forty** *will make more money and please more people for you than any pictures ever produced,* **and that's** *the truth!*

Paramount Pictures

Tell Your Public Abo
Putting Up For Sc

(No. 442—Straight from the Shoulder Talk by Carl

THE AMERICAN PEOPLE HATE MONOPOLY AND monopolists.

THEY HAVE FOUGHT, BLED AND DIED TO DO AWAY with oppression in all of its forms. They have fought for liberty in every war this country has entered since the Revolution.

FROM SCHOOLDAYS EVERY AMERICAN HAS BEEN taught fair play, liberty, freedom. It is the basic structure of their lives and their characters.

THEY WILL JOIN YOU IN A WAR TO THE DEATH against unfairness, trickiness, threats, bluffs, oppression and greed.

BUT YOU'VE GOT TO TELL THEM WHAT'S GOING ON before they will know of the necessity of a fight.

TELL THEM.

TELL THEM ON SLIDES. TELL THEM ON YOUR PROgrams, if you use any. Tell them through the columns of your local newspapers. Tell them by word of mouth. Tell them in every possible and conceivable manner.

TELL THEM OF THE DESPERATE ATTEMPT THAT IS being made to crush the theatre owner. If you have ever been threatened by any producer, tell them about it. If someone has threatened

ut The Fight You Are
een Independence!

Laemmle, President of the Universal Pictures Corp.)

to build a theatre to compete with you because you refused to pay ruinous prices for his pictures, tell them.

TELL THEM WHAT WILL HAPPEN TO THEIR MOST popular form of entertainment if it ever falls into the hands of a limited number of producers. Tell them what kind of pictures they would get if the ideas for pictures were to come from a small group of men who had no competition to spur them on.

TELL THEM HOW YOU HAVE WORKED AND SLAVED and schemed to give them the greatest possible show for their money. Tell them of the actions of the Monopoly Twins who openly and boastfully state that they have untold millions of dollars with which to lick the Independents.

TELL THEM THAT NOT A SINGLE FORWARD STEP HAS been made in this industry except under the lash of keen but open and honest competition. They know these things as a general principle but they don't know that an attempt is being made to monopolize their favorite entertainment.

SINCE THE DAY I STARTED IN THIS BUSINESS ABOUT 19 years ago, I have made it a point to tell you the truth about everything that was going on in the industry. It has been a good thing for you and it has paid me. It has made a strong bond between us. Build up that same kind of a bond between yourself and your people. *And begin* NOW.

The Biggest Single House Contract on Record!

52 Weeks for

LEE A. OCHS

Managing Director

PICCADILLY THEATRE

Says:

"I selected this firm's pictures because I believe that they have on their 1925-26 program one of the *finest line-ups* of attractions it ever has been my good fortune to look over. The forthcoming Warner productions are in every way equal, if not better, than those found on the lists of any other producing company, in *story character, players,* and *directors.* I feel that in them the patrons of this theatre will find an *unending* and *satisfactory variety* of real worth-while *entertainment* during the months to come."

40 An Entire Year's Produ

WARNER BROS.
Classics of the Screen

on Broadway the WARNER forty

at the Piccadilly Theatre

ct for *any* Theatre 40

Jack London's big story

"WHITE FANG"

FEATURING

Strongheart

broke all records!



Produced by
LAURENCE TRIMBLE
and
JANE MURFIN

Directed by
LAURENCE TRIMBLE

Book it and Boost it to the Limit

No Salesmanship in all the world can tell you as much as this Telegram

Winners are scarce—Grab 'em when you can.

FILM BOOKING OFFICES

723 Seventh Ave., New York — Exchanges Everywhere

Thematic music cue sheets available on all our features.

Smashed the Box-Office Record at

GRAUMAN'S

Egyptian Theatre Hollywood, Calif.

"THE IRON HORSE"

18th and final week—
CAPACITY ATTENDANCE!

Week's Business—

$28,371.05

Congratulations to Sid Grauman, entertainment purveyor de luxe and master mind in presentation stagecraft.

"THE IRON HORSE"

now available to the motion picture theatre owners for play dates.

Get aboard

"THE IRON HORSE"

and ride to prosperity.

You Can't Fool Great Showmen—They Know Box-Office Values!

that's the reason

E. F. ALBEE

and

J. J. MURDOCK

the executives of the tremendous Keith-Albee circuit of theatres, the master showmen of American Vaudeville

Selected the

WILLIAM FOX PRODUCT

at their $5,000,000 Cleveland Theatre, Keith-Albee Palace.

Cleveland's Greatest Movie Season Started With

"THE IRON HORSE"

On July 5th

To be followed successively with seven other smashing Fox Successes

"THE FOOL"
"AS NO MAN HAS LOVED"
"THANK YOU"
"LIGHTNIN'"
"THE WHEEL"
"HAVOC"
"EAST LYNNE"

The recognition of Pre-eminence of Product by the Master Minds of Any Profession is the Greatest Tribute Attainable.

Fox Film Corporation

Box-office Records



A Thoroughbred Tale of the Blue Bloods of the Blue Grass

LIGHTNIN' — *the play that broke the world's record!*

Fox Film Corporation

Will Be Smashed!



William Fox presents

KENTUCKY PRIDE

A Romance of Kings and Queens of the Turf

with J. Farrell MacDonald
Gertrude Astor
Henry B. Walthall

and the world's greatest race horses

Story by Dorothy Yost **JOHN FORD** *Production*

LIGHTNIN' *the play that broke the world's record!*

Fox Film Corporation

They are WISE



E.F. ALBEE & J.J. MURDOCK

for Albee Theatre and Victory Theatre in

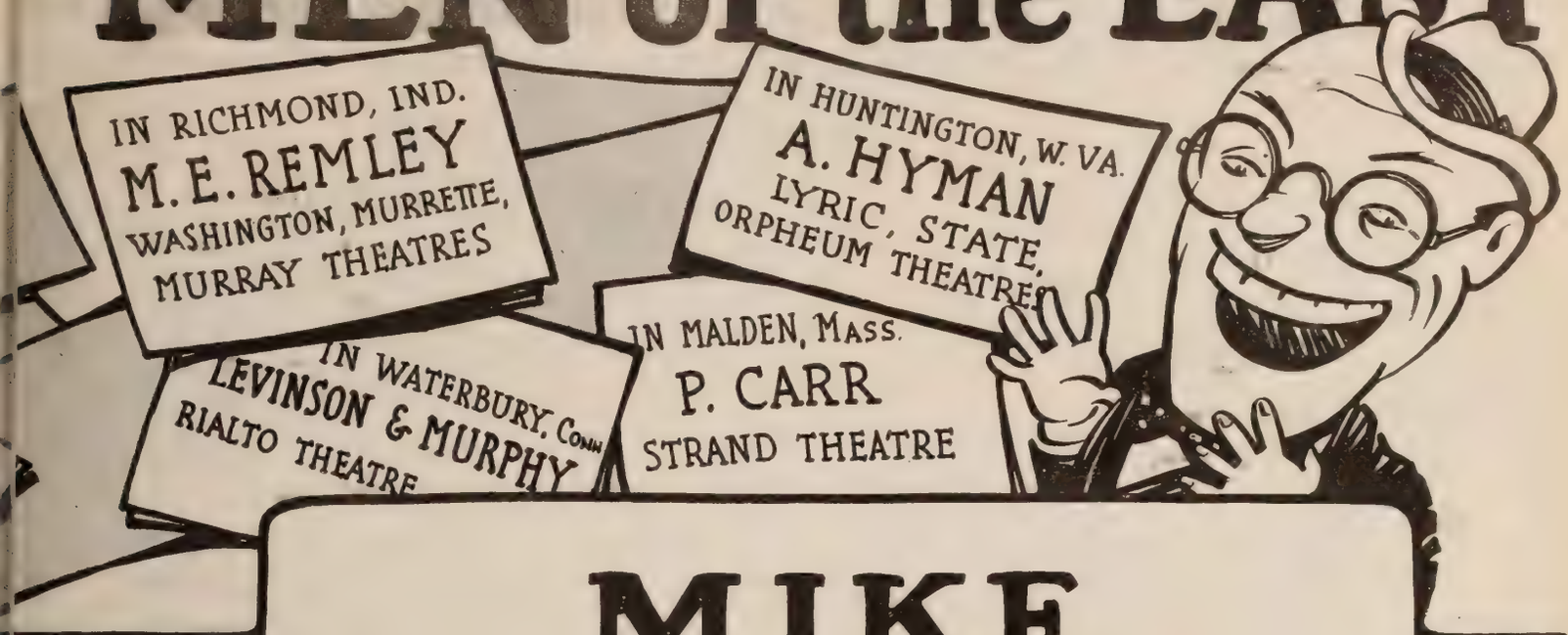
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Fox Film Corporation

MEN of the EAST



MIKE COMMERFORD

for his entire circuit of over 50 theatres in ~

PENNSYLVANIA

100% FOX

LIGHTNIN' ~ *the play that broke the world's record!*

Fox Film Corporation.

FOX SHORT SUBJECTS



On the job every minute!

FOX NEWS

MIGHTIEST OF ALL

A VIVID, stirring, gripping presentation of the great events of the world unfolded before your eyes. The scenes of today that will be the history of tomorrow, caught by the all-seeing eye of the camera, brought to you with speed, sincerity and truth—and a wonderful feeling for the human angle.

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Fox News Service to the Exhibitor!

EVERYWHERE ON EARTH

THE FOX NEWS CAMERAMAN IS ON THE TRAIL OF EVERY NEWS EVENT — YOUR SCREEN GETS

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FOX $2,000,000 SHORT SUBJECT PROGRAM

Fox Film Corporation

FOR LONG PROFITS!



O HENRY SERIES

MARION HARLAN has been selected as the "O. Henry Girl" and will appear in the eight comedies to be released this season.

"Shoes"

Directed by Daniel Keefe

the first of the series, is based on one of O. Henry's best known stories—with a tropical background and a veritable O. Henry knockout in the climax. Casts of excellence and real productions will feature the series.

They're the "Class of the Comedies" Book them—feature them!

The MARRIED LIFE of HELEN and WARREN

YOU'VE got a ready-made audience waiting to see these popular two-reel comedies. For fifteen years these stories of marital joys and tribulations by Mabel Herbert Urner have been published in more than 500 newspapers throughout the country.

"A Business Engagement"

with

Kathyrn Perry as the Bride and Hallam Cooley as the Groom

is the first of the series of eight to be released this season. Directed by Albert Ray.

EARLE FOXE IN NEW SERIES OF VAN BIBBER SOCIETY COMEDIES

IF you've played the first eight Van Bibber comedies you already know the value of these two-reel knockouts at the box-office!

Each is a complete story with drama, suspense, and real comedy, Earle Foxe being the chief funmaker throughout.

Eight in the series; the first four to be released are:

THE BIG GAME HUNTER
THE SKY JUMPER
THE WRESTLER
A PARISIAN KNIGHT

From stories written by Richard Harding Davis, directed by George Marshall and Robert P. Kerr.

FOX VARIETIES

SUBJECTS of interest gathered from all parts of the world will give your patrons something new—something different in screen entertainment.

These one-reel gems are not scenics—they're chock full of novelty, beauty and adventure.

The World We Live In

Imperial Comedies

WHEN you play Imperial Comedies, you're giving your audience the acknowledged best—ask the exhibitor who plays them! **20 this season—Two Reels each**

Among the first to be released are:

ON THE GO
SWEET MARIE
LOVE AND KISSES

IMPERIALS

Screams of the Screen

FOX SHORT SUBJECTS-LITTLE GIANTS of the SCREEN

Fox Film Corporation

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Know What's Coming

The most accurate information available anywhere on forthcoming releases and the important facts about them will be found in

The Feature Release Chart of Motion Picture News

More complete than any similar schedule of current and coming releases in the feature and short subject fields, it is indispensable to the theatre manager who looks ahead.

Used Throughout the Field

"Just tell him
I'm from
Metro-Goldwyn-
Mayer"



"We've got a
line-up of pictures
for 1925-26 that
even beats our record
of this year. If you'll
let me show you some
of our money winners
I think you'll
agree that we've
done it
again!"

"You bet I'm
interested in
Metro-Goldwyn-Mayer.
You fellows certainly
delivered the goods
this year. I've read a
lot about Metro-Goldwyn-
Mayer's Quality 52
and it sounds
good to me."



"We've got the stars that stand them up. And they're directed by the men who make the big box-office successes. For instance: Rex Ingram, Fred Niblo, Victor Seastrom, Marshall Neilan, Erich von Stroheim, Tod Browning, Hobart Henley, Frank Borzage, King Vidor, Rupert Hughes, Monta Bell, Robert Z. Leonard, W. Christy Cabanne, Jack Conway, Alf Goulding, and others. Those boys know what brings in the crowds. And when you figure that Louis B. Mayer and his lieutenants Irving Thalberg and Harry Rapf head the studio organization you're sure of business pictures. And then there's Erté, the most famous fashion designer in the world, giving 'em knock-out gowns - and Technicolor as added attraction in many pictures and other showmanship ideas up our sleeve. And when it comes to promotion our Trans-continental Trackless Train, now a sensation on its way across country, is just one of the big ideas we've got. I'm going to show you what's in this book!"

"I'm willing to be shown, brother."




More Stars Than There Are in Heaven
LILLIAN GISH
JOHN GILBERT
NORMA SHEARER
LON CHANEY
JACKIE COOGAN
ELEANOR BOARDMAN
MAE BUSCH
CONRAD NAGEL
CLAIRE WINDSOR
GERTRUDE OLMSTED
WILLIAM HAINES
RENEE ADOREE
ZASU PITTS
"Never a week without a big star name in your electric lights!"


In Metro-Goldwyn-Mayer Pictures
BUSTER KEATON
RAMON NOVARRO
MARION DAVIES
AILEEN PRINGLE
PAULINE STARKE
MAE MURRAY
CONWAY TEARLE
LEW CODY
CARMEL MYERS
GEORGE K. ARTHUR
BERT ROACH
SALLY O'NEILL
KATHLEEN KEY
and 25 others
"Boy, you've sure got box-office names!"

Among Metro-Goldwyn-Mayer's

Norma Shearer

The great star, Norma Shearer, in three marvel productions. "A Slave of Fashion" is the first. By Samuel Shipman, wise Broadway play-wright. Directed by Hobart Henley. With Lew Cody.

Romola

Lillian Gish, the Star. With Dorothy Gish. Also Ronald Colman, William H. Powell. Henry King, Director. The successor to "The White Sister."

Bardelys the Magnificent

Starring John Gilbert. With Claire Windsor, King Vidor, Director. By Sabatini, author of "The Sea Hawk," "Scaramouche." All Technicolor.

The Merry Widow

Director, Erich von Stroheim with Mae Murray and John Gilbert. The picturization of one of the stage's greatest hits.

Lights of New York

A Cosmopolitan Production

Starring MARION DAVIES. Based on "Merry Wives of Gotham," the stage success by Lawrence Eyre. Directed by Monta Bell.

The Temptress

A Cosmopolitan Production

By Blasco Ibanez, author of "The Four Horsemen," "Blood and Sand," "Enemies of Women," "Mare Nostrum."

Lon Chaney

An exclusive Metro-Goldwyn-Mayer star, Lon Chaney will appear in another smashing vehicle, promised to be the most exciting of his career.

The Unholy Three

Tod Browning, Director. Starring Lon Chaney. With Mae Busch, Matt Moore. The story by C. A. Robbins is greater than "The Miracle Man."

Never The Twain Shall Meet

A Cosmopolitan Production Directed by Maurice Tourneur. With Anita Stewart, Bert Lytell, Huntly Gordon and all star cast. Peter B. Kyne's million-copy best-seller.

Paris

Robert Z. Leonard, Director. With Pauline Starke, Lew Cody. The first Erté-gowned Fashion Special.

The Circle

Frank Borzage, Director. With Eleanor Boardman, Malcolm McGregor. From the two-year theatrical success by Somerset Maugham, who wrote "Rain."

Sun-Up

With Pauline Starke, Conrad Nagel, Lucille LaVerne. Edmund Goulding, Director. The stirring Broadway stage success of two years. By Lula Vollmer.

The Span of Life

Starring Lon Chaney. With Pauline Starke, William Haines. The famous Sutton Vane stage play of America, London, Africa.

Mae Murray

Two Big Productions

Mae Murray will appear in two big Metro-Goldwyn-Mayer productions in 1925-1926, in vehicles such as she has never before been seen.

A Little Bit of Broadway

From Richard Connell's novel of a beauty among the white lights. Director and important cast to be announced.

The Mystic

Tod Browning, Director. With Aileen Pringle, Conway Tearle, Mitchell Lewis. A sensational exposure of fake spirit mediums.

Time, The Comedian

Robert Z. Leonard, Director. With Mae Busch, Lew Cody, Gertrude Olmsted. Kate Jordan's famous story.

An Exchange of Wives

With Eleanor Boardman, Lew Cody, William Haines, Renee Adoree. Hobart Henley, Director. Cosmo Hamilton's smashing Broadway Comedy Hit.

The Exquisite Sinner

With Conrad Nagel, Renee Adoree. From Alden Brooks' sensational novel "Escape." Josef von Sternberg, Director.

Brown of Harvard

America's most famous college classic, by Rida Johnson Young. With Conrad Nagel, Eleanor Boardman.

"Is it box-office?"



Quality 52 for season 1925-1926

Marē Nostrum
A Rex Ingram Production

By Blasco Ibanez. With Alice Terry, Antonio Moreno. Ingram's successor to "The Four Horsemen."

The Tower of Lies

Selma Lagerlof's prize novel. Victor Seastrom, Director. Norma Shearer and Lon Chaney. Three personalities of "He Who Gets Slapped."

Lillian Gish

This greatest star has just signed a long-term contract with Metro-Goldwyn-Mayer. Miss Gish will appear in two great pictures.

The Big Parade

King Vidor, Director. Starring John Gilbert. With Renee Adoree. By Laurence Stallings, author of "What Price Glory."

Ramon Novarro

The handsome star of "Ben Hur" will be seen in three big hits. His first is "The Midshipman," a romance of the Annapolis Naval Academy.

Fred Niblo

One Big Production by the director of "The Mark of Zorro," "Blood and Sand," "Ben Hur."

The Torrent
A Cosmopolitan Production.

By Blasco Ibanez, featuring Aileen Pringle in a cast of big names.

Sally, Irene and Mary

With Eleanor Boardman, Sally O'Neill, Renee Adoree. Hobart Henley, Director. Edward Dowling's famous Broadway stage success.

Buddies
A Cosmopolitan Production starring MARION DAVIES.

From George Hobart's successful play.

The Flesh and the Devil

Victor Seastrom, Director. Starring John Gilbert. With Carmel Myers. The successor to "He Who Gets Slapped."

The Barrier

Rex Beach, Author. With a big All-Star Cast. The most thrilling of this famous writer's works in a great new production.

The Auction Block

Rex Beach's powerful novel. Norma Shearer as an added attraction. A great actress in a story of towering strength.

Monte Carlo

Another Erté-Fashion-Triumph! Against a background of the notorious Gambling Paradise.

Jackie Coogan

Two winning Jackie Coogan productions. By Willard Mack. Watch for Jackie in his first, "Old Clothes."

Money Talks!

Rupert Hughes' greatest story. Alf Goulding, Director. With Eleanor Boardman, Conrad Nagel. Successor to "Excuse Me!"

The Mysterious Island

Jules Verne's companion story to "Twenty Thousand Leagues Under the Sea."

Pretty Ladies

Monta Bell, Director. With Zasu Pitts, Tom Moore, Lilyan Tashman. Added attraction, Ann Pennington. By Adela Rogers St. Johns.

How Dare You!

Rupert Hughes' comedy romance. A great title. 100 per cent entertainment. Director and money-winning cast will be announced.

Dance Madness

With Aileen Pringle, Lew Cody. By S. J. Kaufman, the famous nationally syndicated author.

Lovey Mary

King Vidor, Director. With Sally O'Neill, the wonder find. By Alice Hegan Rice.



"I'll say it's a line-up!"



The Talk of The Industry



LLOYD HAMILTON

insures the success of any program on which he appears. No show can be a "Flop" that includes a Hamilton Comedy.

Hamilton is today a much bigger box-office attraction than most feature stars. When your feature is a bit weak, he'll save the day for you. When the feature is O.K., he's the guarantee of big *added profits* for you if you exploit him.

One of your best assets when you come to *building programs* in the new season will be a contract for the

six new two-reel

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Will H. Hays, *President*

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EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons
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Educational's one and two-reel SPECIAL releases are always big money-makers. More and more they are being exploited over the longer subject as the Real Feature of the Show—and Building Bigger Business.



LEWIS-MUNN
WRESTLING BOUT SPECIAL
Two Reels

Official pictures of the World Championship match between Ed "Strangler" Lewis and Wayne Munn. A sure-fire appeal to all sports fans.



Fables in
Each in One Reel

"THE VOICE OF THE NIGHTINGALE" "IN THE

Three ravishingly beautiful novelties—marvels of photo with subtitles in rhymes. An instant hit with the release has won universal praise from newspaper critics and

Educational Pictures
"THE SPICE OF THE PROGRAM"

Member, Motion Picture Producers and

that Isn't Topped by an

Pictures SPECIAL

These recently released subjects are proving big winners everywhere, and drawing the finest publicity for the houses playing them. If you haven't booked these pictures, you'd better get them into your new contract for Educational Pictures.

"BALTO'S Race to Nome"

Produced by SOL LESSER

Two Reels

The soul-stirring dash to save plague-stricken Nome re-enacted by *Gunnar Kasson* and his immortal dog team, headed by BALTO. A sensation everywhere. Backed by enormous newspaper publicity.



Color



SPIDER'S GRIP" "ONLY A COUNTRY LASS"

graphy and coloring. With fantastic stories. Two of them of the first subject, "The Voice of the Nightingale," which editorial writers and from exhibitors.

Distributors of America, Inc.—Will H. Hays, *President*

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons
President

Tuxedo Comedies

Directed by William Goodrich, one of the greatest of all comedy directors, and featuring Johnny Arthur, who made such a hit as co-star in "The Monster," the new Tuxedo Comedies are a sure-fire bet as entertainment and as box-office attractions that you just can't afford to overlook.

If you haven't seen the last three Tuxedo Comedies, read the reviews and then see them at your Educational Exchange. Then you'll fight for a contract for the

six new two-reel

Tuxedo Comedies

with

JOHNNY ARTHUR





Short Subjects are never "fillers" to the Real Showman. Good Short Subjects mean many Added Dollars to every exhibitor who advertises them.

"Curses"

One of the funniest two-reel comedies we have seen in a long time is "Curses."

—DETROIT NEWS

o o

This Is a Knock-out

This is one of the funniest comedies seen in a long time.*** The titles are probably the funniest of their kind. Don't let this get by you. Get it. —FILM DAILY

o o

This looks like a sure-fire two-reeler***

—M. P. NEWS

"The Iron Mule"

One of only two two-reel comedies to play the big Capitol Theatre, New York, in two years.

If judged by the applause of the audience, however, first honors of the Old Mill bill go to "The Iron Mule," an Al St. John comedy which burlesques the operation of a passenger train in 1830. From the moment the engineer shoos away the chickens that have gone to roost on the locomotive to the final episode, where the monocled Englishman's deadly aim with a golf ball repels the scalp-hunting Redskins, the picture is one of the funniest ever presented in Dallas ***

—DALLAS (TEXAS) DISPATCH

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons, President

Member, Motion Picture Producers and Distributors of America, Inc., *Will H. Hays, President*

Educational Pictures

"THE SPICE OF THE PROGRAM"

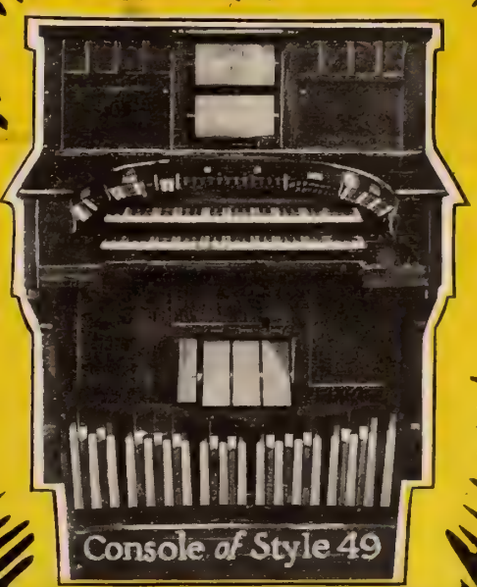
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The NEW PIT PIPE ORGAN

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¶ Can be installed in any theatre —either in the pit or divided —without extra expense
¶ Does not require high priced organist ¶ Can be played by hand or by the genuine original Double Tracker "Fotoplayer" roll device.

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Send me without obligation full details of your New Selling Plan

Name .....
Theatre .....
Seating Capacity .....
City and State .....

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100 PERCENT FOR

The following theatres have booked all

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Providence, R. I.	Fay's
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Philadelphia, Pa.	Fay's
Columbus, O.	Dreamland
New York, N. Y.	Regun
New York, N. Y.	Harlem 5th Ave.
New York, N. Y.	Stadium
New York, N. Y.	Harlem Grand
New York, N. Y.	Palace
Brooklyn, N. Y.	Premier
Brooklyn, N. Y.	Sheffield
Brooklyn, N. Y.	Stadium
Brooklyn, N. Y.	Stone
Brooklyn, N. Y.	Supreme
Brooklyn, N. Y.	Capitol
Waco, Texas	Royal
Galveston, Texas	Martini
Chicago, Ill.	Capitol
Chicago, Ill.	Hamilton
Chicago, Ill.	Chatham
Waukegan, Ill.	Academy
Middletown, Ohio	Grand
Springfield, Ohio	Princess-Hipp.
Dayton, Ohio	Columbia
Hamilton, Ohio	Eagle
Sioux Falls, S. D.	Olympia
Ogden, Utah	Ogden
Butte, Mont	Ansonia
Madison, Wis	Madison
Utica, N. Y.	State
Troy, N. Y.	American
Gloversville, N. Y.	New Glove
Oneonta, N. Y.	Oneonta
Carthage, N. Y.	Strand
Cobleskill, N. Y.	Park
Dolgeville, N. Y.	Strand
Auburn, N. Y.	Grand
Lockport, N. Y.	Temple
Corning, N. Y.	Princess
Geneva, N. Y.	Regent
Oswego, N. Y.	Capitol
Salamanca, N. Y.	Strand
Norwich, N. Y.	Strand
Newark, N. Y.	Granite
Medina, N. Y.	Park

Town	Theatre
Bath, N. Y.	Regent
East Rochester, N. Y.	Rialto
Rayne, La.	Craig
Queens Village, L. I.	Community
Independence, Mo.	Elliott
Ascher Brothers Circuit Chicago, Ill.	
Chicago, Ill.	Calo
Chicago, Ill.	Columbus
Chicago, Ill.	Commercial
Chicago, Ill.	Crown
Chicago, Ill.	Frolic
Chicago, Ill.	Portage Park
Chicago, Ill.	Vista
Chicago, Ill.	Lane Court
Chicago, Ill.	Metropolitan
Chicago, Ill.	Oakland Square
Chicago, Ill.	Terminal
Niagara Falls, N. Y.	Columbia
War, W. Va.	War
Humboldt, Tenn.	Princess
Martin, Tenn.	Lillian
Alamo, Tenn.	Scout
Chicago, Ill.	States
Barnesboro, Pa.	Smith's
Cicero, Ill.	Annette
Altus, Okla.	Wigwam
Hollis, Okla.	Empress
Tonkwawa, Okla.	Criterion
St. Louis, Mo.	Fairy
Decatur, Ind.	Adams
Portland, Ore.	Majestic
Portland, Ore.	Rialto
Portland, Ore.	Star
Seattle, Wash.	Wintergarden
Asbury Park, N. J.	Rialto
Plattsburg, N. Y.	Plattsburg
Eureka, Kan.	Regent
Muncie, Ind.	Vaudelle
Shawnee, Okla.	Savoy
Portland, Ore.	Rex-Novelty
Chicago, Ill.	Lincoln
Detroit, Mich.	Kramer
Hammond, Ind.	Columbus
Cleveland, Ohio	Lyceum

Town	Theatre
Cleveland, Ohio	Jennings
Toledo, Ohio	Rivoli
Yorkville, Ohio	Yorkville
Appleton, Wis.	Majestic
Philadelphia, Pa.	Popular
Sudbury, Ontario	Princess
Watertown, S. D.	Photoplay
St. Louis, Mo.	Fairy
Salinas, Cal.	Crystal
Oakland, Cal.	Imperial
San Jose, Cal.	Victory
Waterbury, Ct.	Garden
Key West, Fla.	Monroe
Chicago, Ill.	20th Century
Detroit, Mich.	Rosedale
Detroit, Mich.	Dix
Circleville, Ohio	Grand
Elwood, Ind.	Baby-Grand
Cincinnati, Ohio	Alhambra
Akron, Ohio	Norka
Akron, Ohio	Regent
Coshocton, Ohio	Cinderella
Cleveland, Ohio	Sun
Poplarville, Miss.	Poplarville
Dennison, Texas	Superba
Santa Anna, Texas	Queen
Whitewright, Texas	Odeon
Wichita Falls, Texas	Palace
Wichita Falls, Texas	Gem
Riverside, Cal.	Rubidoux
Woodland, Cal.	Woodland
Abilene, Kan.	Seelye
Neodosha, Kan.	Crescent
Glendale, Cal.	Glendale
Milwaukee, Wis.	Greenfield
Pittsburg, Pa.	New Variety
Pittsburg, Pa.	Burke
Erie, Pa.	American
Bedford, Pa.	Richelieu
Bellefonte, Pa.	Richelieu
Portland, Ore.	Grant
Portland, Ore.	National
Portland, Ore.	New Grand
St. Louis, Mo.	O'Fallon
New York City	Valentine

WISE SHOWMEN EVERYWHERE ARE INS

F.B.O. IN 1925-1926

of F. B. O.'s productions for the new season

Town	*Theatre*
New York City	U. S.
New York City	Kingsbridge
New York City	Concourse
Sapulpa, Okla.	Rex
Ada, Okla.	American
Blackwell, Okla.	Regent
Cushing, Okla.	Columbia
Perry, Okla.	Annex
Bristow, Okla.	Walmur.
Clinton, Okla.	Diamond
Lubbock, Texas	Lyric
Philadelphia, Pa.	Edgemont
Philadelphia, Pa.	Stratford
Shenandoah, Pa.	Lyric
Pottsville, Pa.	Hollywood
Braddock, Pa.	Family
Washington, Pa.	Regent
Greensburg, Pa.	Casino
New Kensington, Pa.	Strand
Sharpsburg, Pa.	Comfort
Woodlawn, Pa.	Strand
Green Bay, Wis.	Colonial
Sheboygan, Wis.	Rex
Eldorado, Ark.	Majestic
Camden, Ark.	Haubers
Norphleet, Ark.	New Dixie
Jackson, Tenn.	Gem
Morristown, N. J.	Palace
Jersey City, N. J.	Academy
Jersey City, N. J.	Central
Jersey City, N. J.	Monticello
Jersey City, N. J.	Ritz
Newark, N. J.	Hill
Great Neck, L. I.	Playhouse
Sioux City, Iowa	Strand
Lincoln, Neb.	Strand
Houston, Tex.	Crown
Corpus Christie, Tex.	Amusu-Aldine-Ideal
Hillsboro, Tex.	Majestic
Mineral Wells, Tex.	Grand
Washington, D. C.	Criterion-Empress
Colo. Springs, Colo.	Strand
Billings, Mont.	Babcock
Holland, Mich.	Holland
Mt. Pleasant, Mich.	Broadway

Town	*Theatre*
Logansport, Ind.	Grand
Frankfort, Ind.	Strand
Anderson, Ind.	Indiana
Kansas City, Mo.	Globe
Eldorado, Kan.	Iris
Topeka, Kan.	Crystal
Salina, Kan.	Royal
Arkansas City, Kan.	Strand
Independence, Mo.	Best
St. Joseph, Mo.	Empress
Danville, Ill.	Colonial
Clinton, Ill.	Clintonian
Indiana Harbor, Ind.	Garden
Indiana Harbor, Ind.	New Home
Moline, Ill.	American
Lawrenceburg, Ind.	Gem
Newark, Ohio.	Grand
Alliance, Ohio.	Ohio
Akron, Ohio.	National
Cleveland, Ohio	Waldorf
Cleveland, Ohio	Ritz
Cleveland, Ohio	Strand
Steubenville, Ohio	Capitol
Steubenville, Ohio	Rex
Lorain, Ohio	Elvira
Canton, Ohio	Mozart & Odeon
Mansfield, Ohio	Park & Whiteway
Amsterdam, N. Y.	Orpheum
Elmira, N. Y.	Majestic-Strand
Winston Salem, N. C.	Ideal
Winston Salem, N. C.	Rex
Concord, N. C.	Pastime
Fayetteville, N. C.	Broadway & Rose
Elizabeth City, N. C.	Alkrama
Greensboro, N. C.	National & Imp.
Shelby, N. C.	Princess
High Point, N. C.	Broadway
Anderson, S. C.	Liberty
Wadesboro, N. C.	Lyric
Durham, N. C.	Paris & Savoy
Jacksonville, Ill.	Rialto
Mexico, Mo.	New Grand
Gillespie, Ill.	Colonial
Quincy, Ill.	Belasco
Anaconda, Mont.	Imperial
Anaconda, Mont.	Margaret

Town	*Theatre*
Bingham, Utah	Isis
Warren, Ohio	Hippodrome
Sudbury, Ontario	Princess
Monticello, Ia.	Opera House
American Falls, Idaho	Irene
Mt. Vernon, N. Y.	Playhouse
Tulsa, Okla.	Orpheum
Stockton, Cal.	Strand
Syracuse, N. Y.	Rivoli
Buffalo, N. Y.	Lincoln
Houston, Texas	Folly
Sherman, Texas	Gem
Omaha, Neb.	Park
St. Louis, Mo.	Broadway
St. Louis, Mo.	Strand
Hannibal, Mo.	Broadway
Kirksville, Ill.	Princess
Kansas City, Mo.	Kansas
Temple, Texas	Gem
Brooklyn, N. Y.	New Albany
Coney Island, N. Y.	Mardi Gras
Kansas City, Mo.	Gem
Rutherfordton, N. C.	Rex
Forest City, N. C.	Horns
Frostburg, Md.	Opera House
Portland, Ore.	Sellwood & Roach
Newark, N. J.	DeLuxe
Newark, N. J.	Lincoln
Houston, Tex.	Folly
Waco, Texas.	Gaiety or Fox
Martinsburg, W. Va.	Central
Winchester, W. Va.	Colonial
Hagerstown, Md.	Palace
York, Pa.	Scenic
Philadelphia, Pa.	Carmen
Somers Point, N. J.	Sea Side
Bridgeton, N. J.	Majestic
Franklin, Ind.	Opera House
Ottawa, Ill.	Apollo
Chicago, Ill.	Liberty
Chicago, Ill.	Harding
Aberdeen, S. D.	Princess
La Grange, Ill.	Golden
Hogansville, Ill.	Lyric

URING PROFITS WITH F. B. O. CONTRACTS

The old "bird in the pictures just as well

Paper profits for next year don't take care of today's bills!

Regardless of Time of

JUNE

COLLEEN MOORE
"THE DESERT FLOWER"

Another great picture from this popular star. From stage success by Don Mullally. Editorial direction, June Mathis. Directed by Irving Cummings. Lloyd Hughes supports Miss Moore.

"JUST A WOMAN"
CLAIRE WINDSOR—CONWAY TEARLE

An M. C. Levee presentation. Adapted from Eugene Walter's stage play. Directed by Irving Cummings. A fine audience appeal picture.

MILTON SILLS
"THE MAKING OF O'MALLEY"

A box-office money-maker anywhere. An Earl Hudson production from story by Gerald Beaumont. Directed by Lambert Hillyer. Editorial direction, Marion Fairfax. Dorothy Mackaill in support of Mr. Sills.

"THE WHITE MONKEY"
With BARBARA LA MARR

A Sawyer-Lubin production adapted from John Galsworthy's famous novel by Arthur Hoerl. Presented by Associated Pictures Corporation. Directed by Phil Rosen.

First National

hand" gag works in as in any other business!

Year — You Always Get Money-Makers

JULY

CORINNE GRIFFITH
"THE MARRIAGE WHIRL"

This star's greatest. From stage success, "The National Anthem" by J. Hartley Manners. Directed by Al Santell. Presented by Corinne Griffith Productions, Inc. Editorial direction, June Mathis.

"THE LADY WHO LIED"
LEWIS STONE—VIRGINIA VALLI

An Edwin Carewe production from Robert Hitchens' story, "Snake Bite." One of the most powerful dramas the screen has ever had.

"THE SCARLET WEST"
CLARA BOW—ROBERT FRAZIER

Presented by Frank J. Carroll. Here is indeed one of the great pictures of all time. "The Scarlet West" is a story of the west at the time of the invasion by the white man. Never has there been such thrills as are seen in the picturization of the struggle for supremacy between the white and red man. It is a picture that will grip all—with a sweet and unusual romance running through the entire story. In the cast may also be seen Robert Edeson, Walter McGrail, Johnny Walker, Gaston Glass, Helen Ferguson, Ruth Stonehouse.

AUGUST

NORMA TALMADGE
"GRAUSTARK" *a Modern Romance*

Adapted from George Barr McCutcheon's famous novel. Presented by Joseph M. Schenck. A Dimitri Buchowetzki production with Eugene O'Brien. Screen version by Frances Marion.

CONSTANCE TALMADGE
"HER SISTER FROM PARIS"

Presented by Joseph M. Schenck from story by Hans Kraly. A Sidney Franklin production. With Ronald Coleman.

MILTON SILLS
"THE KNOCKOUT"

From story by M. D. C. Crawford. Directed by Lambert Hillyer. An Earl Hudson production. Editorial direction, Marion Fairfax.

"FINE CLOTHES"
John M. Stahl Production

With Lewis Stone, Percy Marmont, Alma Rubens, Raymond Griffith, Eileen Percy, William V. Mong. From stage play, "Fashions for Men" by Franz Molnar. Presented by Louis B. Mayer.

"THE HALF WAY GIRL"
DORIS KENYON—LLOYD HUGHES

Directed by John Francis Dillon under supervision of Earl Hudson. From story by E. Lloyd Sheldon. Editorial direction, Marion Fairfax.

best by test

Pictures

First National Pictures

Foreign Rights Controlled by First National Pictures Inc. 383 Madison Avenue New York

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays *President*

"One of the very best pictures of its type."

St. Paul Minn.-Press



Norma Talmadge in "The Lady"

By . . . . . MARTIN BROWN
Presented by. . . . JOSEPH M. SCHENCK
Screen Version by. . . FRANCES MARION
Based on the A. H. WOODS play "THE LADY"
A FRANK BORZAGE Production



First National Pictures

Best by Test

Foreign Rights Controlled by First National Pictures Inc. 383 Madison Avenue, New York

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays *President*

Motion Picture News

VOL. XXXII NEW YORK, JULY 18, 1925 NO. 3

"Putting It Over"

SOME figures have recently come to mé son the losses taken in the forced runs of certain big pictures at legitimate theatres in New York, Chicago, Philadelphia and Boston.

The figures are scandalous. From every angle of consideration, it seems to me, they ought to sweep finally this scheme into the discard and bury it beyond any hope of resurrection.

The idea back of this method of presentation is—we assume—advertising. It is designed to create newspaper publicity, to impress heavily all the picture houses of the country from whom, later on, must come the rentals that pay the heavy cost of production *and* the heavy loss of the Broadway premiere.

* * *

Let us take one of these pictures. It is admittedly one of the best of all recent productions.

Well, this one picture lost so much in the Eastern cities—in its legitimate theatre runs, that without indicating the exact amount we can make these significant comparisons:

The loss was more, much more, than one-third of the whole year's national advertising campaign in magazines and newspapers of a prominent picture company. Just think of it! A forced run of one picture in four cities (and the resultant publicity, whatever it was) as against the continuous and prominent advertising in every city and town of the country of a brand name and a whole year's output.

* * *

Let us make some more advertising comparisons, selecting two great advertising successes whose national appropriations are close to the top of the list of the big national advertisers.

The loss (or, if you wish, the preliminary advertising expense) on the one picture was nearly one-third of the amount spent in the nation's newspapers last year by the Ford Motor Company. It was more than one-third as great as the entire year's newspaper campaign of Proctor and Gamble, whose products are household words.

* * *

The plain truth is that it is utterly unscientific—from an advertising standpoint—and prodigally wasteful. Consider what could be done with this large amount of money in straight newspaper advertising.

Full pages, if desired, but at any rate the heaviest kind of advertising could be run for an ample length of time in all the key cities of the country. Timed with the showing of the picture in picture theatres with large seating capacities and popular prices, the picture would cash in on the advertising for both exhibitor and producer; and advertising would at the same time prevail for all subsequent runs throughout each territory. In other words, here's your whole national advertising campaign on a big picture, ample in amount, scientifically expended, profitable in results. As against a dead loss, most of it going out in theatre rental.

* * *

Occasionally a picture will make money in its legitimate theatre run. But, how rarely! If so, it is good business and good advertising. But surely, by this time we know that it is only a super-attraction for which the public will pack a house at high prices.

The idea seems to be a persistent fetish, bred in the days of "Quo Vadis" and "Birth of a Nation," and when such pictures were marvels to the public mind.

We are getting picture advertising closer and closer to the point where it will rank with the well considered and conducted campaigns used for other commodities. Even the bosses today are keeping their hands off and letting specialists attend to it. So, there's hope: but not until we stop this wild, hysterical effort to "put it over" regardless of money, good taste, good judgment or any consequences and cost whatever.

WM. A. JOHNSTON.

July 18
1925

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Subsidy in England?

A DECIDED turn of events in the British film situation occurred last week when Stanley Baldwin, the Premier, indicated in the House of Commons that the time had come for the Government to come to the aid of the collapsed British producing industry.

What he said was part of general remarks as to the fact "that some industries seem beaten down to the point of helplessness," and he went on to suggest that they be subsidized.

With specific reference to motion pictures, the Premier declared: "I think the time has come when the position of the film industry in this country should be examined to see whether it is desirable on national grounds to see that the larger proportion of films exhibited in this country are British, having regard to the enormous power which the film is developing for propaganda purposes and the danger to which we in this country and our Empire subject ourselves if we allow that method of propaganda to be entirely in the hands of foreign countries."

Just what definite steps, if any, are to be taken has not yet been indicated. It is obvious, however, that this latest development is the result of agitation which has been going on for some time, openly or otherwise, against the supremacy of the American picture in Britain.

It is perfectly true that the British producing industry could be revived through subsidy, but to what extent remains to be seen. The making of successful pictures is not, and cannot be, brought about by legislation or Governmnetal action. They come only through picture-making ability and as a result of years of experience.

It is not the American producers who have forced American pictures on the British public; the public itself has elected them for the very apparent reason that the product is superior. This situation, obviously, cannot be changed except through the offering of much superior product from some other quarter. Anything else would of course mean a decrease in attendance at British theatres, which would then, presumably, complain because their business was being seriously injured. The Government would then be on the other horn of the dilemma, and would, it looks from this distance, be up against popular clamor.

The situation will be watched with great interest in this country, but at the moment it appears that Government subsidy would only be one necessary factor in the revival of the British industry.

Beating the Summer Slump

SOME timely suggestions are given by Harold B. Franklin, head of the Famous Players theatre department, on ways to beat the summer slump. The article appeared in "The Close-Up," and follows in part:

"Experience has proved that the summer theatre can be put over if the manager maps out a plan to beat the summer competition and carries out that plan with determination. At this time of the year the theatre should be most comfortable, and that means the ventilating system should operate with 100 per cent efficiency. Cleanliness must be apparent, in every nook and corner of the theatre and in the personal appearance of the entire staff. Summer uniforms as adopted for the Class A theatres carry out the idea of summer coolness and cleanliness. Lighting is an important factor in making the theatre cool and attractive. Avoid warm and glowing lights. A very light green or blue can do wonders towards suggesting an atmosphere of comfort and coolness.

"Seasonal comfort can be suggested in the colors that are used by the sign painter. The basic idea is that color can influence through suggestion a very definite emotional state. Some colors bring comfort, others cause irritation. It is important for modern theatre managers to learn how to use some colors and how to avoid others. Experience has proved that red, orange or yellow are warm colors, while yellow-green, green and blue-green are cool colors which are quieting.

"For your musical program it is wise to avoid heavy and depressing numbers. Light, rapturous, flowing melodies are more suitable especially during the summer season."

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PICTURES AND PEOPLE



"Three cheers for Matrimony," shouts Maurice B. "Lefty" Flynn, F. B. O. star, who recently became the husband of dainty Viola Dana.



Li'l Junior Coughlan has an important part in "Mike" (Metro-Goldwyn-Mayer) which Marshall Neilan is producing on the coast.



Ford Sterling listens in while Malcolm St. Clair, director, discusses "The Trouble With Wives" (Paramount) with Ricardo Cortez who has hopped over from the "Not So Long Ago" (also Paramount) set.

ONE OF EUROPE'S BEST

THERE is a picture which has come out of Europe that compares favorably with anything produced here or over there. And it didn't come from Germany either. It is "Cyrano De Bergerac"—and was made in the studios of Italy and France by the Unione Cinematographica Italiana. The play by Rostand has endured ever since it was first produced. The title role affords the actor portraying it one of the greatest characterizations ever written. Mansfield, Coquelin and Walter Hampden have enacted "Cyrano"—the last-mentioned only last season.

It took courage to make a picure of this heroic romance. It is a most faithful transcription—one approached with reverance, feeling and imagination. No attempt has been made to improve on the play. Nothing movieish has been written into it. A great deal of the dialogue has been transferred to the screen—and these sub titles, expressing a fine romantic mood and seasoned with wit and sentiment, add much in capturing the charm and appeal of the play.

The picture has been produced on a lavish scale. It carries rich colors and is animated with vivid scenes—glorfying the Paris of 1640. The strutting, pompous Cyrano is a play-fellow. Way down in his heart he is humble, but he strikes a pose to counteract the impression given by his gross features. He is a master hand at love-making, but he keeps the secret of his romance in his heart. He loves by proxy for he feels himself too much a monstrosity to imagine himself an object of romance. Such sacrifice always strikes deep.

The story is woven around this figure. And how magnificently it is played by Pierre Magnier of the Comedie Francaise. He captures all the pathos—all the humanity and humility of the sorrowful lover who smiles and struts to hide his real emotions. It is a scene charged with real feeling when Cyrano manages to keep his engagement with his beloved though he has suffered a mortal injury. He dies on his feet—a glorious death. The intimate episodes carry tremendous appeal, yet there are moments which are pictorially fine too. Take notice of the Parisian atmosphere—and the scene before the battle of Arras.



Evidently dicing or "craps" as some people call it is a much older game than we had suspected for here are members of the cast of "The Wanderer" (Paramount) hard at it. Reading from the left the law violators are Ernest Torrence, William Collier, Jr., Director Raoul Walsh and Geta Nissen.



The newest United Artists Producer, John W. Considine, and his star, Peter the Great, pose in one of the beautiful spots of the United Studios in Hollywood.



And this entrancing vision is Lina Basquette, Follies Dancer, who became the bride of Sam Warner, of Warner Bros., on Independence Day. Gosh, some fellows have all the luck.



Blanche Sweet visits her girl friend, Colleen Moore, on "The Desert Flower" (First National) set. We guess Blanche was as curious as we are as to what a desert flower looked like.

In all a great picture. You don't think in terms of "costume" drama here. The drama is too moving and the characters too vivid for such a thought.

TAKING THE MEDAL

ALL Hollywood turned out the other night at a reception in the Ambassador Hotel when the Valentino medal for the best screen performance of 1924 was given to John Barrymore for his work in "Beau Brummel." Rupert Hughes was master of ceremonies and the social, art and picture circles of Los Angeles attended. Mr. Barrymore in replying to Mr. Hughes' speech of presentation paid a neat tribute to Hollywood and the picture industry. There were informal remarks by others in attendance—and the entire affair was broadcasted over KFWB, the Warner's studio station.

Among those who sat in on the ceremonies were Marion Davies, Louise Fazenda, Robert Z. Leonard, Lew Cody, Norma and Constance Talmadge, Monte Blue, Marie Prevost, Irene Rich, Richard Dix, Alice Joyce, Lois Wilson, Jack Warner, Bennie Ziedman, Ernst Lubitsch, Millard Webb and a host of others.

ENTERTAINING THE COPS

RICHARD A. ROWLAND, the big mogul of First National, and Earl Hudson, the big chief of F. N's productions, did some entertaining last week. Having a police picture in their possession, "The Making of O'Malley," they invited forty police officials from New York and surrounding towns—all members of the Metropolitan Police Association to have dinner in the studios and look over the film. As Messrs. Rowland and Hudson always entertain on a lavish scale they entrusted the preparation of the dinner to the chefs from Sherry's. Following the repast the picture was run off with a musical accompaniment by the studio orchestra. Then came the speeches. Milton Sills joined the sponsors with an oration.



Lee A. Ochs, Director of the Piccadilly theatre, New York, and Sam E. Morris, head of distribution for Warner Bros., signing the contracts which give to the Piccadilly the entire output of the Warner Studios.

YOUTH AND SINCERITY

ONE of the greatest expressions of heart-felt emotion that we've read in a long, long time is quoted by Ray Long, the vice-president and editor of Hearst's International and Cosmopolitan Magazine, in the August issue of the magazine. He elaborates as follows: "We reproduce here a letter which is one of the finest expressions of sympathy I have ever read. It was written as you will have guessed by a youngster; by a boy of nine (the title of the article is—A Lesson I've Learned from a Boy of Nine) Billie Hays, son of Will Hays, head of the motion picture industry. It was to Billie's chum, Jimmie Collins, whose father had been killed in a mine disaster in their home town of Sullivan, Indiana.

You will have guessed it came from the pen of a youngster, because you know as I know, that no grown-up expresses sympathy with such direct, spontaneous, heart-felt sympathy.

As I read Billie Hays' letter I contrasted it with the wire I sent recently to a friend who had lost one dear to him. I *felt* sympathy, but instead of taking the time to think out and write a letter, I called



Samuel Goldwyn, producer, and George Sidney, actor, greet Montague Glass, the creator of the "Potash and Perlmutter" characters upon his arrival in Hollywood after a trip to Europe. Number three of the series, about to be produced by Goldwyn, will be adapted from the stage play "Partners Again."

my stenographer and dictated a telegram. And the result was a stilted, conventional expression which read like a form letter. And that, I'll venture to say, is just what Billie's father and every other busy man does under similar circumstances.

'Busy men.' That's the trouble. We're busy, we're hurried, we're worried. But a boy of nine has inspired me to a decision never again to be so busy that I can't take the time and the thought to write a real letter to a friend in distress. I shan't be able to write wit hthe feeling that Billie showed (nor will Billie when he's as old as I am); but at least my friend shall know that I have written from the heart."

Here's the letter written in a childish scrawl.

Dear James:

It's too bad old man but you can't help it. You have to take life as it comes. God knows what's good for us you know that. He gives and he takes. Right now is the sadest time you'll have in your life. To have your old dad pardner die. Good-by, your best friend and pardner, Bill.

CAMPUS SELECTIONS

ANOTHER college has been heard from in handing out votes for the best actor and actress of the screen. The senior class of Emory University, Atlanta, Ga., cast its ballots in favor of John Barrymore and Norma Talmadge. The motion was accepted and carried unanimously after a few dissenting votes.



A "shot" "Shot" during the filming of "Lady Robinhood" (F. B. O.). Reading from left to right, excluding the men with the dark shirts, we have Pandro Berman, assistant director, Silvano Balboni, photographer, Evelyn Brent, the star, and Ralph Ince, the director.



Though a director in his own right Frank Borzage still takes direction from his original director as evidenced by the scene above. Borzage, Sr., instructs wife and son while taking screen tests of Mrs. Borzage on one of the sets for "Lazybones" (Fox) which Frank has just finished.

A CHAMP SHEIK

THEY may talk of modern sheiks, but back in the matinee idol days our mothers and aunts saw some love-making that would make the present crop of screen lovers look like amateurs. There was Henry Dixey and Kryle Bellew, E. H. Sothern and William Faversham, James K. Hackett and Robert Edeson.

The last-mentioned is appearing in the movies now—playing character roles. But he might have been the original matinee idol when you consider the large group of leading ladies he made love to in such romantic fashion.

As a stage sheik he wooed Virginia Harned, Cora Tanner, Ellen Burg, Flora Juliette Bowley, Amelia Bingham, Edna Wallace Hopper, Annie Russell, Elsie DeWolfe, Rose Coghlan, Isabelle Irving, Effie Shannon, Olive Wyndham, Ann Murdock, Clara Bloodgood, Mme. Kalich, Adrienne Morrison, Katherine Grey, Henrietta Crosman, Viola Allen, Ida Conquest, Agnes Miller, Effie Ellsler, Bijou Fernandez, Lolita Robertson, Alice Brady, Mary Boland, Violet Kemble Cooper and Maude Adams. Added to this list are a score of picture stars. Just at present Edeson is now wooing Leatrice Joy in Cecil DeMille's newest picture.

A BY ORDER OF THE COURT

PORTLAND, Oregon judge ordered a motion picture in his court not long ago for the first time in the history of the State. The room was full of couples seeking divorces and the picture shown was "Are Parents People?" from the story by Alice Duer Miller. The jurist had a notion the film might cause some of the couples to become reconciled instead of seeking different paths. Maybe it did. The notice doesn't say.

However, it may be that the judge decided these couples were determined to cut their marital knots. If so it is quite likely that he ordered the other Paramount picture to be shown. Perhaps he showed them "Grounds for Divorce."



This isn't the way it will appear on the screen, but it's the way it looked in the taking. The players are Pauline Starke and Conrad Nagel and the picture is "Sun-Up" (Metro-Goldwyn). The two musicians were not listed in the cast.

BUILDING A HOTEL

BEFORE beginning activities in the new Christie feature, Julian Eltinge is combining business with pleasure by starting preliminary work on the hotel which he is building at Alpine in Southern California—where he has a ranch and considerable property. It is the actor's plan to develop this property extensively and make his permanent home here after retiring from the footlights and the kliegs. Meanwhile he is dividing his time between the ranch and his Los Angeles home. Eltinge has had so much experience with hotels during the years of stage career that he should know how to double as "Mine Host." In his tourist hotel there will be many features which the weary traveler has longed for and never found.



Presentation of Gold Cup Trophy to Major H. C. S. Thompson, Managing Director of F. B. O., by William T. Osterholt on the occasion of F. B. O's winning the beauty prize in the recent Float at the Shriners convention in Los Angeles.

THIRTY YEARS AGO

THE above title will adorn the special reel which Short Films Syndicate will present for the Greater Movie Season. If for no other reason than it shows how the screen has advanced it is worth anyone's time to look it over. Besides it will bring up memories of the early days when the movies were trying so hard to interest the public.

It is a one-reel subject and offers snatches of film history that were recorded between 1895 and 1903. You will glimpse the erstwhile stage comedienne, May Irwin, registering emotion as it concerns the kiss. There is a shot of a storm at sea which was the first attempt to capture the action of the waves. After several other antique sketches are shown the reel concludes with (can you guess it?—You're right) "The Great Train Robbery." This was the first effort at recording a narrative. It paved the way for all our screen stories—for it showed that a complete picture could be made from a plot and characterization. The narrative was only twelve minutes long—but it certainly made an impression. The New York Times gave it a two-column review back in 1903. Hark to the excerpts from the review.

"It is a source of unending wonder. . . . There is an immense amount of shooting. . . . The smoke of the pistols is plainly seen. . . . While witnessing the exhibition, women put their fingers in their ears to shut out the noise of the firing! That is pure realism. . . . More than 5,000,000 persons, it is estimated, have looked at these pictures. . . . During the hold-up of the passengers of the robbed train it looks as though more than a hundred persons leave the several cars and form in line to be



The gentleman doing the impersonation of Rodin's "The Thinker" is Allan Dwan who is cutting "The Coast of Folly" (Paramount) at Paramount Long Island studios at present.



Alyce Mills, one of the Bee (not Bar) tenders in "The Keeper of the Bees." The current F. B. O. production being made on the coast.



Back home once more. Priscilla Dean is back in Hollywood to make another picture after having completed a five months' 'tour of personal appearances in conjunction with two Prod. Dist. Corp. releases.

searched. . . . The desperadoes are cowboys picked up in the streets of New York. . . . The men are good riders. . . . In most of the stirring features of the drama the action is too quick. Men drop dead too suddenly when shot. . . . All this is the result of poor acting, but the results are certainly astounding."

LUNCHEON FOR GRIFFITH

IN honor of his starting work on "That Royle Girl," his first picture under his new contract with Famous Players, a luncheon was given to D. W. Griffith at the Long Island studio Wednesday noon which was attended by the motion picture scribes of the New York dailies, fan magazines and trade papers. In addition to Mr. Griffith and the leading players of the cast, Carol Dempster, James Kirkwood, Harrison Ford and George Rigas, those present from the dailies included Rose Pelswick, C. B. Davis, Harriet Underhill, Richard Watts, Jr., John Cohen, W. L. Waldorf, George Gerhard, Quinn Martin, Mildred Spain, Irene Thirer, Dorothy Herzog, Regina Cannon, Martin Dickstein, Eugene Kelcey Allen, Tom Kennedy, Motion Picture News; John Spargo, Exhibitors' Herald; Robert E. Welsh, Moving Picture World; Abe Bernstein, Ex. Trade Review; Joe Dannenberg, Film Daily—and several others.

Representatives from Famous Players included Edwin C. King, Charles E. McCarthy, E. W. Wingart, Erville Alderson, Harry Fishbeck, Mrs. John Harriman, Lloyd Sheldon, William Le Baron, J. J. Gain and Forrest Halsey.

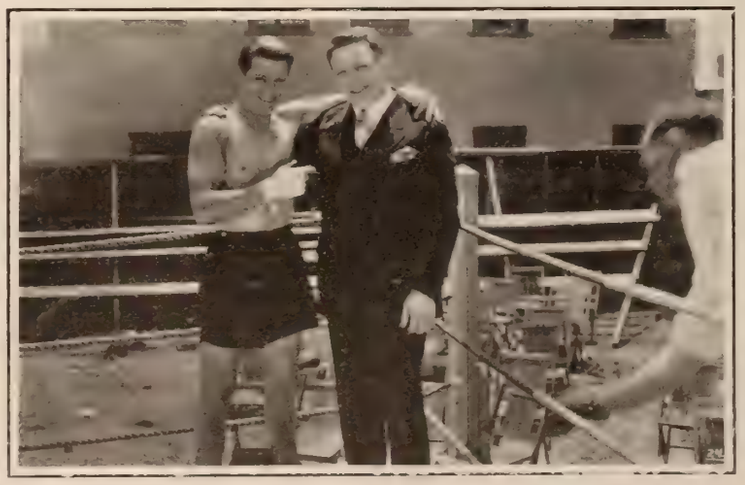
"That Royle Girl" will be a picturization of the Cosmopolitan magazine story written by Edwin Balmer. It is a drama of today in the Chicago jazz-zone.

MOVIES FROM THE ZOO

THE Bronx Zoo is going in for movies. The authorities up there will present a series of exhibitions and daylight motion picture shows portraying animal life for the benefit of children who remain in the city during the summer. The entertainments will be held in a tent to be erected in the southern part of the Zoo grounds. The series will be held under the supervision of Dr. W. Reid Blair, acting director of the Zoo. Animals that are docile enough to be handled will appear in person before the children, and there will be moving pictures of the others. The exhibitions will continue throughout the vacation season.

GATHERING THE TRIBES

NOT since the Indian tribes swooped down on the Little Big Horn and massacred General Custer's soldiers have there been so many Indians in one place as those gathered together by William K. Howard for the Paramount production, "The Vanishing American." The location is Kayenta, the Indian trading post on the Navajo reservation in Arizona. Ten thousand members of the Apache, Navajo, Hopi, Supuais, Havasupais and Wallapais tribes are facing the setting sun—rarin' to go. It's a certainty that Howard isn't overlooking a single bet to record the life of the red man as Zane Grey wrote it.



Billy Sullivan, who appears in Rayart Pictures is visited by Ted "Kid" Lewis, former welterweight champion of the world, at the Harry J. studios in Hollywood.



Betcha' little Billy Platt feels quite "big"" with such an attractive lady as Julia Faye on his arm. Billy and Julia struck up a warm friendship during the filming of "Hell's Highroad" (Prod. Dist. Corp.



Eleanor Boardman, one of the "More Stars Than There Are in Heaven" who plays in "The Circle" and "The Only Thing" two Metro-Goldwyn-Mayer productions.



Art Acord, Universal star, isn't quite as alone as the picture will indicate when seen on the screen. The "scene" was shot at Laguna, Calif.

First National Gets Control of West Coast Theatres

Buys 70% Interest from Lesser and Gore Bros.

FIRST NATIONAL has acquired the controlling interest in West Coast Theatres, Inc., according to information obtained by MOTION PICTURE NEWS on Wednesday. The deal was finally settled at a meeting of First National officials with officials of West Coast in New York Tuesday night, July 7.

This means that First National, as a corporation, definitely enters the exhibition field, and foreshadows one of the most important developments in the history of the industry. Control of West Coast was obtained by the acquisition of the stock of Sol Lesser and Gore Brothers, which amounts to about seventy per cent.

It was reported that Adolph Ramish, the other principal partner, had sold his interest, approximately 30 per cent., to William Fox, but in some quarters it was said that this deal had not been consummated and might not be.

Purchase of the controlling interest in West Coast by First National was made, according to authority which MOTION PICTURE NEWS considers in every way reliable, by the levying of an assessment on the franchise holders, in the same manner in which pictures used to be purchased by the organization.

One of the developments, as a result of the West Coast deal, will be, it appears, the formation of a subsidiary corporation by First National for the acquisition of theatres.

While this has not been definitely determined upon, it would seem to be a logical outcome.

Some years ago, it will be recalled, Associated First National Theatres, Inc., was chartered for the same purpose, but this corporation, it is understood, was never actively employed in theatre acquisition.

In last week's issue MOTION PICTURE NEWS exclusively forecast the fact that First National was bidding for West Coast chain in competition with Fox. It was apparent then that strong pressure was being brought to bear on Sol Lesser by First National officials. The First National viewpoint, it is understood, is this: in order to assure outlet for its product in the important West Coast territory it was considered vitally necessary not to permit the West Coast chain control to go outside the First National ranks.

In other words, the competition among producer-distributors for strategic chains has now reached the point where First National considers it must enter directly, as a corporation, into the battle for theatre circuits.

Much the same situation was presented, it will be recalled, in the instance of the Gordon circuit in New England which was sold to Famous Players-Lasky. Nathan H. Gordon was an original First National franchise holder. The theatres went to Famous, although the New England franchise did not, but was absorbed by First National.

The entry of First National into theatre acquisition will obviously have a far-reaching effect on the exhibition situation. The producer-distributors now engaged in the theatre war are Famous Players-Lasky, First National, Metro-Goldwyn through Loew, Inc., Universal, Fox, and Warner Brothers.

The West Coast chain is dominant in Southern California. There are now 110 houses in the circuit and others are being added. This week, for example, MOTION PICTURE NEWS received the announcement of two real estate deals, consummated by West Coast and involving over $750,000, and the letting of contracts for two theatres in important suburban communities of Los Angeles.

One of these structures will rise at Mesa and Slauson, representing an investment of $550,000, divided as follows: $300,000 representing the cost of the building; ground value at $150,000, and building equipment representing $100,000. There will be large stores on the street level of this building, with commodious offices, apartments, and halls on the second floor. The theatre itself will be one of the most elaborate suburban show palaces in Southern California, with a 2,000 seating capacity, and the decorative motif, as well as the fixtures and other appointments, will be of the most modern design and construction. A stage capable of housing the largest variety and road attractions will be a feature of the playhouse. A huge orchestral organ will also be installed. Luxurious log seats is but another item of the costly equipment to be provided.

The contract for this building was let to Bartley and Gould.

At the intersection of Vermont and 87th Streets, a building with many splendid stores, as well as a large theatre, will be erected. This will be of semi-Spanish design, representing a total cost of approximately $250,000, and the contract for this structure was let to the Wesco Construction Company. The theatre portion of the building calls for a 1,500 seating capacity, with luxurious loges, a modern orchestral pipe-organ of tremendous volume, and a decorative scheme as elaborate as any house of its size on the Pacific Coast. This theatre will also have an enormous stage with capacity for presenting large road and vaudeville attractions, and the balance of the equipment will be of the most modern and latest improved type.

The negotiations call for the erection, equipment and operation of this edifice jointly by the West Coast Theatres, Inc., and the Southside Theatres, Inc., and the completed theatre will be under the personal local management of Ralph B. Grunauer, general manager of the latter organization, which also is now erecting a beautiful theatre at the intersection of Moneta and Manchester.

According to M. Gore, construction on both edifices will begin immediately.

In connection with Sol Lesser's decision to retire from the theatre field on the West Coast, film circles read with interest the announcement that he would produce "The Winning of Barbara Worth" for United Artists. As is well known, Joseph M. Schenck, chairman of the Board of Directors of United Artists, was formerly a heavy stockholder in West Coast Theatres, Inc., but sold his interest some time ago.

Four Believed Dead in Kansas City Explosion

With the recovery of only three bodies from the ruins of the Gillis theatre, Kansas City, which was wrecked by an explosion last week, it is believed now that the total loss of life will be four, including a fireman who was killed in attempting to rescue others. Had the explosion occurred an hour later, when the midnight show would have been started, the loss of life would have run into the hundreds.

Various theories are being investigated as to the cause of the explosion, one being that recent blasting on "Hobo" Hill near the theatre might have weakened the gas mains which entered the house. It has been rumored that gas was smelled in an adjoining restaurant basement on the afternoon of the explosion that night. Labor trouble also was advanced as a possible cause, but nothing logical has yet been run to earth,.

In the meantime lawvers have flocked to court with suits, representing the victims of the disaster, the suits being filed against the city.

Rebuilding Berlin Theatre Destroyed by Fire

Work has been started on the construction of the Stern theatre in Berlin, a Ufa house destroyed by fire some time ago. The new building is to have a seating capacity of 1,600, almost double the size of the original theatre. It is planned to open the house in September.

Legal Battle Starts in Connecticut

Constitutionality of Tax Law Attacked at Hearing Being Held Before Three Federal Judges in New Haven

THE battle against the Connecticut ten-dollar-a-reel tax law starts this week. Complaints have been filed in the United States District Court in New Haven seeking to restrain officials of that State from enforcing the law on the ground that it is unconstitutional.

The hearing is set for Friday, July 10, at New Haven before Judge Henry Wade Rogers, of the Federal Circuit Court of Appeals, presiding; and Judges Henry Goddard and Thomas Thacher, of New York, constituting the other members of the tribunal.

The case is being argued on behalf of the Hays organization, by George W. Wickersham, former Attorney-General of the United States, assisted by Benedict M. Holden, of Hartford. The State of Connecticut is represented by its Attorney-General.

The defendants in the case, which is brought by the Fox Film Corporation, and the American Feature Film Corporation, of Boston, as illustrative of typical situations, are Governor John H. Trumbull, of Connecticut and other State officials as follows: William H Blodgett, Tax Commissioner; John J. Splain, Deputy Tax Commissioner; Robbins B. Stoeckel, Fred M. Salmon, and Ernest L. Isbell, Commissioners of Police; and Robert T. Hurley, Superintendent of Police.

In addition to the Fox and American Feature cases, others were to be filed, it was stated at the Hays office in New York. All the actions are designed to bring forward different conditions under which film is distributed in Connecticut, as a basis for the industry's contention that the law is unconstitutional.

The broad grounds on which the argument of unconstitutionality is based are:

(1) That shipment of film is interstate and therefore not subject to taxation by a State.

It is argued that the law is therefore a burden on interstate commerce.

(2) The statute, it is contended, deprives a citizen of property without due process of law. It is also set forth in the complaints that certain powers given the Tax Commissioner do not constitute censorship enforceable by the state police power. The United States Supreme Court ruled some years ago that film censorship was a legitimate exercise of state police power. In the Connecticut case, however, the industry contends that the law does not provide censorship in conformity with the Supreme Court decision, but is wholly arbitrary. No censorship standards are provided.

The Tax Commissioner, under the law, has the right to revoke the license of any film which he deems improper for showing in the State, but he does not review the film when it enters the State. Instead it is registered, then licensed and the fee paid and the film can then be shown. Later, the license may be revoked and the fee retained by the State.

(3) It is further set forth in the complaint that that the tax charged bears no reasonable relation to the value of the property taxed, which therefore constitutes undue discrimination. Regardless of the cost of the picture, a tax of $10 a reel on every reel of 1,000 feet or less and an additional tax of 50 cents on each hundred feet in excess of 1,000, are charged.

Editorial opinion in Connecticut newspapers is opposed to the law, according to officials of the Hays organization, who told trade press representatives this week that editorials in twenty different newspapers had already been received, and not one was favorable to the law.

Thought is being given by the Hays organization to withdrawing from film distribution in Connecticut in case the law is sustained in the courts. In this connection, it was pointed out that Connecticut represents less than two per cent of the gross intake of the industry.

The industry's contentions in the Connecticut case were outlined to the trade paper men at the Monday conference in the Hays offices by Gabriel L. Hess and Charles C. Pettijohn, of the M. P. P. D. A. legal staff.

Independent Testimonial for Woodhull

PRESIDENT R. F. WOODHULL of the M. P. T. O. A. was tendered a testimonial in the form of a resolution at the convention of the Motion Picture Theatre Owners of New Jersey last week that was highly pleasing to him. It was presented by Frederick H. Elliott, general manager of the Independent Motion Picture Association of America in behalf of that organization.

The resolution beautifully engrossed on parchment and bound in a gold-embossed leather portfolio was a pledge of loyalty and cooperation to Woodhull and his organization by the independent producers, distributors and exchangemen. The document carried the seals of the Independent Association and the M. P. T. O. A. artistically done in water colors and was signed by the officers of the association. It also bore a list of the entire membership of the organization.

June Charters Establish Record

Amount of Capital Invested is Believed to Exceed That of Any Other Month

WHAT is believed to be the largest amount of capital ever listed in a single month of new charters granted, is revealed in the regular monthly survey of *The Film Daily* for the month of June. Though there was a falling off of 97 charters granted over the previous month, the June corporations listed $103,640,900. During the month 135 charters were granted in the industry.

The largest amount of capital ever listed in the industry was that of North American Theatres, Inc., in Delaware, organized with a capital of $55,000,000. The Atascadera M. P. Co., another Delaware corporation, listed $11,000,000. The American Amusement Corp. and Consolidated Theatres Corp., both formed in Delaware, each listed $10,000,000. Belasco Prod., Delaware, listed $5,000,000; Greater San Francisco Theaters, Delaware, $2,000,000; the American Composers and Cino Theater Co., each $1,000,000, and also having Delaware charters.

As usual theatre companies were the most represented, with new production units second and distribution third. There were 66 theater companies chartered, 30 to produce, 11 distributing organizations and 28 miscellaneous. The latter group includes a cameraman's club, music companies, realty corporations, holding companies, supply dealers, exporters, camera brokers, publicity agents, program dealers, booking agents, financing organizations and other lines. The following table shows how the three largest branches of the industry were represented in the June incorporation list:

State	Exhib.	Prod.	Dist.	Misc.
California	8	7	....	1
Delaware	11	5	6	1
Florida	1	1	....	....
Illinois	4	....	1	5
Indiana	1	....	....	1
Maine	2	....	....	....
Massachusetts	1	1	....	....
Michigan	1	....	....	....
New Jersey	9	2	....	1
New York	24	14	1	18
Ohio	....	....	1	....
Oregon	1	....	....	....
South Carolina	....	....	....	1
Texas	2	....	1	....
Wisconsin	1	....	....	....
France	....	....	1	....
Totals	66	30	11	28

New York State again leads in the number of companies chartered, and, as usual, Delaware heads the list with regard to the amount of capital. The New York charters numbered 57, a decrease of 40 over May. The Delaware charters, totaling 23, listed $98,553,000. Below will be found a complete analysis of corporate activity for the month past, by States:

State	Number of Companies Chartered	Capital	Chartered Without Capital
California	16	$1,070,000	2
Delaware	23	98,553,000	1
Florida	2	.....	-
Illinois	10	390,[illegible]	...
Indiana	2	50,000	...
Maine	2	20,000	.....
Massachusetts	2	350,000	...
Michigan	1	100,000	...
New Jersey	12	1,125,000	4
New York	57	1,721,000	17
Ohio	1	50,000	...
Oregon	1	1,500	...
South Carolina	1	10,000	.....
Texas	3	50,000	2
Wisconsin	1	150,000	.....
France	1	.....	1
Totals	135	$103,640,900	30

Quotes Exhibitors In Praise Of Arbitration

Files Open To Justice Dept., Says Pettijohn

CHARLES C. PETTIJOHN, general counsel of the Film Boards of Trade, this week virtually threw down the gauntlet to the critics of the Arbitration System. In a conference with trade paper representatives, held on Monday at the Hays offices in New York, Mr. Pettijohn announced that the files of the Hays offices, as well as those of six Film Boards had been thrown open to the Department of Justice in the investigation which the latter is conducting into the operation of the Boards.

It was also made known to the trade paper men that Mr. Pettijohn recently sent a letter to the Film Boards instructing them to get the unbiased opinions of three or four representative exhibitors in each of the 32 zones on what they thought of Arbitration and the workings of the Film Boards.

Responses had already been received from 75 or 80 of these exhibitors, and only a small minority were unfavorable to Arbitration as it now exists. The letter was sent out, Mr. Pettijohn stated, with the full knowledge and approval of the Department of Justice.

The originals of the exhibitor letters were shown to the trade paper reporters, and they were permitted to make excerpts from them. The names of the exhibitors are withheld because officials of the Hays organization thought it would not be fair to publish them, as the exhibitors had not been informed that the letters were for publication.

The reporters examined the letters in detail however, and were invited to ask any questions they pleased. The excerpts printed below were copied from the originals shown to the reporters.

Present at the Monday conference, which is being held weekly by the Hays organization for the convenience of the trade press in obtaining authentic news of the M. P. P. D. A's activities, were Courtland Smith, secretary of the organization; Gabriel L. Hess, general attorney for the Film Boards; Burt New, of the Exhibitor Statistical Bureau, recently formed by the Hays organization; Joseph J. O'Neill, of the Hays staff; Mr. Pettijohn, and the trade paper men.

Discussing the matter generally, and in reply to questions, Mr. Pettijohn declared that 95% of the exhibitors think the arbitration system is "a great institution." He produced the letters from theatre owners to substantiate his remarks.

He also said that while 50 vacancies had occurred in the distributor membership of the Arbitration Boards for various causes, not one exhibitor in the United States had ever resigned from an Arbitration Board. He cited this in proof of his assertion that exhibitors, by an overwhelming majority, are for the present arbitration system.

It was also announced that an Arbitration Board had been set up in Charleston, W. Va., for the convenience of exhibitors, despite the fact that Charleston is not an exchange center. This was done at the request of theatre owners, it was stated.

Arbitration hearings are also being alternated between Memphis and Little Rock in that territory, for convenience of exhibitors.

Further expansion of the Film Boards is being planned in Canada, Mexico and Cuba. In the Dominion, there are now two Boards in operation, one at Montreal and the other at Toronto. Four more will be established, so that the six Canadian film zones will be completely covered.

Excerpts from the exhibitor letters on Arbitration and the Film Boards, copies of which have been sent to the Department of Justice by Mr. Pettijohn, follow:

"Oral testimony shou'd be permitted before the Board, even if it is only the word of the exhibitor against that of the salesman. It would be up to the Board of Trade to determine the truth and act accordingly.

"However, with all of its disadvantages toward the exhibitor, I feel that the Board of Arbitration has proved a good thing for the industry as a whole, for in the rigid enforcement of contracts, exhibitors have been taught that they can't go out and tie up most of the pictures in the market, to the disadvantage of his competitor, never intending to play them at all."

"I have on'y had one experience with the Board, but the treatment I received from them was certainly all that anyone could ask, and I am sure that I should like to see it continue as at present."

"Having been a member, as an exhibitor, of the arbitration board, I feel that I am qualified and able to say that I consider the Arbitration Plan, adopted by the Exhibitors and Distributors, as the only fair way to settle disputes and protect both the distributors and exhibitors.

"In all the cases that were taken up before the Board while I was a member, while 95 per cent of the cases were decided in favor of the distributor, I feel that the exhibitors were also very fair in deciding these cases impartially. There are so many angles to our business and so many controversies that come up from time to time between exhibitor and distributor that this is the only known method that I know of, where these matters can be taken care of."

"I will say that I don't think a hell of a lot of it. It seems to me, from my personal observation, that it is becoming an enforcement, as well as a collective agency.

"Where a man is oversold on price or quantity, the Arbitration Board should have the privilege of adjusting prices and scaling the number of pictures down to what is reasonable and fair."

"1. How has it affected the exchanges? It has put their work upon a definite basis which enables them to count upon the playing of all pictures for which they have the proper contracts with the exhibitors. It has led to the prompt playing of pictures bought for the reason that exhibitors have felt that they must live up to their agreements. It has given the exchanges a force which can be applied to the unfair exhibitors in that a great many exhibitors do not desire the publicity of being brought before their brother exhibitors for unfair methods and breaches of contract. It has also called to the attention of exchange managers, the unethical and sometimes dishonest method used by salesmen with the result that there is a better class of salesmen in this territory than before the coming of the Board.

"2. How has it affected the exhibitors? The greatest benefit I have noted is that it has ended the practice of so many exhibitors of over-buying either through ignorance or the desire to sew up the product in a particular town. It has also led to more business-like methods upon the part of exhibitors in keeping their contracts and important papers and in keeping some idea as to their obligations and responsibilities. It has enabled the small exhibitor, who formerly had little redress against a large producer or distributor, to have his complaints heard and adjusted as the equities and justice of the case required. In the past this would have meant expensive and long-delayed legal action for him.

"3. How has it affected the industry as a whole in this territory? I believe that it has been of great good in smoothing out all sorts of difficulties and in the promotion of better feeling between exhibitors and exchanges. As I see it, it has been a good thing from many angles and I favor its continuance."

"I do not hestitate to give my unqualified approval to the work that has been and is being done by our efficient organization. I

Exhibitors Praise Arbitration, Says Pettijohn

am sure that this medium of solving the exhibitors and distributors problems is the only feasible and fair method of arbitration."

"It is my opinion that the Arbitration Board of Film Board is just this—Judge and jury—settling all cases to their own satisfaction. It is an illegal combine in restraint of trade and should be handled as any other violation of the law, both criminally and civilly."

"Personally I think it is a Godsend to the Film Industry and the light is gradually breaking in on those who yet have to realize that times have changed, and that fairness in the Film business is coming into its own through the medium of the Arbitration Boards."

"The members of the Joint Boards of Arbitration have been very fair-minded and have been a real help in adjusting what otherwise might have proved to be a serious situation."

"It is a real pleasure for me to reply to your letter and assure you that my experience with the above mentioned Board has absolutely convinced me that they are acting without any partiality between exhibitor and film Exchanges, and with an absence of any political influence to govern their service in any way."

"On Arbitration in this zone, will say that I believe that it has been for some time past, and is now being carried out fairly, impartially and successfully and functioning to the best interest of the majority."

"It has been the opinion of the organization every since these Boards were established that they had filled a long felt want, and had brought about a feeling of friendliness and good will between the exhibitor and the distributor, which was sadly lacking for many years."

"From what I hear from the other exhibitors who have attended the board meetings it is my impression that the board functions with great success locally at least."

"I believe that the Arbitration Board in this district has been working for the good of both the exhibitors and exchanges, and that the work of this board has saved money for both interests. This idea is based on my knowledge that litigation in court is very expensive and very tedious, and practically all of the troubles in our trade have been and can be settled before the Board of Arbitration."

"Arbitration is in my opinion one of the great steps in the advancement of the moving picture industry."

"It is my opinion that the Joint Board of Arbitration is doing some real, constructive work in the industry in this State and from my experience and observation it is my opinion that all representatives on this Board have been conscientious and fair in their decisions on claims presented to them."

"As you know, I have been a member of the Arbitration Board since its birth, and I can truthfully say that every case has been handled in an honest and just manner by the arbitrators. This Board has its drawbacks, but with the cooperation of the Film Board of Trade I am sure that these difficulties can be ironed out to everyone's satisfaction."

"You will no doubt recall your requesting my opinion as to what I think of the functioning of the Film Board of Trade and the Joint Board of Arbitration.

"Both of these organizations have been a great help in alleviating some very trying situations which the writer had thought were due to remain with the film business forever, inasmuch as all previous attempts to put matters on a business-like basis had failed.

"The spirit of cooperation and a desire to do some real, constructive work for both the Exchanges and the theatre owners, I am happy to say, seems to be the controlling factor in both of the above organizations."

"The Joint Board of Arbitration has been functioning very effectively and satisfactorily and is doing a great work in adjusting the difficulties between distributors and exhibitors at a tremendous financial saving in avoiding the law courts as well as effecting more amicable settlements of disputes between the distributors and exhibitors."

"It has been my experience, and I have served on the Arbitration Board occasionally, that every facility is offered for fair adjustment of disputes between distributors and exhibitors, and that in cases in which exhibitors complained against appear in person the Board's value is incalculable in bettering the relationship between the contending parties."

"I believe that the Arbitration Board of the Film Board of Trade, from my personal experience and observation during the time it has been functioning in this territory, has done wonders in bringing the distributor and exhibitor closer together and settling many grievances without going to court and saving considerable expense to all parties concerned".

"The functioning of the Board of Arbitration in this territory is an absolute necessity. Conserving time, expense, good will, with its findings generally promptly accepted, and not to my knowledge has there been an appeal to a Court of Law in the past year.

"The Film Board of Arbitration is now in step with like practice in other big business".

"It has been a pleasure indeed to have sacrificed from business whatever time has been necessary at these joint meetings and it has been the source of considerable information as well. If there has been any adverse criticism of the actions or decisions of the local board, I feel quite safe in saying that it has been made by those who are misinformed".

"In reply to your request for my opinion of the Film Board of Arbitration, I wish to state that I believe it is fulfilling a good purpose. I believe that Exchangemen as well as exhibitors serving on this Board, have given fair and impartial decisions on all questions brought before them."

"Permit me to congratulate the Arbitration Board in the theatre work that they are doing by bringing together a more pleasant as well as a business like feeling between exhibitor and exchange man."

"Having served four years, I am pleased to say that my associates on the Arbitration Board were fair, capable and conscientious in the decisions rendered to both exhibitor and exchange."

"The exchangemen, in my opinion, have been more than fair in giving the exhibitors a square deal. As a whole, the Arbitration Board is constructive and an evolution and step for higher business ethics and better understanding and relationship between the exhibitors, producers and exchange men, independent or otherwise."

"The cost of the Board is paid by the exchanges voluntarily with none asked from the exhibitor. Exchanges push creations of these boards. Therefore they figure it will benefit them and be worth the cost. Few, very few, of the exhibitor complaints, many just and right, ever come before the boards, as the distance and trouble and the natural peaceable inclination prevent this. Exchanges do not use the Board as much as they do the bluff of getting an exhibitor on the carpet and it is an expense to have to go before them. Therefore the Exhibitor usually comes across in fine shape and the Board never hears of it.

"My candid judgment is that the whole matter is a farce, and ought to be abolished, letting each man fight his own battle. If we had a State organization it might be otherwise. I have never been up or threatened, and so my opinion is unbiased. I have every respect for you and your associates, but I cannot see the real need for your board."

"First, I believe that it is a poor man's court, an exhibitor's court, where justice is done between the parties in which each is equally represented.

"Second, It is the most inexpensive way of settling disputes of which I know and has saved the exhibitor many hundreds of dollars when considered from the standpoint of what it might have cost him to take these matters to court and to have them decided in any other manner.

"Third, It has never been necessary to call in a seventh arbitrator although both sides are equally represented.

"Fourth, at no time has an unfair advantage been taken of either party with reference to the matter in dispute they having submitted their sides in a manner at which they can set forth all of the facts without employing outside assistance such as attorneys or other."

"I have been in the exhibiting end of the moving picture business for a period covering over nine years and have seen it in all of its stages, and I can truthfully state, from a private capacity, and also as exhibitor member of the Board of Arbitration that it has been a means of salvation for both."

Greater Movie Season Spirit Spreads Over Country

$50,000 Is Assured for New York Campaign

FIFTY thousand dollars for the New York Greater Movie Season campaign.

Marcus Loew elected chairman of the executive committee with Joseph Plunkett, managing-director of the Mark Strand Theatre, and Charles L. O'Reilly, president of the Theatre Owners' Chamber of Commerce, as his principal aides.

Wells Hawks appointed general manager in charge of local activities.

These were the salient results of the final meeting between nationally important figures in the exhibiting field and Will H. Hays, president of Motion Picture Producers and Distributors of America, Inc., who inaugurated the August drive. Greater Movie Season will be celebrated enthusiastically throughout Greater New York beginning August 2nd.

By the middle of July the New York campaign will be in full swing, building by billboards, newspapers and commercial cooperation into August when the largest parade the motion picture industry has yet staged is planned as a monster demonstration of film activities not only as applied to general amusement but also in their relation to civic and industrial welfare. As a first step Mr. Hawks has summoned a meeting of publicity men and theatre executives to departmentalize his campaign, while Messrs. Loew, Plunkett and O'Reilly of the executive committee attend to the necessary budgetting and financing, which will be on a pro rata basis in accordance with theatre capacity and admission charges.

Working on the foundation that the Hays office has established during the past three months, and with most of the civic, industrial and social organizations that have endorsed the movement centrally located in New York, the Greater New York campaign is looked to as an outstanding feature of the national season.

Four hundred theatres throughout Michigan are embraced in the drive that H. M. Richey, general manager of the Motion Picture Theatre Owners of Michigan, Inc., is conducting. When the national movement was considered originally, Mr. Richey pledged Mr. Hays his complete support and a campaign in which his organization would have 100% active participation. That Mr. Richey has more than fulfilled his promise is evidenced by the proportions the Michigan drive has reached, through the efforts he has put behind it.

The Greater Movie Season contest is being made a statewide affair; full newspaper cooperation has been secured; while general business concerns, joining in, have given Greater Movie Season the significance of a Michigan trade exposition. Proclamations from the Mayor of Detroit and mayors of other important cities will commend the season to the public.

The Fabian circuit in New Jersey stands aligned with the national plan, A. M. Fabian has informed Mr. Hays.

The Fabian circuit consists of fifteen important houses, including the Branford Theatre, Newark and the Regent Theatre, Patterson. The campaign will cover Newark, Patterson, Passaic, Elizabeth, Ridgwood, Popton Lakes and Butler.

An active campaign is progressing in Atlantic City under the general-managership of Edward J. O'Keefe; while Camden and Trenton, with their zones, are embraced in the Philadelphia operations.

Meanwhile reports from many centers show the widening scope of the national drive.

Syracuse exhibitors unanimously endorsed and accepted the plan at a meeting that appointed the following officials:

Walter McDowell, Strand Theatre, general manager; Dave Harrison, Empire Theatre. treasurer, to work in conjunction with Mr. McDowell in collecting the assessments levied on the many theatres; Cliff Lewis, Strand interests, and Mitchel Fitzer, Rivoli, to handle publicity and advertising.

The city will be divided into zones, each in charge of a captain to collect the allotments in his respective territory. A budget of $2,000 was passed at the first meeting and $1,200 was immediately raised among those present. This money to be spent in billboards, newspaper advertising and novelties, will allow local exhibitors a campaign of far reaching possibilities.

The Orpheum Theatre, Scottsbluff, Nebraska, and its five allied theatres will pool resources for the drive, according to a communication from John C. Ingram of the Orpheum; while Jake Wells and Harry Bernstein of Richmond, Va. are enlisting newspapers and the various civic community clubs to carry the movement successfully through the state of Virginia.

C. S. Jensen, who has been elected general manager of the Portland, Oregon, season is working in cooperation with J. Von Herberg, conducting the Seattle drive, to link both cities and share costs of the major features that include the attendance of screen stars at movie balls to be held in Portland and Seattle.

With Boston to set the pace, a dozen other New England centers have inaugurated local drives. Fall River, Mass., has Nate Yamins of the Rialto Theatre, as general manager; Lawrence J. Dineen of the Modern Theatre, Haverhill; A. C. Bouge of the Strand Theatre, Lowell; San Torgan, Strand Theatre, New Bedford; Theodore B. Baylies, Worcester; Elmer Daniels, Olympia Theatre. In Rhode Island A. C. Emery of the Majestic Theatre, will conduct the Providence campaign, with Harry Horgan of the Opera House, Newport, and Jos. Donahue of the Park Theatre, Woonsocket, as general managers in their respective zones.

A complete survey of the field shows that 73 cooperative campaigns are in active operation with 2,745 theatres cooperating.

A budget of $5,000 for preliminary expenses in the Greater Movie Season campaign in Kansas and Missouri has been arranged by R. R. Biechele, president of the M. P. T. O., Kansas-Missouri; Bruce Fowler, manager of the Newman theatre; Jack Roth, manager of the Isis theatre, and Dave Harding of Capitol enterprise.

An extensive poster display, which will be followed by newspaper advertising, has been planned. A merchant cooperative campaign is planned for Kansas City, under the direction of Jay Means, vice-president of the M. P. T. O., Kansas-Missouri.

Members of the Buffalo Zone, M. P. T. O. of New York, following the refusal of local exchanges to defray one third of the cost of putting over the Greater Movie Season project, have turned down the plan, so that the organization will not be behind the Movie Season. At the recent meeting of the Zone it was decided to get behind the plan if the distributors will come through with a third of the costs and a communication was sent to the exchanges asking if they would be willing to do this. The exchanges refused.

However most of the leading downtown exhibitors held a meeting and decided to go ahead with the campaign themselves. Al Beckerich, manager of the Loew State, was named chairman. The following are among the exhibitors and houses which signed up at the meeting: Walter Hays, Victoria; Vincent R. McFaul, Shea's Hippodrome; M. Slotkin and Fred M. Shafer, Lafayette Square; William Dillemuth, Broadway Lyceum; J. H. Michael, Regent; F. Nowak, Lincoln; Barney Vohwinkle, Oriole; Jake Rappaport, Lovejoy, and N. Vassiliadis, Clinton-Strand. These exhibitors subscribed liberally to the fund.

Mayor William E. Dever and Governor Len Small will be asked by a committee of Chicago motion picture exhibitors, business men, ministers, civic and welfare leaders, to proclaim the month of August, "Greater Movie Season Month," to help bring before the public the value of the screen as an instrument of uplift and education, as well as its worth as an agency of building business in general.

This was decided upon at a mass meeting

Greater Movie Season Spirit Spreads

of Chicago exhibitors, called by Ralph T. Kettering, general manager of the Chicago campaign, at Ridge Hall, 7th street and Wabash avenue, where plans to celebrate the twenty-ninth anniversary of motion pictures were outlined.

Under present plans, an industrial parade showing the various commodities manufactured and distributed in Chicago, will be held on Aug. 1. To delight the hearts of the children, there will be clowns, patriotic music, animated advertisements and floats. The parade will be headed by the "King and Queen" of the movies, who will be chosen by a popular contest from men and women living in Chicago.

That Seattle motion picture patrons will be offered the finest entertainment in the history of the city during the Greater Movie Season, beginning on August 1, was indicated last week following the first meeting of the exhibitors of that territory to make plans for the observance of this national occasion. In addition to the finest films, motion picture houses both downtown in the city and in the outlying districts will offer elaborate prologues, presentations and musical specialties. Publicity for the Season has already begun in Seattle newspapers.

Under the direction of Mr. John G. VonHerberg of the Jensen-VonHerberg circuit, a number of committees have already begun work on plans for the celebration of the event. These committees include the following: Finance, Frank Edwards, Winter Garden Theatre, chairman; Publicity and advertising, H. C. Raleigh, First National Pictures Corporation, chairman; Outdoor committee: E. C. Bostick, Pantages Theatre, chairman; Decorations, Charles W. McKee, Heilig Theatre, chairman; General committee: John Hamrick, president of the M. P. T. O. W., Blue Mouse circuit of theatres, chairman.

Further assurance that local exhibitors will put over a brilliant Greater Movie Season was given at the first regular meeting of the Atlanta committee held Tuesday afternoon, June 30th, when every theater was represented, and those representatives came with cash in hand, totaling nearly $3,000, subscribed at preliminary meetings.

Willard C. Patterson, manager of the Metropolitan theater and chairman of the Atlanta committee presided. Present at the meeting were Howard Waugh, manager of the Howard theater and chairman of the committee's board of directors; George W. Allison, manager of the Fox Film Corporation, who is the treasurer; Alpha Fowler, manager of the Palace theater, Inman Park, the secretary; Earl Griffs, Universal publicity director, who is in charge of publicity for the committee; J. J. Franklin, district supervisor for the Southern Enterprises, Inc.; Ralph B. Williams, manager of the Universal exchange; Dave Prince, manager of the Paramount exchange; W. T. Murray, manager of the Rialto theatre; James Jackson, manager of the Tudor theatre; Thomas H. James, manager of Loew's Grand theatre, Thomas G. Coleman, manager of the Cameo theatre; Sol Samuels, proprietor of the Alpha theatre; E. L. Cole, secretary of the Atlanta Film Board of Trade; and Matt Whitham, manager of the Alamo No. 2.

Berlin's 317 Film Theatres Seat 123,902

The 317 motion picture theatres now operating in the city of Berlin provide a total seating capacity of 123,902, and it is estimated that this number will be greatly increased during the year, when it is expected several new big theatres will be constructed. Among these will be the 2,000 seat house which Phoebus will open in the Neukoelin district. This company through its consolidation with the B. S. P. Co., now controls 16 theatres in Germany.

Of the theatres now operating 69 have a capacity of 150 to 200; 200 have a capacity of 200 to 250; and 14 have 1,000 or more seats.

Michigan Body to Elect New President This Week

Following a meeting of the Board of Directors of the Motion Picture Theatre Owners of Michigan, during the past week, it was decided to defer the election of a new manager to succeed Henderson M. Richey, until this week. Richey leaves to become manager of the Motion Picture Theatre Owners of America with offices in New York. W. S. McLaren of Jackson has been mentioned as a possible successor.

Famous Players Has 358 Theatres in United States, 10 Abroad, Says Shauer

FAMOUS PLAYERS-LASKY now owns or has a controlling interest in 358 theatres in the United States and ten abroad, according to E. E. Shauer, head of the Paramount foreign department, who recently sailed on the AQUITANIA. Mr. Shauer's statement was made to THE WALL STREET JOURNAL, which quoted him as follows:

"Famous Players is doing an excellent business. We now either own or have a controlling interest in 358 theatres scattered throughout the United States. This gives us an enormous distribution field. We have ten theatres abroad and are constantly adding to that number. We recently bought the Vaudeville Theatre in Paris, one of the most famous in the world. It is one block from the Opera and cost us about 25,000,000 francs. It will be changed so that it is very much like the best class of American movie theatres. We are building two theatres in London, one called the Paramount Theatre, which will be ready in the fall. That is near Piccadilly Circus, and is costing us about $250,000.

"There is a tremendous increase in film distribution throughout the world, and we are now supplying films in increasing volume to practically every country in the world."

Body of Missing Branch Manager Found in River

THE body of the late W. C. Pugh, former manager of Associated Exhibitors' office in Portland, Ore., who mysteriously disappeared on April 3rd, was found in the Williamette River at Portland on June 29th, according to a telegram received by John S. Woody, president of the organization.

The wire to Mr. Woody stated that identification is positive and complete and that circumstances under which the body was found indicated the deceased Exchange Manager had been the victim of foul play.

Mr. Pugh was last seen alive on Friday April 3 about 11:30 P. M. driving an Essex Coach with Oregon License plate 117-769 from Ninth and Davis Streets, toward Broadway Bridge in Portland. At the time of his reported disappearance neither his wife nor any of Pugh's friends could shed any light on the matter.

Poster Tax Nets Montreal $1,743 in Six Months

The City of Montreal collected $1,743, through the poster tax during the first six months of the current calendar year, according to a report which has been submitted by Martin Singher who became the city's theatre poster censor on January 1 last. During the half year, his office examined no less than 61,027 theatrical posters, lobby displays and signs. The report shows that 54,465 posters were approved, the stamp of approval being imprinted on the face of each accepted poster or card. At the same time, 6,562 posters were condemned, so that well over 10 per cent of the submitted posters were rejected during the first six months that the poster censor bureau was in operation.

The report gives interesting statistics which show that the heaviest month was June when 12,777 posters were examined. Other months were as follows: January, 9,769; February, 9,001; March, 9,597; April, 9,630, and May, 10,253.

Bomb Hurled at Wyandotte Theatre Wrecks Front

Virtually all windows within a half block of the Majestic theatre, Biddle Avenue, near Maple Street, in Wyandotte, Mo., were shattered during the past week when a bomb exploded in the lobby of the theatre. It was thrown by one of three men in a passing automobile and completely wrecked the front of the structure. A member of the Wyandotte Merchant patrol reported that he saw the machine slow down in front of the theatre and then speed toward Detroit.

U. S. Film Competition Keen in Austria, Report Says

According to a despatch to The Times, the Austrian film industry is being seriously affected through the keen competition of American films. The report states that Sascha Film Co., the largest production concern in Austria, has been forced to migrate to Berlin, where more protection against American pictures is said to be in force. In Vienna, the cable states, American productions are the popular choice of the bulk of the screen patrons.

Samuel Goldwyn Joins United Artists

Fitzmaurice and King Productions Will Add $2,000,000 to Program for the Coming Season

WITH the return from the middle West this week of Hiram Abrams, president of United Artists Corporation, comes the announcement that Samuel Goldwyn has joined that organization and will add $2,000,000 to its production program for the coming season. The announcement is also made that George Fitzmaurice and Henry King come with Goldwyn from First National as his directing staff, and that there will be no change in programs already arranged by these producing directors.

Players under contract to Goldwyn and the complete production personnel will remain unchanged. This brings to United Artists such featured players as Ronald Colman, Vilma Banky, Belle Bennett and Lois Moran.

According to the plans of the new affiliation King will complete "Stella Dallas," which is now under way, for United Artists Corporation release. He will follow this with an adaptation of the Robert Hichens' novel, "The Garden of Allah." Goldwyn will send King to the Far East to film scenes on the actual supposed site of the "Garden," near Biskra with the production unit.

In regard to the acquisition of Goldwyn and his staff, President Hiram Abrams said:

"The addition of Samuel Goldwyn and the benefit of his experience as a box office producer, is in line with the plans of United Artists Corporation. Our aim is to provide exhibitors with films that will bring the public into their theatres. The stories announced by Mr. Goldwyn for current production I can say with assurance are of this order.

"With Samuel Goldwyn's prestige in the industry and his experience in all the phases and problems of film play production, I am happy to welcome him into the United Artists Corporation organization."

Samuel Goldwyn took occasion to voice his satisfaction with the new arrangement in confirming the announcement of his entrance under the United Artists Corporation banner.

"My production program for the coming year will be the greatest of my career as a producer, and will measure up in every way to the high standard set by United Artists Corporation in the past," said Goldwyn. "If I were not certain of their standing on their own merits as individual successes, I would not have joined.

"We will spend over $2,000,000 this year in George Fitzmaurice and Henry King productions. My first two selections, 'Stella Dallas' and 'The Garden of Allah' are indications of the pretentiousness of the others to follow. Both in expenditure and production scope the coming year's program will be the biggest of my career as an independent producer."

Gleichman Files Appeal in Suit Against Famous

PHIL GLEICHMAN has filed suit for appeal in the supreme court at Lansing in his suit against Famous Players for breach of contract, which was lost by him in a lower court several weeks ago. It is not expected that the case will be heard before January, 1926.

Rapid Changes In Theatre Circuits

New York Neighborhood Theatres Make Shift—Famous Players Leases House in South and West—New Corporation in San Diego—Emery Amusement Company Becomes Controlling Interest in Rhode Island

ONE of the largest shifts in theatre circuits in New York City, affecting approximately thirty motion picture theatres, took place this week when Rosensweig and Katz sold a third interest in ten of their Brooklyn houses, to Mayer & Schneider. Mayer & Schneider have also purchased outright the Florence and a two-thirds interest in the New Delancey, both of the Allwon circuit.

Booking for the twenty theatres under Mayer and Schneider and Rosensweig and Katz will be done jointly by Al Goldberg of the M. & S. circuit and Dave Rosenweig of R. & K., Mr. Rosensweig handling the Brooklyn end and Mr. Goldberg taking care of New York.

Dave Rosenweig is also the authority for a statement that they will close a deal this week for four more theatres in New York City and that they will soon announce the purchase of a piece of property in Harlem in the neighborhood of 110th Street, where they will erect a 2,500 seat theatre. By the end of the year it is predicted that forty local theatres will be controlled by this combine.

Inasmuch as Mayer & Schneider will come in on the executive board of the Allwon circuit, it is further predicted that Allwon will in all probability combine their booking with the M. & S. and R. & K. circuits.

The theatres affected are the Clinton, Royal, Odeon, Palace, Waco, Majestic, New Law, Delancey, and New Strand, under M. & S. in New York, the Beverly, Lefferts, City Line, Sheridan, Ozone Park, Culver, Adelphi, Concord, Norwood, Our Civic and Kinema (near completion) under R. & S., in Brooklyn. The remaining theatres in the Allwon circuit are the Atlantic Gardens, Golden Rule, Sunshine, Avenue A, New 14th St. and Casino.

Famous-Players' activities in the acquisition of theatres continues, having taken a twenty year lease on a $250,000 theatre to be immediately constructed on the corner of North Tryon and Sixth Sts., Charlotte, N. C. The seating capacity will be about 1,700. It is also reported that Famous-Players will take over the Alhambra at Ogden, Utah. Abe Glassman is the present owner.

At San Diego, Cal., Bush Theatres, Inc., is the title of a new corporation whose papers have been filed, with G. A. Bush, Kent G. Bush and E. W. S. Delacour, all of whom have been connected with the Bush Theatres for some years. The capital of the corporation is placed at $250,000.00. The corporation is operating the Kinema Theatre in Escondido, the Silver Strand in Coronado and the Vista in East San Diego. The Superba, heretofore controlled by the Bush interests, is now being operated by the National Theatres

The Emery Amusement Company of Providence, R. I., owner of three theatres in that city, has increased its holdings. It has bought the Modern and Capital theatres, thereby becoming the dominating theatrical interest in Rhode Island.

Max Nathanson, whose entire theatre holdings pass into the hands of the Emery combine will retire permanently from the local field. In addition to closing out his interests in the two houses, Mr. Nathanson also disposes to the company of all the interest he held as a stockholder in the Emery Amusement Company. He will maintain however, interests in other theatres he owns about the State.

The Modern theatre will undergo extensive alterations during the summer. It is understood that the life of the house so far as pictures is concerned is over. It will be devoted to the legitimate.

In the acquisition of the two houses, A. C. Emery, general manager of the Emery Amusement company, plans to raise the standard of at least one of the houses. The Emery, devoted to second run pictures and vaudeville, will run first run pictures of the highest order.

The present policy of exhibiting second run pictures at popular prices will continue at the Capitol.

Only one change will take place in the personnel of the Emery Company. Matthew J. Reilley, now manager of the Emery-Majestic, will take over the management of the Modern, and Sol Braunig, manager of the Modern since Mr. Nathanson acquired it, will join the Emery company staff and manage the Emery-Majestic. Martin R. Toohey, assistant treasurer of the company, will be production manager and have charge of the Emery theatre. He will continue also, to represent the Emery interests in the Leroy at Pawtucket. William J. Mahoney will remain in charge of the Rialto and Walter Part in the managership of the Capitol. Roger Ferri will continue to direct the publicity of the five houses.

Seider Replies to Beatty

Head of Jersey M. P. T. O. Discusses Rejection of "Greater Movie Season"

JOSEPH M. SEIDER, President of the M. P. T. O. of New Jersey, this week issued a statement in reply to comment made last week by Jerome Beatty on the organization's decision not to participate in "Greater Movie Season." Mr. Seider said:

"Mr. Jerome Beatty misunderstands the action taken by this organization in relation to the Greater Movie Season as proposed by the Hays organization.

"We are not opposed to the Greater Movie Season idea. We maintain, however, that it would be inadvisable for the theatre owner to participate in the plan as proposed and at the present time.

"In order to have a Greater Movie Season we must have the goods. The pictures must meet the expectations of the public.

"We feel that a movement, such as this, involving the patronage of the movie-going public, should be handled, from its inception, by the Theatre Owner—the retailer—the man in contact with the patron.

"To first run theatres only the good pictures of next year's release will be available. And yet the theatre must take all the financial risk. He will pay big picture prices with only a depleted population to draw from. It cannot be disputed that a good portion of a city's population migrate in the summer to cooler climes.

"We do understand that the theatre owner is not expected to pay one per cent of his receipts in the month of August direct to the Hays organization. The proposition as presented to us involved our joining a group for a concerted effort in promoting this movement. We were to individually underwrite the expense involved, to be met by our contributing one per cent of our receipts during the month of August. The money thus raised to pay for posters, slides, newspaper advertising, publicity stunts and the publicity staff engaged by the Hays Organization.

"Since we have to pay the freight, New Jersey has decided to carry out the Greater Movie Season Idea in its own way—in zones—and in seasons best suited for the zones. The theatre owner is fundamentally a showman. Exploitation is the business of the exhibitor. Greater Movie Season is nothing more than an exploitation idea, to be carried by the theatre owner to the public. The producer advertises and publicizes. The exhibitor exploits. The theatre is best qualified to promote this movement, with the assistance of all distributors and their publicity staffs so as to obtain the desired result for all concerned, the public—the producer and distributor—the theatre owner.

"It is to be regretted that Mr. Beatty did not attend our convention. Had he done so he would have been afforded the opportunity to address us. He would have heard, first hand, our objections.

"A vote was taken only after every theatre owner in the Convention Hall spoke on the subject, and when the vote was taken the roll was called and each member voted either yes, no, or passed. The vote was unanimous in rejecting the Greater Movie Season plan as submitted."

New Jersey Officers to Meet July 28th

Following the convention at Asbury Park, the first meeting of the newly elected officers and directors of the M. P. T. O. of New Jersey, will be held aboard a boat leaving Toms River, N. J., on July 28th.

On the night of the 27th they will be entertained by the Kiwanis Club of Toms River and President Joseph Seider will make an address. During their stay at Toms River, Director I. M. Hirshblond will be their host.

No M-G Theatres for Britain, Says Jury; Warner Discusses Plans

TWO important pronouncements were made in London recently on the subject of theatre extension abroad by American concerns. The first was from Sir William Jury, head of Jury-Metro-Goldwyn, Ltd., and endorsed by J. Robert Rubin, vice-president of Metro-Goldwyn and now in Europe. The second came from Albert Warner, of Warner Brothers.

Sir William, at a luncheon given in London in honor of Mr. Rubin and E. B. Hatrick, of Cosmopolitan Productions, is quoted as having said: "You have my assurance that we are not building or acquiring any theatres in London. I will be no party to building, but if anyone else does it in the country, we shall have to protect ourselves. My aim and work is distribution and not theatres."

Mr. Rubin declared that Metro-Goldwyn stood back of Sir William's statement. "We do not want to enter into any competition with you," said Mr. Rubin, "We only want an outlet for our product and have no intention whatever of acquiring theatres in this country."

The statement issued in London by Mr. Warner declared that theatres planned by his company for London, Paris and Berlin were solely to be "shop-windows." He continued: "By shop windows, I mean a theatre in London, one in Paris and another in Berlin for instance, for the proper popularizing of the Warner productions. It won't be for profits in the theatres, and it won't mean competing with the exhibitors.

"If Warners ever enter the theatre field in Europe, their activities will be confined solely to such big centres, and they will run theatres for the exhibitor not against him. If you have a high-class product that runs into, say, fifty pictures a year, you must do something to sell them to the public. These 'shop windows' theatres may, on paper, lose money because of heavy advertising and exploitation overhead costs."

Wisconsin to Discuss Arbitration

ONE of the main issues that will come up at the annual convention of the Wisconsin M.P.T.O. in August will be the Wisconsin arbitration system, recently attacked as being unfair to the small town exhibitor.

Fred Seegert, state unit president, has admitted that a number of complaints have been received from exhibitors regarding the present working of the arbitration board.

The arbitration question and a promised keen competition for the different offices is arousing keen interest in the convention, which is set for August 25th and 26th at Milwaukee.

New Companies Chartered for New York Business

This week's motion picture companies, chartered by the secretary of state, included the following, the names of the directors and the amount of capitalization, where specified, being given: Capital Production Exporting Co., Inc., $10,000, with Helen Abrams, Joseph Schron, Louis Agust, New York city; G. R. Film Co., Inc., $10,000, Thora M. Slaner, Ruth Handres, Samuel Seplewin, New York city.

Boone Amusement Company, Inc., $35,000, Joseph and L. A. Buona, F. Strianese, Brooklyn; Family Theatre, Inc., $5,000, I. C. Flint, J. Augello, Abraham Mailman, Utica. In addition to these, the Paramount Theatre Managers Training School incorporated with Adolph Zukor, Jesse L. Lasky and Harold B. Franklin as directors and with Charles E. Hawthore, Ralph A. Kohn and Aldyth Reichenbach, all of New York city as stockholders.

Hansen Made President of Detroit Film Board

Oscar W. Hansen of Pathe's Detroit branch, has been elected president of Detroit Film Board of Trade for the coming year. Jack Saxe of the Favorite Film company is the new vice president, while David Palfryman was re-elected secretary. Art Elliott, F. B. O., is treasurer. Frank Drew, Fred North and Jack Young will comprise the new arbitration board while Drew and Otto Bolle will serve as directors with the newly elected officers.

Arrested Eighth Time for Blue Law Violation

Mrs. Mae Zimmerman, exhibitor of Cumberland, Wis., continuing her attack against the reformers of her town, has been arrested for the eighth time for violation of the Sunday closing law. Appealing from a Supreme Court ruling, Mrs. Zimmerman has asked Governor Blaine that the "blue law" be repealed or modified or impartially enforced throughout the state.

Keith Cleveland House Books Pictures

The Keith Palace, a 3,000 seat house of Cleveland, formerly devoted exclusively to vaudeville has changed its policy, effective July 5th, to include pictures. This is the first time pictures have ever been played in the house.

Errol and Rork the Honor Guests of A. M. P. A.

A number of celebrities were in attendance at the regular weekly luncheon of the Associated Motion Picture Advertisers held at the White Horse Tavern last Thursday, with Leon Errol, musical comedy and picture star, and Sam Rork, producer, as the guests of honor. Errol is now making "Clothes Make the Pirate," being produced by Rork.

The comedian was at his best when called upon for a talk by Walter Eberhardt, secretary of the A. M. P. A. Rork made it a condition of his attendance that he would not be called upon for a speech.

Harry Hirschfield, cartoonist and humorist also kept the guests in a happy frame of mind with a number of good stories. Harry Puck, featured in the musical comedy "My Girl," was there, as was Earl Rossman, producer of "Kivalina of the Ice Lands," which attracted much attention at its showing at the Strand. Both made brief addresses.

Will Name First National Managers in Fall

District managership vacancies in the field force of First National will not be filled until the Fall, according to an announcement by E. A. Eschmann. Meantime the duties will devolve upon the shoulders of the branch managers in districts where there are vacancies.

Krieger Brothers Enter the Buffalo Field

Krieger Brothers of Batavia, N. Y. former exhibitors in Rochester, will, it is reported, take over the Border Amusement company houses in Buffalo on July 15. The houses involved in the deal are Ellen Terry, Marlowe and Star.

King Vidor Adds to "La Boheme" Cast

King Vidor has made two additions to the cast of "La Boheme," which he is shortly to put into production for Metro-Goldwyn-Mayer, with Lillian Gish starred and John Gilbert in the leading male role.

Renee Adoree has been cast as the coquettish Musette, and Roy D'Arcy will play Marcel, the painter.

Sam L. Warner Weds Lina Basquette, Dancer

MISS LINA BASQUETTE, premier danseuse of the Ziegfeld Follies, and Samuel L. Warner, vice-president of Warner Bros., were married Saturday night, July 4th, at the home of Rev. Dr. Nathan Drass, in New York. Motley T. Flint was Mr. Warner's best man. Only a few intimate friends, including Mr. and Mrs. Robert Katz, L. Asher and Barney Sobel, were present at the wedding.

Mrs. Warner was born in San Mateo, Cal., and received her training as a dancer from her step-father, Ernest Belcher. For more than five years she was a child star in Universal Pictures, appearing in "The Caravan," "Romany Rose," "A Dream of Egypt," and other features. She made her debut in the "Follies" in New York two years ago.

Hays Organization Creates Exhibitor Statistical Bureau

THE creation of an important new department devoted to Exhibitor Statistical Information was announced this week by the Hays organization. Burt New, of Indiana, who has had wide experience in handling organization matters in other fields, has been added to the Hays staff to head the department.

Statistics on the number of picture theatres are being gathered through the Secretaries of the Film Boards of Trade. It was stated that lists already received contain the names of 12,000 theatres and officials of the Hays organization believe the number will run over 16,000.

"A thorough compilation of exhibitor statistics is a vital necessity in the industry," Courtland Smith, secretary of the Hays organization, explained to representatives of the trade press. "We must know the facts and have them available in defensive work and in the interest of exhibitors themselves."

The survey directed by Mr. New is designed to be comprehensive in every way. Information will be gathered not only on the number of theatres, but on seating capacity, local and state censorship and legislative situations, music tax, etc.

It is planned to keep the lists up-to-date by having the Film Board secretaries send in new lists every month.

William A. Johnston, editor of Motion Picture News, who was present at the conference of trade paper men with officials of the Hays organization pointed out that more important even than the number of theatres was the number of playing days throughout the country. He also suggested that statistics on censorship be made international in character, and the Hays officials indicated that both of these points would be taken care of in the survey.

Mr. Smith made it very clear that the survey was being conducted in the interest of the whole ndustry and would be available to everybody, including exhibitor organizations and the trade press, as well as producers and distributors.

The Department of Commerce at Washington is co-operating in the compilation of the figures.

One of the important uses to which the statistics will be put is in the coming campaign for complete abolition of the admission tax. It was pointed out that the industry hitherto has been handicapped by absence of authoritative figures in campaigns for its legislative rights.

Urge Postal Increase Defeat

Woodhull Asks Exhibitor Cooperation for a Special Hearing on the Measure

R. F. WOODHULL, president of the M. P. T. O. A., has launched his campaign in an endeavor to defeat the Postal Increase Bill, which is now a temporary measure and will be made permanent, altered or rejected entirely when Congress convenes next December. The bill, which affects parcel post service in the delivery and shipment of prints is in the hands of a special committee of the United States Senate with Senator George H. Moses as chairman. This committee will report on the measure to the Congress.

In an effort to bring every influence and argument to bear, President Woodhull has forwarded a communication to every theatre owner asking his cooperation and has also communicated with the Hon. George H. Moses asking a special hearing for the purpose of offering objections of the exhibitors to the measure.

In his letter to exhibitors Woodhull urges that they write immediately offering their objections and giving all data possible as to additional costs. These arguments will be presented in a brief to the special committee. Exhibitors are also asked to write their objections to their Senators and Congressmen.

The letter to Senator Moses urging a special hearing calls attention to the hardships the increased postal rates will incur on the thousands of neighborhood exhibitors throughout the United States, who have cooperated so valiantly with the Government on all problems of public interest. It points out the fact that Postmaster General New at the sixth annual convention of the M. P. T. O. A. stated that no other unit of business enterprise had given to the Post Office Service of the United States as has the Motion Picture Theatre Owners of America.

West Productions Enter Field

Billy West and Brother Will Produce the Feature Comedies Starring Billy

WEST PRODUCTIONS, INC., was organized in New York this week to produce a series of feature length comedies starring Billy West. Production activities will be carried on on the West coast and release of the pictures will be through Rayart Pictures Corporation.

The company is headed by George West, the comedian's brother in the office of president, and Billy will act as vice-president and general manager. Work will be started at once in Hollywood on four feature length comedies. The supporting players are now being assembled.

Billy West has long been known in the short comedy field. In the past few years he has starred in no less than 165 two reelers. In discussing his plans he said:

"From all parts of the country I have had letters from my fans asking me to go in for the high type of clean fast action fun loving feature comedies that have endeared other comedians to their hearts."



Scenes from "The Marriage Whirl," in which Corinne Griffith stars for First National.

Pledge 3,000 Independent Dates

Quebec Theatre Owners at Montreal Meeting Promise to Increase Independent Bookings

A TOTAL of 3,000 play dates for independent productions was pledged by Quebec exhibitors at the luncheon rally of the Quebec Division of the M. P. T. O. held at the Windsor Hotel, Montreal, on June 24th. Every exhibitor present at the meeting promised play dates for the independents.

The convention was presided over by A. D. Denis of Montreal, president of the Canadian M. P. T. O., who presented reports of the National convention. The meeting was attended by members from Montreal, Sherbrooke, Three Rivers, St. Hyacinthe, Westmount, Victoriaville, Joliette, Lachine, Ste. Anne de Vaudreuil and other Quebec towns.

Forty independent theatres in and around Montreal were represented at the convention, which the officials of film exchanges attended as guests. The latter withdrew following the luncheon when the strictly M. P. T. O. business was discussed by the exhibitor-members.

Maurice West of Montreal, secretary of the Canadian M. P. T. O., gave a general report of the Milwaukee happenings and also spoke on organization while Mr. Burpee of the St. Johns and Farnham Theatres discussed the arbitration question thoroughly. Manager Levy of the Allen Theatre, Westmount, told how grievances had been settled in Western Canada where he had been formerly located.

Billy Allen, Montreal manager of the F. B. O., spoke briefly during the early portion of the meeting, declaring that there was no truth in the rumors that F. B. O. would become identified with certain other producers or distributors.

W. C. Gehring, Montreal manager of the Fox Film Corp., was called upon to explain the details of the new Montreal Film Board of Trade, of which he is the chairman, A. Gorman of First National, vice-president, and C. R. Osborn of Vitagraph, Inc., secretary-treasurer.

One of the prominent men present was T. D. Bouchard, Member of the Canadian Parliament from St. Hyacinthe, who is owner of the Corona Theatre in that Quebec centre.

The decision was reached to hold a monthly meeting of M. P. T. O. members at Montreal, arrangements to be made by the Quebec executive. President A. D. Denis of Montreal, was chairman; Maurice West was secretary; A. Sperdakos of Montreal, the treasurer.

Dorothy Dwan is Leading Lady for Reed Howes

Dorothy Dwan has been selected to play the role of leading lady opposite Reed Howes in "The Bashful Buccaneer," a Harry J. Brown production for distribution by Rayart. Mr. Howes and Miss Dwan will have the support of several leading screen players including Bull Montana, Sheldon Lewis, Jack Herrick, George French and Sam Allen.

"Million Dollar Doll" is Being Prepared

Arthur Hoerl is preparing the continuity for "The Million Dollar Doll," which will be the third St. Regis picture for Associated Exhibitors release. It is being adapted from the novel by Mrs. C. N. Williamson.

Paul Cazeneuve, Actor, Dies in Montreal

A true and beloved representative of the French-Canadian race passed away at Montreal on Thursday, July 2, in the death of Paul Cazeneuve, well-known film character player, after a lingering illness which kept him from active life for a year. The late Paul Cazeneuve appeared in many productions in tragic and character parts in both California and New York studios and was also identified with the French-Canadian stage in Quebec where he was a prime favorite.

Berinstein on M. P. T. O. A. Executive Committee

The Motion Picture Theatre Owners of America this week announced the appointment of B. N. Berinstein of Los Angeles, to the Executive Committee at Large of that organization.

Mr. Berinstein is Treasurer of the M.P.T. O. of Southern California and for several years served as one of the Official family of the National organization.

Connecticut Exhibitors Are Planning Outing

The Motion Picture Theatre Owners of Connecticut are planning an extensive program for their annual outing and field day to be held the first week in August. The exact date and place have not yet been decided upon. Henry Needles, manager of the Strand and Princess Theatres in Hartford is chairman of the committee of arrangements.



Ken Maynard in "Fighting Courage", Davis Dist. Div.

Montague Glass Does "The Wheel" Titles

Montague Glass, latest of the literary genuises to be contributing to the Fox program, has completed the titles for "The Wheel," a Victor Schertzinger production adapted from the John Golden stage success by Winchell Smith. The story is said to give Mr. Glass a good opportunity for the display of his particular type of humor, which has been productive of so many successful stories.

Glass has written hundreds of short stories and eight full length novels. His Potash and Perlmutter stories have been read in all parts of the world. He is said to have contributed some exceptional titles for "The Wheel."

Vilma Banky Plays Opposite Valentino

Vilma Banky, European film star is to play opposite Rudolph Valentino in "The Black Eagle," his first production for United Artists. Work has already been started at Hollywood on the picture, which formerly was called "The Untamed." Miss Banky is under contract to Samuel Goldwyn, now affiliated with United Artists.

Jack Clifford in Next Ray Picture

Jack Clifford, vaudeville star will have an important role in Charles Ray's second picture for Chadwick, titled "The Winner." Others in the cast so far selected are Gertrude Olmstead, J. P. Lockney, Gertrude Short, Frank Austin, and Sybil Johnson. Jerome Storm will direct.



"The Lucky Devil" is the title of the new Paramount feature starring Richard Dix. These stills are taken from the picture.



Scenes from "The Happy Warrior," a Warner Brothers production.

$5,000,000 Budget for F.B.O.

Equal Amount to Be Expended by Outside Units Working at the Company's Studios

UPWARDS of $10,000,000 will be invested in motion picture production at the F. B. O. studios in Hollywood during the coming year, according to estimates by officials of the organization. $5,000,000 will be spent by the F. B. O. units alone and the balance of the amount by independent companies which have established their production headquarters at the plant.

Among the independent production units which will film pictures at the F. B. O. studios are Douglas MacLean, Larry Semon, Monty Banks, and B. P. Schulberg.

The five million production budget for the F. B. O. units will be used in filming the sixty-four feaures and the group of short subjects which the company will offer on its 1925-26 program of releases.

There are to be twelve specials and star series featuring Fred Thomson, Evelyn Brent, Maurice B. "Lefty" Flynn and Richard Talmadge in the F. B. O. sixty-four for 1925-26. Work on the schedule has already started on both the star series and the specials.

Emory Johnson has begun casting for "The Last Edition," a newspaper drama which will be included among the specials. Fred Thomson is now at work on "The Wild Bull's Lair," a melodrama by Marion Jackson; Evelyn Brent is filming "Lady Robinhood," Lefty Flynn is appearing in "High and Handsome," a Gerald Beaumont story; and Richard Talmadge's vehicle "South Sea Gold" is now in production.

"The Keeper of the Bees," from the Gene Stratton-Porter novel, which is to be one of the specials, was completed recently under the direction of James Leo Meehan, and work on the scenario of "When His Love Grew Cold," the Laura Jean Libbey novel, is now under way.

Other specials soon to go into production are "The Futurity Winner," "The Isle of Retribution," "Flaming Waters," and "A Poor Girl's Romance," another Laura Jean Libbey story.

Claire Windsor Cast for Lead in Tiffany Film

Tiffany Productions, Inc., announces that Claire Windsor has been engaged to play the feminine lead in "Souls for Sables," a screen adaptation of David Graham Phillips' novel "Garland & Co." In the cast supporting Miss Windsor are Eugene O'Brien, Ethel Clayton, Anders Randolph, George Fawcett and Taylor Holmes.

Griffith Assigns Rigas to Heavy Role

D. W. Griffith has assigned George Rigas to the heavy role in his initial production for Paramount. The picture is titled "That Royle Girl" and is to start soon at the Long Island studio. Carol Dempster has the name part and James Kirkwood the leading male role.

"Bashful Buccaneer" Cast is Assembled

Harry J. Brown has assembled the cast for "The Bashful Buccaneer," which will be released through Rayart Pictures. Reed Howes is the star, with Dorothy Dwan playing opposite him. Others in important roles are Bull Montana, Sheldon Lewis, Jack Herrick, George French and Sam Allen.



Action stills from the F. B. O. production, "Lady Robinhood."

Fox Announces Release Dates

First 15 Features on 1925-26 Program Are Listed; "Lightnin'" Initial Offering

FOX FILM CORPORATION has announced release dates for the first fifteen features which will be offered during 1925-26. The list will be introduced by "Lightnin," the screen adaptation of the John Golden stage success, which will be released on August 23.

This will be followed on August 30th by "The Lucky Horseshoe," Tom Mix starring vehicle now in production with Billie Dove, Ann Pennington, J. Farrell MacDonald, Malcolm Waite, Clarissa Selwynne and J. Gunnis Davis in the supporting cast.

"Kentucky Pride," a John Ford production, is to be released September 6th. It is a romance of the race track with Henry B. Walthall, J. Farrell MacDonald and Gertrude Astor in the leading roles.

September 13th is named as the release date for "As No Man Has Loved," a screen version of Edward Everett Hale's "The Man Without a Country." The picture has been presented at pre-release showings in New York and other cities. Rowland V. Lee directed the film.

"The Wheel," the second John Golden play to be offered on the screen by Fox, will be released on September 20th. It was directed by Victor Schertzinger. Harrison Ford, Claire Adams, Mahlon Hamilton, George Harris, Clara Horton, Margaret Livingston, and David Torrence have the principal parts.

A Buck Jones starring vehicle, either "Timber Wolf" or "Durand of the Bad Lands," will be released simultaneously with "The Wheel" on September 20th.

The final September release will be "Havoc," a Rowland V. Lee production based on the stage play of that title, which is scheduled for the 27th of the month. The picture will present George O'Brien, Madge Bellamy, Margaret Livingston, Walter McGrail and Leslie Fenton in the leading parts.

October 4th will bring the general release of "The Iron Horse," the elaborate screen production depicting the romance of the building of the first transcontinental railroad in America. The picture has been shown at extended runs in the principal cities of the country.

On October 11th Fox will release "Thunder Mountain," from the Golden play "Howdy Folks," and a Tom Mix picture as yet untitled. "Thunder Mountain" is now being produced under the direction of Victor Schertzinger with Leslie Fenton, and Alec Francis in principal roles. The Mix production is to be directed by Emmett Flynn.

"The Winding Stair," a John Griffith Wray production from the novel by A. E. W. Mason is to be released on October 18th. This will be followed by "Thank You," another of the Golden Unit directed by John Ford and to be released October 25th. George O'Brien, Jacqueline Logan and Alec Francis have the leading parts.

"Smiling," George O'Brien's first starring vehicle for the coming season will be released November 1st. The story is an adaptation from Larry Evans' "Once to Every Man."

On November 8th, "Lazybones," adapted from the Owen Davis stage play, is to be released with Charles Jones in the title role. The picture will be the first Frank Borzage production under the Fox banner.

The screen version of Channing Pollock's play "The Fool," with Edmund Lowe in the role of the minister, is the last of the early season releases. It is to be released November 15th.

Paton Production Staff is Organized

Stuart Paton, producer and director of "The Millionaire Cowboy" starring Blanche Sweet of Associated Exhibitors, has completed his organization for the production of the picture.

Paton will have as his assistant directors Joe McGuire and Corson Jowett. Dick L'Strange has been signed as production manager, and William G. Taylor as business manager. Others on the staff are Phillip Tannura, chief cameraman, Tony Kornman, second camera; Ray Eiler and Billie Foxall, assistant cameramen; Lee Barclay, director of publicity; James Tate, chief electrician; Ray Simbro, assistant electrician; Tony Krise, head grip; Roger Heiman, outside dresser; Ed Snitch, checker; Gene Wheelock, properties; Ethel Fahnestock, script clerk; Caroline Rhea, cutter, and Ethel Hartley, secretary.

Robert Edeson to Appear With Harry Carey

Robert Edeson has been borrowed by Hunt Stromberg from the Cecil B. DeMille stock company for an important role in "The Prairie Pirate", the new Harry Carey production for Producers Distributing Corporation release. Others members of the supporting cast include Trilby Clark, Lloyd Whitlock, Fred Kohler, Evelyn Selbie, Tote Ducrow and Jean Dumas. Edward Mortimer is directing.

Bellamy and Fenton Head "Thunder Mountain" Cast

Madge Bellamy and Leslie Fenton have been selected for the leading roles in "Thunder Mountain," the Fox screen version of John Golden's play "Howdy Folks," which Victor Schertzinger will direct. Others who have been chosen for the cast are Alec B. Francis, Paul Panzer, Otis Harlan, Zasu Pitts, Emily Fitzroy, Arthur Houseman, Dan Mason, Natalie Wirfield and Maine Geary.

Pendleton and Hawn Leave True Story Films, Inc.

Nat. G. Pendleton, vice-president and general manager, and Gavin Campbell Hawn, director of publicity and advertising, have resigned from the True Story Films, Inc.

Kathlyn Williams Engaged for "The Best People"

Kathlyn Williams is the first player engaged for the cast of "The Best People," which Sidney Olcott will produce for Paramount. The role will show Miss Williams as an ultra-modern mother.

First Star of Screen in "Dark Angel"

FLORENCE TURNER, one of the first film stars, will make her reappearance on the screen in "The Dark Angel," which First National will release in the early Fall.

In addition to Miss Turner, Director George Fitzmaurice has assembled a cast which includes Ronald Colman, Vilma Banky, Wyndham Standing and Frank Elliott.

Bershon Appointed M-G-M District Manager

David Bershon has been appointed District Manager for Metro-Goldwyn-Mayer on the Pacific Coast, succeeding Harry Lustig, who recently resigned. Mr. Bershon will have charge of the company's exchanges in San Francisco, Los Angeles, Portland and Seattle.

For the past two years Mr. Bershon has ben managing his own chain of theatres in California. Previously he was associated with First National and Universal as an exchange manager. He started his career as a partner with his brother in the operation of exchanges in San Francisco and Los Angeles.

Gene Stratton to Continue Screen Career

Gene Stratton, eleven-year-old granddaughter of the late Gene Stratton-Porter, has completed her first motion picture part, a prominent role in "The Keeper of the Bees," the Porter novel adapted to the screen by F. B. O., and is now planning to continue work as a screen actress. She has been offered a contract to appear in a series of two-reelers.

Natalie Joyce Loaned for Role in "Stella Dallas"

Natalie Joyce, one of the Christie Comedy leading ladies, has been loaned to Henry King for the cast of "Stella Dallas," a Samuel Goldwyn production. Miss Joyce will play a prominent role in the feature and then will return to the Christie lot to appear as a lead with Neal Burns in a short comedy for Educational release.



A trio of action scenes from "The Unholy Three," a Metro-Goldwyn feature.



Production stills from "The Light Of Western Stars," a Paramount feature.

Warners Cast New Productions

Announce Stars and Supporting Players for Six New Features to Start Soon

WARNER BROS. this week announced the stars and principals of six new features scheduled to go into production soon at the studios in Hollywood. The list of pictures for which casts have been selected are "The Clash of the Wolves," in which Rin-Tin-Tin will be starred; "His Majesty Bunker Bean," featuring Matt Moore and Dorothy Devore; "Red Hot Tires," a Monte Blue starring vehicle; "Satan in Sables," the first Warner starring film for Lowell Sherman; "The Ranger of the Big Pines," in which Kenneth Harlan will have the heroic role; and "Hogan's Alley," another Monte Blue vehicle.

June Marlowe, Charles Farrell, Charles Conklin, Will Walling and Bob Thurston will appear with Rin-Tin-Tin in "The Clash of the Wolves," written by Charles Logue and being directed by Noel Smith.

Monte Blue will have Patsy Ruth Miller as his leading lady in "Red Hot Tires," in which principal roles will be played by Fred Esmelton, Lincoln Stedman, Tom McGuire, William Lowery, Jimmy Quinn and Malcolm Waite. The story is by Gregory Rogers and Erle Kenton is directing.

In addition to Lowell Sherman, "Satan in Sables" will present Pauline Garon, John Harron, Gertrude Astor, Frank Butler, Otto Hoffman, Frances Raymond, Francis J. McDonald, Richard Botsford, Richard Barry and Don Alvarado. James Flood is directing the production from a script by Bradley King.

In "Ranger of the Big Pines" are Kenneth Harlan, Helene Costello, Eulalie Jensen, Will Walling, Lew Harvey, Robert J. Graves, Eugene Paulette, Harvey Clark and Joan Standing. Hope Loring and Louis Lighton wrote the scenario from Hamlin Garland's story, "Cavanaugh, Forest Ranger." W. Van Dyke handled the megaphone.

Announces Strong Cast for "With This Ring"

B. P. Schulberg this week announced that Lou Tellegan, Forest Stanley, Donald Keith, Joan Standing, Martha Mattox, Eulalie Jensen and Dick Sutherland would appear in prominent roles in "With This Ring," the Fanny Heaslip Lea story which he will produce on the screen. The leading role is to be played by Alyce Mills, a new Schulberg screen "find."

Divorce Seekers Are Shown Paramount Picture

"Are Parents People?" the Paramount picture became part of the official court proceeding in Oregon when Judge Morrow ordered the picture shown for fifty divorce seekers. It is said that as a result of the proceedings fourteen applicants withdrew their pleas for divorce. The principal roles in the picture are played by Adolphe Menjou, Florence Vidor and Betty Bronson.

Stuart Holmes in Heavy Role With Semon

Stuart Holmes will have the leading role in "The Perfect Clown," Larry Semon's second offering on the Chadwick program for the 1925-26 season. The picture is being made at the Charles Ray studio with Fred Newmeyer directing.



Dramatic episodes from "The Making of O'Malley," a First National production starring Milton Sills.

Schulberg Schedules Releases

Nine Pictures Will Be Delivered to Exhibitors Before January 15th

A TENTATIVE release schedule has been arranged by B. P. Schulberg Productions for the first half of the program of 18 Preferred Pictures to be released during the 1925-26 season. "Parisian Love" will inaugurate the schedule on July 27th. This is a Gasnier production of an Apache story written by F. Oakley Crawford and will feature in the screen version Clara Bow, Lou Tellegen, Donald Keith, Alyce Mills, Hazel Keener, Lillian Leighton, Jean de Briac and J. Gordon Russell.

The second release, "The Girl Who Wouldn't Work," is scheduled for August 15th. It is a society story by Gertie D. Wentworth-James, directed by Marcel De Sano. The cast is headed by Lionel Barrymore, Marguerite De La Motte, Henry B. Walthall, Lilyan Tashman and Forrest Stanley.

The Saturday Evening Post serial, "With This Ring," by Fanny Heaslip Lea, will be released September 5th. Fred C. Windemere is directing. The next six pictures will be released in the following order:

September 25th, "The Other Woman's Story"; October 16th, "Lew Tyler's Wives"; November 6th, "The Plastic Age"; November 27th, "Eden's Fruit"; December 18th, "Shenandoah"; January 7th, "Horses and Women."

The balance of the nine pictures will follow at approximately three week intervals. The order of their production has not yet been determined.

Sonya Levien Joins Warner Scenario Staff

Sonya Levien has been added to the scenario staff at Warner Brothers studio in Hollywood. Miss Levien, who is a well known scenarist and magazine editor, has signed a long term contract to write scripts for the Warner organization. She left Metropolitan Magazine, where she was fiction editor, to do scenario work for Universal, later joining Famous, where she did the continuity for "The Exciters," "Top of the World," "The Snow Bride," "First Love," "Pink Gods" and other productions.

Fred Thomson Featured in Alturas Rodeo

Arrangements have been made whereby Fred Thomson, F.B.O. star, and his horse Silver King, will be featured in the Alturas, California, roundup, one of the principal rodeos held in the west. The event is scheduled for next month and scenes from

Preparing Script for Laura Jean Libbey Photoplay

Fred Kennedy Myton, scenario editor of the F. B. O. Studios, and Gertrude Orr are writing the continuity for "When His Love Grew Cold," Laura Jean Libbey's novel, which is to be produced in the films.

Stromberg Cast Completed for "Prairie Pirate"

Hunt Stromberg has completed casting for "The Prairie Pirate," first of the new series of Harry Carey Westerns for Producers Distributing Corporation. Trilby Clark will again be Carey's leading lady, while the other principal roles will be in the hands of Evelyn Selbie, Lloyd Whitlock, Tote Ducrow, Fred Kohler and Jean Dumas.

"The Prairie Pirate" is a picturization of the W. C. Tuttle Liberty Magazine story, "The Yellow Seal." It will be the first Stromberg release on the 1925-26 schedule of Producers Distributing Corporation. Edmund Mortimer will direct.

"Seven Days" is the Work of Three Well Known Authors

A novelist, a playwright, and a scenarist, all well known in their respective fields, collaborated on the writing of "Seven Days," which the Christies have produced for Producers Distributing Corporation release. The scenario was adapted to the screen by Frank Roland Conklin from a play by Avery Hopwood, who based the work on Mary Roberts Rinehart's novel "When a Man Marries."

Lenore Coffee Added to the DeMille Scenario Staff

Lenore Coffee has been signed for the scenario staff at the Cecil B. DeMille studios. The contract was the reward for her work in assisting Eve Unsell in the adaptation of "Hell's Highroad" for the screen. Miss Coffee is now writing a script for "Eve's Leaves," a future starring vehicle for Leatrice Joy.

Two Are Added to First National Casts

Hale Hamilton and John Patrick are recent additions to First National casts on the West coast. Hamilton will be seen in "The Viennese Medley," directed by Curt Rehfeld, and Patrick will have an important role in "Joseph Greer and His Daughter," which George Archainbaud is directing.

Rowland Announces New Schedule for East

RICHARD A. ROWLAND, general manager of First National announces increased production plans for the company's eastern studios. Four feature productions will be started by Earl Hudson units within the next month. Three productions are now being completed.

Camera work will be completed this week on the Milton Sills vehicle, "The Knockout," and "The Pace That Thrills," in which Ben Lyon and Mary Astor are featured. "The Half Way Girl," featuring Doris Kenyon and Lloyd Hughes was finished last week.

Two of the new series to be started soon are "The Scarlet Saint," with Mary Astor and Robert Frazer, and "The Savage," with Ben Lyon and Doris Kenyon. After a brief rest Milton Sills will start his big special, "Men of Steel." Earl Hudson will shortly start "Atlantis," his sequel to "The Lost World."

Marion Davies Feature Title Changed

The Marion Davies starring vehicle for Metro-Goldwyn is to be released for the screen under the title of "Lights of Old Broadway." It was tentatively titled "Lights of New York." The picture is an adaptation of the stage success, "Merry Wives of Gotham." Monta Bell is directing.

Miss Davies heads the cast which includes Conrad Nagel, Charles McHugh, Eleanor Lawson, Frank Currier, Julia Swayne Gordon, Mathew Betz, Wilber Highbee and George K. Arthur.

Noted French Giant Signed by Rex Ingram

Uni Apollon, famous French giant, strong man and animal trainer, has been signed by Rex Ingram to play a role in "Mare Nostrum," which Ingraham is producing in Europe for Metro-Goldwyn. Antonio Moreno and Alice Terry have the leading roles in the production, the story of which is by Blasco Ibanez.

Lew Cody as Nero in "An Exchange of Wives"

Lew Cody will portray Nero in a dream scene to be done in technicolor in "An Exchange of Wives," which Hobart Henley is making for Metro-Goldwyn-Mayer. Eleanor Boardman, Renee Adoree and Creighton Hale are featured with Cody in the production.



Trio of production highlights from the Paramount production "Paths to Paradise."



Among the newest of the F. B. O. productions is "That Man Jack," from which these scenes were taken.

Nine First Nationals In Work

Six Others in the Cutting Room and Fourteen Are Preparing for Production

NINE productions are now in work by First National or companies producing for First National release, six others are in the cutting room and preparatory work is in progress for fourteen others.

Among the pictures in production are "Classified," from Edna Ferber's story, starring Corinne Griffith; "Joseph Greer and His Daughter," from the Henry Kitchell Webster novel; "The Viennese Medley," directed by Kurt Rehfeld, with Conway Tearle and Anna Q. Nilsson, in the leading roles. "The Sea Woman," produced by Edwin Carewe from Willard Robinson's play; Samuel Goldwyn and George Fitzmaurice's production from the play "The Dark Angel,"; "The Knockout," from M. D. C. Crawford's novel, "The Come-Back," starring Milton Sills; "The Pace That Thrills," directed by Webster Campbell from a story by Byron Morgan, with Ben Lyon and Mary Astor featured; "The Live Wire," starring Johnny Hines, a C. C. Burr production; "The Beautiful City," starring Richard Barthelmess, with Dorothy Gish playing opposite him and Kenneth Webb directing.

The six productions now in the cutting room are. "Her Sister from Paris," starring Constance Talmadge; "Graustark," starring Norma Talmadge; Frank Lloyd's special, "Winds of Chance," from Rex Beach's novel; John M. Stahl's production of "Fine Clothes," from the Franz Molnar comedy, "Fashions for Men;" "The Half Way Girl," featuring Doris Kenyon and Lloyd Hughes; and "Shore Leave," Inspiration's new production starring Richard Barthelmess.

Productions now in preparation on the West Coast are, Joseph M. Schenck's new starring vehicle for Constance Talmadge, "The Man She Bought," from Pearl Dole Bell's novel; Israel Zangwill's latest play, "We Moderns," a starring vehicle for Colleen Moore; the musical comedy, "Irene," also designed for Miss Moore; Frank Lloyd's next production from Vingie E. Roe's new novel, "The Splendid Road;" Owen Davis's play, "Forever After," starring Corinne Griffith; Reginald Goode's play, "Ashes," also for Miss Griffith; John M. Stahl's next production, "Memory Lane."

East Coast productions now in the preparatory stages are "The Scarlet Saint," with Mary Astor in the lead; the big special, "Men of Steel," based on R. G. Kirk's story of the steel mills, "United States Flavor," with Milton Sills and Doris Kenyon; Robert Kane's first production for First National release, "Invisible Wounds," from Frederick Palmer's novel; the second Robert Kane production, "Bluebeard's Seven Wives"; Sam Rork's "Clothes Make the Pirate," from Holman Day's novel, starring Leon Errol; and "Rainbow Riley," C. C. Burr's second Johnny Hines picture for First National, from Thompson Buchanan's play, "The Cub."

Hogan to Direct Elaine Hammerstein

James P. Hogan has been signed by Harry Cohn, production manager of Columbia pictures, to direct Elaine Hammerstein in her new picture, "SOS Perils of the Sea," which goes into production as soon as Miss Hammerstein has completed "The Unwritten Law."

Emory Johnson is Casting "The Last Edition"

Emory Johnson is casting "The Last Edition," his next production for F. B. O. distribution. It is probable that Ralph Lewis will play the leading role in this newspaper drama written for the screen by Emilie Johnson, mother of the producer.



Production stills from the F. B. O. picture, "High and Handsome."

Independents List New Sales

Chadwick Program Sold in All Territories; Hall Film Signs for Davis Division Features

INDEPENDENT producers and distributors are making steady progress in their sales campaigns for the programs they will issue during 1925-26. Notable among the programs which have met with a hearty reception from the state rights exchange men is the Chadwick line-up.

This company's product has been booked by all of those zone distributors who handled the Chadwick program last year. S. S. Krellberg, general manager of the organization, who recently completed a sales tour, reports the following territories closed on the forthcoming program:

Specialty Film Company for Texas, Oklahoma, Arkansas; Independent Film Corporation, for the New England States; Midwest Film Distributors, for Western Missouri and Kansas; Fontenelle Feature Film Company, for Iowa and Nebraska; Independent Film Corporation, for Eastern Pennsylvania, Southern New Jersey, Delaware, Maryland, District of Columbia and Virginia; Merit Film Corporation, for Greater New York and Northern New Jersey; Standard Film Service Co., for Ohio, Michigan, Kentucky, Western Pennsylvania and West Virginia; Celebrated Players Film Corporation, for Northern Illinois and Indiana; All Star Feature Distributors, Inc., for California, Arizona, Nevada and the Hawaiian Islands; De Luxe Feature Film Company, for Washington, Oregon, Montana, Northern Idaho and Alaska; the F. & R. Film Company, for Minnesota, North and South Dakota; and the De Luxe Feature Film Exchange for Colorado, Wyoming, New Mexico, Utah and Southern Idaho.

J. Charles Davis, 2nd, has closed negotiations with Bert Hall and Fred Gage of the Hall Film Exchanges of 295 Turk Street, San Francisco, and 1002 South Olive Street, Los Angeles, for the following Davis Distributing Division releases:

"Red Love" starring John Lowell and Evangeline Russel; "The Tales of a Thousand and One Nights"; six James Oliver Curwood stories; eight pictures starring "Ken" Maynard; eight Frontier Western stories; sixteen outdoor and Western features starring Al Ferguson; a series of eight "Peggy of the Secret Service" pictures; eight Mills De Luxe Features starring Marilyn Mills; eight society-athletic dramas featuring Ferdinand Schumann-Heink.

The contracts closed also include the Davis Distributing short subjects product.

Messrs. Cranfield & Clarke announce that they sold the United Kingdom rights of Ivan Abramson's production, "Lying Wives," to the Wardour Films, Ltd., of London. This sale was put through by Mr. W. F. Clarke, with the aid of their London agent, Messrs. J. G. & R. B. Wainwright Co., Ltd.

Well Known Players in Cast of "Heir-Loons"

A cast of well known screen players headed by Wallace MacDonald and Edith Roberts, who have the principal parts, has been assembled by the Spitzer-Jones organization for "Heir-Looms," a feature comedy which is to be distributed by Pathe. Those who will appear with MacDonald and Miss Roberts in the film are Ralph Lewis, Stuart Holmes, Snitz Edwards, Frank Campeau, Martha Mattox, Sam de Grasse, Cecile Evans, Emily Gerdes, Theodore Lorch, William H. Turner, Max Asher, and Harry McCoy.

Warners Announce New Sales Department Appointments

Sam E. Morris, general manager in charge of distribution for Warner Bros., this week announced the appointments of E. R. Pickler, Paul J. Swift and Thomas E. Burke to exchange managerships with the organization.

Pickler, until recently in charge of the Indianapolis office of Film Classics of Illinois, is manager of the Charlotte branch. Paul J. Swift, formerly assistant manager of the Vitagraph New York exchange, has been placed in charge of the Warner office in New Haven. Thomas E. Burke, associated for the past five years as special representative of Finklestein & Rubin, selling the Warner product, has been appointed manager of the Minneapolis exchange.

George Arthur's Mother in Cast With Him

The mother of George K. Arthur will appear in the cast with him in "I'll Tell the World," which William Wellman is producing for Metro-Goldwyn-Mayer. It is her first screen appearance. Gertrude Olmstead plays opposite Arthur in the picture, while the balance of the cast includes Charles Murray, Antonio D'Algy, Effie Ellsler, Joseph McCray, Floyd Sheffield, Jack Holbrook, Harvey Perry, Red Thompson and Joan Arden.

Lilyan Tashman Signed to Schulberg Contract

Lilyan Tashman has signed a long-term contract with B. P. Schulberg it was announced this week. Her first part under the new agreement will be in a prominent role in "The Girl Who Wouldn't Work," to be directed for Schulberg by Marcel De Sano.

Miss Tashman is a graduate of the Ziegfeld Follies beauty chorus. She played in "The Gold Diggers" and "Lilies of the Field" before entering pictures some time ago.

Vera Lewis Added to Cast for "Stella Dallas"

Vera Lewis is the latest addition to the cast which Henry King will direct in "Stella Dallas," the Samuel Goldwyn production to be distributed by United Artists. Miss Lewis will appear in the role of Miss Tibbetts.

In addition to Miss Lewis, the cast to date includes Ronald Colman, Belle Bennett, Alice Joyce, Lois Moran, Douglas Fairbanks, Jr., and Jean Hersholt.

Metro - Goldwyn - Mayer Get More Stories

METRO-Goldwyn-Mayer have acquired two additional stories for the coming season's program. They are "The College Widow," the George Ade Story which has been a stage success for many years past, and "In Praise of James Carabine," by Donn Byrne. "The College Widow" is a stage success of many years ago and is still being played in stock. "In Praise of James Carabine" is a recent short story, whose locale is New York's old Bowery and whose action revolves around the prize ring of 1880.

Star Authors Represented in DeMille Properties

The works of six prominent writers of the day are included in the literary properties which Cecil B. DeMille has acquired for screen production. These are William J. Locke, Octavus Roy Cohen, Ernest Pascal, Konrad Bercovici, Ethel Watts Mumford and J. J. Stuart, who, respectively are the authors of "The Coming of Amos," "Red Dice," "Hell's Highroad," "The Volga Boatman," "The Wedding Song," and "The Valiant Gentleman," all to be filmed by De Mille for Producers Distributing Corporation's program.

Melford Completes Cast for "Without Mercy"

George Melford has completed the cast for "Without Mercy," which he will produce for release through Producers Distributing Corporation. Those assigned the leading roles include, Lionel Belmore, Sidney D'Albrook, Tempe Pigott, Stanhope Wheatcroft, Rockliffe Fellowes, Eugene Pallette, Dorothy Phillips, Gino Corrado, Fred Malatesta, Robert Ames, Patricia Palmer, and Vera Reynolds.

Keith and Alyce Mills in Schulberg Featured Cast

Donald Keith and Alyce Mills will be members of the featured cast which will be presented by B. P. Schulberg in "Parisian Love," which Gasnier is directing. Both players were brought forward this year as star material which the producer plans to develop as future box office attractions.



A trio of scenes from "The Danger Signal," a Columbia Pictures Corporation release.



Edmund Lowe in scenes from "The Lady From Long acre," his new starring vehicle produced by Fox.

Set Release For "Wrongdoers"

August 5th is Date Announced for First Bernarr Macfadden Production

HARRY RATHNER, president of Astor Distributing Corporation, has announced that his company will release "The Wrongdoers," starring Lionel Barrymore and produced by Bernarr Macfadden True Story Film Company, on August 5th.

The picture is the first in a series of eight features which the Macfadden organization will make for distribution by Astor. The pictures are being made in association with the True Story Magazine, which will publish serially the stories of the photoplays.

The company has taken space in the Cosmopolitan studio in New York and will probably make all of the remaining pictures in the group in the east. Two units are to be formed soon to produce stories now in preparation by Lewis Allen Browne, who is writing the scenarios for "Rogues' Riches" and "False Bride."

These productions will be followed by "The Harem Girl," "The Danger Line," "Wives at Auction," "Bad Habits," and "Broken Homes," in the order named.

"The Wrongdoers" was completed recently under the direction of Hugh Dierker. The cast supporting Lionel Barrymore includes Anne Cornwall and Henry Hull. The picture will be one of four which Astor will release during August, the others being "A Lover's Oath," starring Ramon Novarro; "The Shining Adventure," starring Percy Marmont and directed by Hugo Ballin; and "The Business of Love," a Jesse Robbins production co-starring Edward Everett Horton and Madge Bellamy.

Cast Completed for "Part Time Wife"

The cast has been completed for "The Part Time Wife," fifth of a series of twelve Gotham productions for the coming season. Alice Calhoun has the title role, with Robert Ellis in the leading male role. In the supporting cast are Arthur Hoyt, Edmund Davis, Freeman Wood, Patricia Palmer and Janice Peters. The picture is scheduled for early Fall release.

Marian Nixon Opposite Bert Lytell

Marian Nixon, Wampas baby star of 1924, will have her biggest role when she plays opposite Bert Lytell in "Sporting Life," Maurice Tourneur's production for Universal, which is now under way. Miss Nixon recently signed a long term contract with Universal.

Davis Changes Title on Herrick Picture

Davis Distributing Division has changed the title of the first of its Herrick "Fragments of Life" series. This two-reeler produced as "It Might Happen to You," has gone to the exchanges as "Sympathy." It is ready for immediate release.

Announcing Motion Picture News—Mid-Week Edition

IT is our pleasure and privilege to announce that effective this week Motion Picture News will publish a Mid-Week Edition, to be issued each Wednesday.

The publication of this new edition, in addition to the regular weekly News, is an extension of trade service. It is undertaken after a great deal of research and after a most careful study of the small town field and is designed to meet the needs and demands of the theatre owners in the very smallest communities. Its contents follow out, so far as possible, the suggestions of over 500 small town exhibitors, who have told us by questionnaire and in many cases, verbally, the kind of a paper they prefer.

To these suggestions we have added our own ideas, born of many years publishing experience in this highly specialized field. We have given much study to the problem. We think we know what the small town man can use and must have, if he is to be successful.

The casual observer in the industry, may inquire why we consider it necessary to publish two papers to serve one field.

Our answer is briefly this:

There are two fields in the exhibiting end of motion pictures today—not one and it is our conviction that no publication can shoot at two marks and hit either of them.

So, briefly, without many details that could be given if space permitted, this is the reason for the new edition of the News.

Do not consider the Mid-Week Edition a new publication, but rather, as we said in the beginning, an extension of an old one—Motion Picture News—established in 1913 and since its inception dedicated to the welfare of the motion picture industry in all its branches and that includes the several thousand little theatres in the several thousand little towns, scattered from one end of the land to the other.

Hatrick Back From Europe; Outlines Newsreel Plans

Edgar B. Hatrick, general manager of International Newsreel and vice-president of Cosmopolitan Productions, returned last week from a six weeks' tour of Europe in the interest of those organizations.

While in Europe Mr. Hatrick made arrangements for additions to the force of International Newsreel cameramen there, and also arranged for a more complete service for International Newsreel from the Far East.

Mr. Hatrick said that European exhibitors are keenly alive to the value of news reel films but that they are somewhat handicapped by the failure of producers of the reels there to supply a service which meets the demands of the public.

He was entertained at a banquet in London given by Sir William Jury, head of Jury, Ltd., and also was guest at dinners given in his honor in Berlin and Paris.

Pathe to Distribute "Kivalina of the Ice Lands"

Pathe has acquired distribution rights to the Earl Rossman photodrama of the Arctic "Kivalina of the Ice Lands," which recently was highly praised during its showing at the Mark Strand Theatre on Broadway, New York. The release date has been set for August 9th.

The picture is enacted by native Eskimos against a background of igloos, the Aurora Borealis and endless expanses of snow and ice. Producer Rossman spent two years in the Arctic region in the making of the picture.

Dustin Farnum Returns With Universal

Dustin Farnum, after a year's absence from the stage and screen this week signed a contract with Universal to play a featured role in "On the Frontier," which is to be produced on a huge scale. Farnum will be one of more than thirty well-known players included in the cast.

In and Out of Town

MR. AND Mrs. Walter Irwin will sail on the Mauretania, July 15th, on their regular European vacation, returning to America about September 1st.

FREDERICK WYNNE-JONES, managing director of UFA Films in the U. S. A. will return to New York on the Homeric, July 14th.

CARL LAEMMLE sailed Wednesday on the Berengaria on his annual summer visit to Europe.

SAM SAX, president of Lumas Film Corp., is again enroute to the West Coast and will also stop at various exchange centers, on the way.

E. W. HAMMONS, president of Educational Film Exchanges, left New York last Monday for Los Angeles, in the interest of production.

GUS SCHLESINGER, manager of the foreign department of Warner Bros., left the 5th Ave. hospital a few days ago, after a long siege of illness.

HARRY RATHNER, president of Astor Distributing Corp., left New York last week on a business trip to Milwaukee, St. Louis and Los Angeles.

J. CHARLES DAVIS, II, president of the Davis Distributing Division, has returned to New York from the West Coast where he has been overseeing production.

DWIGHT C. LEEPER, vice-president of Richmont Pictures, distributors for Rayart in the foreign market, sailed this week for London on the George Washington.

E. E. SHAUER, director of the foreign department of Famous-Players, sailed for Europe, Wednesday. He will return about September 1st.

EDGAR B. HATRICK, general manager of International News-reel and vice-president of Cosmopolitan Productions, has returned from a six weeks trip to Europe.

I. M. P. A. to Draft Contract with M. P. T. O. A.

The Independent Motion Picture Association at a meeting on July 8th unanimously endorsed the plan of its General Manager, Frederick H. Elliott, for negotiations with the M. P. T. O. A. on the drafting of an equitable contract. A committee will be appointed by the association to confer with M. P. T. O. A. officials in the near future.

The Independent Association also decided to back up the efforts of the M. P. T. O. A. in the Connecticut tax fight. Mr. Elliott went to New Haven on Thursday to meet with exhibitor officials.

Metro-Goldwyn-Mayer Sign Gillen to Contract

Metro-Goldwyn-Mayer have signed Ernest Gillen to a long term contract.



Frederick H. Elliott, General Manager of the Independent Motion Picture Association of America, presents to R. F. Woodhull, National President of the M.P.T.O.A., a testimonial resolution by his organization pledging its co-operation to him and the theatre organization. Joseph M. Seider, president of the N. J. M. P. T. O. A. at the left.

Exhibitors Box-Office Reports

The exhibitors' box office reports which follow are from theatre owners who reside in towns and cities of over 3,000 population. Names of the contributors are omitted by agreement in accordance with the wishes of the average exhibitor and in the belief that reports published over the signature of the exhibitor reporting, is a dangerous practice.

Only reports received on specially prepared blanks furnished by us will be accepted for use in this department. Exhibitors who value this reporting service are urged to ask for these blanks.

Title of Picture.	Population of Town.	Location.	Class of Patronage.	Weather.	Box Office Value.	Check-up Percentage from other Reports.

FAMOUS PLAYERS

Alaskan, The	3000	Illinois	General	Clear	Good	69
"	4021	Indiana	Mixed	Clear	Big	69
Argentine Love	6190	Georgia	Mixed	Fair	Big	64
Bluff	3154	Idaho	Mixed	Clear	Poor	60
Breaking Point	3154	Idaho	Mixed	Clear	Poor	59
Changing Husbands	4021	Indiana	Mixed	Rainy	Good	71
City That Never Sleeps	4021	Indiana	Mixed	St'rmy	Fair	68
Enemy Sex, The	3375	Illinois	Mixed	Clear	Good	67
Feet of Clay	4021	Indiana	Mixed	Clear	Big	79
Forbidden Paradise	4021	Indiana	Mixed	Clear	Big	65
" "	6190	Georgia	Mixed	Fair	Good	65
Garden of Weeds	6190	Georgia	Mixed	Fair	Good	59
Her Love Story	3118	Florida	General	Fair	Fair	59
Lily of the Dust	3569	Idaho	Mixed	Fair	Good	51
Manhandled	3375	Illinois	Mixed	Clear	Good	77
Manhattan	6190	Georgia	Mixed	Fair	Good	70
Man Who Fights Alone	4254	Iowa	General	Clear	Poor	54
" "	3036	Arizona	Rural	Fair	Poor	54
Merton of the Movies	3000	Illinois	General	Clear	Good	70
" "	3416	Iowa	Mixed	Clear	Good	70
Monsieur Beaucaire	4254	Iowa	General	Clear	Fair	74
North of 36	4126	Illinois	Mixed	Fair	Big	87
New Lives for Old	3000	Illinois	General	Rainy	Fair	77
Open All Night	3036	Arizona	Rural	Fair	Poor	47
Peter Pan	4021	Indiana	Mixed	Clear	Big	79
" "	6190	Georgia	Mixed	Fair	Big	79
Sainted Devil, The	4021	Indiana	Mixed	Clear	Big	64
" "	6190	Georgia	Mixed	Fair	Big	64
Side Show of Life	3154	Idaho	Mixed	Clear	Poor	61
" "	4254	Iowa	General	Clear	Fair	61
" "	3000	Illinois	General	Clear	Good	61
Sinners in Heaven	4254	Iowa	General	Clear	Good	68
Story Without a Name	4021	Indiana	Mixed	Clear	Big	65
Tongues of Flame	4021	Indiana	Mixed	Clear	Good	70
Wanderer of Wasteland	3154	Idaho	Mixed	Clear	Big	75
" "	3569	Idaho	Mixed	Fair	Big	75
" "	3375	Illinois	Mixed	Clear	Good	75
" "	4254	Iowa	General	Clear	Good	57
Worldly Goods	3000	Illinois	General	Clear	Fair	62
" "	4021	Indiana	Mixed	Clear	Fair	62

FILM BOOKING OFFICE

American Manners	10392	Mo.	General	Clear	Good	74
" "	2717	Okla.	Mixed	Clear	Good	74
" "	2996	Ark.	Rural	Clear	Fair	74
Broken Laws	2914	Minn.	Mixed	Clear	Big	80
"	3454	Texas	Mixed	Claer	Big	80
Fighting Sap, The	10392	Mo.	General	Clear	Good	73
Fools in the Dark	3454	Texas	Mixed	Clear	Good	78
Girl of Limberlost	3375	Illinois	Mixed	Clear	Good	81
" "	3338	Iowa	Mixed	Clear	Good	81
" "	3454	Texas	Mixed	Clear	Fair	81
Laughing at Danger	10392	Mo.	General	Clear	Good	60
" "	2996	Ark.	Rural	Clear	Fair	60
Millionaire Cowboy	3608	Kansas	General	Clear	Big	62
" "	10392	Mo.	General	Clear	Good	62
Spirit of U. S. A.	3375	Illinois	Mixed	Clear	Poor	66
" "	4712	Kansas	General	Clear	Good	66
Trigger Fingers	3155	Kansas	Mixed	Clear	Good	65
Woman Who Sinned	5244	Miss.	Mixed	Clear	Poor	71

FIRST NATIONAL

Abraham Lincoln	4126	Illinois	Mixed	Clear	Big	90
" "	3338	Iowa	General	St'rmy	Good	90
" "	4707	Ken'cky	General	Clear	Big	90
" "	3048	Kansas	Mixed	Rainy	Poor	90
Cytherea	3658	Iowa	Mixed	Clear	Good	67
Flirting with Love	4707	Ky.	General	St'my	Fair	74
Husbands and Lovers	3048	Kansas	Mixed	Clear	Good	79
In Every Woman's Life	4895	Kansas	General	Clear	Good	67
" " "	29855	Missouri	1st Run	Clear	Good	67
In Hollywood with Potash and Perlmutter	3048	Kansas	Mixed	Clear	Good	82
Learning to Love	4712	Kansas	General	Clear	Fair	72
Love's Wilderness	7775	Miss.	General	Clear	Fair	66
New Toys	3000	Illinois	General	Clear	Fair	70
"	11647	Nebr.	First run	Clear	Poor	70
Perfect Flapper, The	5807	Oregon	General	Clear	Good	81
" "	3608	Kansas	General	Clear	Good	78
" "	4895	Kansas	General	Clear	Big	81
Sea Hawk, The	7775	Miss.	General	Clear	Good	89
"	3416	Iowa	Mixed	St'rmy	Fair	89
Silent Watcher, The	19669	Illinois	1st Run	Clear	Fair	78
Single Wives	5244	Miss.	Mixed	Clear	Good	73
So Big	7775	Miss.	General	Clear	Poor	71
Dynamite Smith	3658	Iowa	Mixed	Clear	Poor	54
"	3416	Iowa	Mixed	Clear	Poor	54
White Moth, The	3658	Iowa	Mixed	St'rmy	Fair	78
" "	4707	Kencky	General	Clear	Good	78

FOX

Circus Cowboy, The	4712	Kansas	General	Clear	Good	71
Dante's Inferno	4712	Kansas	General	Clear	Good	74
Heart Buster, The	3315	Kansas	Mixed	Clear	Big	71
Last of the Duanes	4712	Kansas	General	Clear	Good	83
" "	5244	Miss.	Mixed	Clear	Good	83
Man Who Came Back	6190	Georgia	General	Clear	Big	74
Oh, You Tony	6190	Georgia	General	Clear	Big	73
Teeth	29855	Kansas	General	Clear	Fair	64
Trouble Shooter, The	3154	Idaho	Mixed	St'rmy	Fair	80
Winner Takes All	6190	Georgia	General	Clear	Big	73

METRO-GOLDWYN-MAYER

Along Came Ruth	2969	Penn.	General	Clear	Big	72
Arab, The	5807	Oregon	General	Clear	Poor	61
"	3546	Texas	Mixed	Clear	Fair	61
Boy of Flanders, A	2914	Minn.	Small town	Clear	Big	81
Bread	2996	Ark.	Mixed	Clear	Good	78
"	4712	Kansas	General	Clear	Fair	78
"	2914	Minn.	Small town	Rainy	Poor	78
Excuse Me	2793	Penn.	Mixed	Rainy	Poor	82
" "	4895	Kansas	General	Clear	Big	82
" "	2914	Minn.	Small town	Clear	Good	82
He Who Gets Slapped	3224	Maine	Small town	Clear	Good	81
" "	3242	Mich.	Mixed	Clear	Good	81
His Hour	60777	Ala.	1st Run	Clear	Big	72
"	3036	Arizona	Mixed	Clear	Poor	72

Title of Picture.	Population of Town.	Location.	Class of Patronage.	Weather.	Box Office Value.	Check-up Percentage from other Reports.
Janice Meredith	3242	Maine	Small town	Clear	Big	81
" "	10681	Mo.	Mixed	Clear	Fair	81
" "	2793	Pa.	Mixed	Clear	Big	81
Little Robinson Crusoe	6190	Ga.	General	Clear	Big	78
" "	4895	Kansas	General	Clear	Big	78
" "	7775	Miss.	General	Clear	Poor	78
" "	4254	Iowa	Mixed	Clear	Good	78
Married Flirts	4712	Kansas	General	Clear	Poor	69
Navigator, The	2969	Pa.	General	Clear	Poor	80
" "	3036	Arizona	Mixed	Clear	Fair	80
One Night In Rome	7775	Miss.	General	Clear	Poor	67
Sherlock, Jr.	4254	Iowa	Mixed	Clear	Good	71
" "	3118	Florida	Mixed	Clear	Poor	71
" "	19669	Illinois	1st Run	Clear	Good	71
" "	3338	Iowa	General	Clear	Good	71
Silent Accuser, The	4895	Kansas	General	Clear	Poor	76
" "	4712	Kansas	General	Clear	Good	76
" "	2793	Pa.	Mixed	Clear	Good	76
Sinners in Silk	2969	Pa.	General	Clear	Poor	68
Tess of D'Urbervilles	3546	Texas	Mixed	Clear	Good	76
True as Steel	2969	Pa.	General	Clear	Fair	68
Wife of the Centaur	2793	Pa.	Mixed	Clear	Good	72
Wine of Youth	2969	Pa.	General	Clear	Poor	60
" "	5244	Miss.	General	Clear	Fair	60
" "	4254	Iowa	Mixed	Clear	Good	60
" "	4895	Kansas	General	Clear	Fair	60

PATHE

Dynamite Smith	4254	Iowa	General	Clear	Poor	54
" "	3546	Texas	Mixed	Clear	Poor	54
Girl Shy	3375	Illinois	Mixed	Clear	Big	93
"	3847	Texas	Mixed	Clear	Big	93
Hot Water	3658	Iowa	Mixed	Clear	Good	87
"	4021	Indiana	Mixed	Clear	Big	87
"	4254	Iowa	General	Clear	Good	87
King of Wild Horses	10392	Missouri	General	Clear	Big	83

PRODUCERS DIST. CORP.

Barbara Frietchie	5807	Oregon	Mixed	Clear	Poor	79
Charley's Aunt	10392	Missouri	General	Clear	Big	91
Flaming Forties	3242	Maine	Mixed	Clear	Big	63
" "	10392	Missouri	General	Clear	Good	63
Hold Your Breath	3155	Kansas	Mixed	Clear	Good	78
" "	6190	Georgia	Mixed	Clear	Good	78
" "	10392	Missouri	General	Cold	Good	78
Miami	3569	Idaho	Mixed	Clear	Fair	68
"	3375	Illinois	Mixed	Clear	Good	68
Ramshackle House	3658	Iowa	Mixed	Clear	Fair	72
" "	3242	Maine	Mixed	Clear	Good	72
Roaring Rails	4914	Florida	Resort	Clear	Good	83
" "	4712	Kansas	General	Clear	Good	83
" "	10392	Mo.	General	Clear	Good	83
Siren of Seville	3658	Iowa	Mixed	Rainy	Fair	75
Soft Shoes	10392	Mo.	General	Clear	Good	63
Wandering Husbands	10392	Mo.	General	Clear	Fair	70
Welcome Stranger	3658	Iowa	Mixed	Clear	Fair	72
" "	4126	Illinois	General	Clear	Good	72

UNIVERSAL

Back Trail, The	10392	Missouri	General	Clear	Poor	69
Behind the Curtain	10392	Missouri	General	Clear	Poor	57
Big Timber	10392	Missouri	General	Clear	Poor	62
Broadway or Bust	10392	Missouri	General	Rainy	Good	79
Dancing Cheat, The	10392	Missouri	General	Clear	Fair	60
Dangerous Blonde, The	10392	Missouri	General	Clear	Fair	63
Big Timber	4712	Kansas	General	Clear	Fair	62
Excitement	4021	Indiana	General	Clear	Poor	73
Fighting American, The	3154	Idaho	Mixed	Clear	Poor	63
Fighting Fury	4712	Kansas	General	Clear	Good	65
" "	10392	Mo.	General	Clear	Fair	65
Gaiety Girl, The	4914	Florida	Resort	Clear	Fair	64
High Speed	10392	Mo.	General	Clear	Fair	56
Hit and Run	3569	Idaho	Mixed	Clear	Good	76
" "	5807	Oregon	Mixed	Clear	Big	77
" "	10392	Mo.	General	Clear	Good	81
Law Forbids, The	19669	Illinois	1st Run	Clear	Fair	75
" "	4126	Illinois	Mixed	Clear	Good	75
Oh, Doctor	5807	Oregon	Mixed	Clear	Big	76
Reckless Age, The	3658	Iowa	Mixed	Clear	Good	74
" "	10392	Mo.	General	Cloudy	Fair	74
Riders Up	4712	Kansas	General	Clear	Big	65
"	1100	Mich.	Small town	Clear	Fair	65
Ridgeway of Montana	10392	Mo.	General	Clear	Fair	63
Ridin' Kid from Powder River	3658	Iowa	Mixed	Clear	Big	77
Rose of Paris	324410	Mo.	General	Clear	Good	63
Sawdust Trail, The	4126	Illinois	Mixed	Clear	Good	76
" "	3569	Idaho	Mixed	Clear	Fair	76
" "	4712	Kansas	General	Clear	Good	76
" "	10392	8Mo.	General	Clear	Big	76
Signal Tower, The	4126	Illinois	Mixed	Clear	Good	82
" "	4712	Kansas	General	Clear	Good	82
Turmoil, The	4914	Florida	Resort	Clear	Fair	71
Tornado, The	324410	Mo.	General	Clear	Big	78
"	10392	Mo.	General	Clear	Poor	78
Young Ideas	10392	Mo.	General	Clear	Fair	60
Wine	5244	Miss.	Mixed	Clear	Good	64

VITAGRAPH

Between Friends	3569	Idaho	Small town	Clear	Fair	66
Code of Wilderness	3569	Idaho	Small town	Clear	Good	76
" "	2996	Arkansas	Farm	Clear	Fair	76
" "	10392	Missouri	General	Clear	Fair	76
" "	4712	Kansas	Mixed	Clear	Good	76
" "	4000	Georgia	Mixed	Clear	Good	76
One Law for Women	10392	Missouri	General	Clear	Poor	62
" "	3569	Idaho	Small town	Clear	Good	62

WARNER BROS.

Babbitt	4914	Florida	Resort	Clear	Good	68
"	4712	Kansas	General	Clear	Fair	68
Broadway After Dark	4021	Indiana	Mixed	Clear	Good	74
" "	4712	Kansas	General	Str'my	Fair	74
Captain Blood	4895	Kansas	Mixed	Clear	Poor	84
" "	4712	Kansas	Mixed	Clear	Fair	84
Cornered	4021	Indiana	Mixed	Clear	Fair	73
Find Your Man	4895	Kansas	Mixed	Clear	Fair	73
" "	3454	Texas	Mixed	Clear	Good	73
How to Educate a Wife	4712	Kansas	General	Clear	Fair	78
Lighthouse by the Sea	29855	Missouri	Down town	Clear	Good	83
" "	3454	Texas	Mixed	Clear	Good	83
Narrow Street, The	324410	Missouri	Down town	Clear	Fair	73
" "	3454	Texas	Mixed	Clear	Good	73
Tenth Woman, The	4914	Florida	Resort	Clear	Fair	53
Three Women	3454	Texas	Mixed	Clear	Good	73

Box Office reports on this form will appear weekly in Motion Picture News until further notice.

The same reports will be used in compiling the "Check-up," but will not supersede this latter feature.

Exhibitors Service Bureau



Ben Levinsky, manager of the New Electric theatre, Upper Norwood, Lo ndon, England, built this lobby display for "Wine" (Universal) with the aid of "Johhny" Walker, a salesman for the European Motion Picture Co., Ltd.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

Edward L. Hyman, Mark Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr., Finkelstein & Rubin, Minneapolis.

Leo A. Landau, Lyceum theatre, Minneapolis.

E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Metropolitan theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Managing Director, Famous Players-Lasky theatres, Los Angeles.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

W. C. Quimby, Managing Director, Strand, Palace and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Grauman's theatres, Los Angeles.

: : THE CHECK-UP : :

Weekly Edition of Exhibitors' Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

TITLE	Poor	Fair	Good	Big	Value	Length
FAMOUS PLAYERS						
Crowded Hour, The	1	—	8	2	71	6,558 ft.
Night Club, The	1	1	7	1	65	5,732 ft.
Old Home Week	—	—	9	4	79	6,888 ft.
Spaniard, The	—	1	8	1	70	6,676 ft.
FIRST NATIONAL						
Chickie	—	—	7	4	81	7,767 ft.
His Supreme Moment	—	3	6	2	67	6,600 ft.
UNIVERSAL						
Fifth Avenue Models	—	2	8	1	67	6,581 ft.

Louis K. Sidney, Division Manager, Lowe's theatres, Pittsburgh, Pa.

George E. Brown, Imperial theatre, Charlotte, N. C.

Geo. Rotsky, Managing Director, Palace theatre, Montreal, Can.

Eddie Zorn, Managing Director, Broadway-Strand theatre, Detroit.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, T. D. & L. theatre, Glendale, Calif.

Claire Meachime, Grand theatre, Westfield, N. Y.

Ace Berry, Managing Director, Circle theatre, Indianapolis.



Bold lettering featured this lobby display on "Let 'er Buck" (Universal) by Manager Bert Jordan of the Majestic theatre, Memphis.

Essay Contest in Houston on "Madame Sans Gene"

One of the highlights of Manager Harry VanDemark's splendid campaign on "Mme. Sans Gene" at the Queen theatre, was the Essay Contest, "Why Is Gloria Swanson Your Favorite Movie Star?", run in the Houston Chronicle a week before opening date. Letters had to be addressed to "Gloria Swanson Contest Editor," care Chronicle, and were limited to 100 words. Each letter drew a Sans Gene Gold Coin. Every tenth letter drew a souvenir program in addition to the coin, and a grand prize of a large framed photograph of Miss Swanson was awarded to the writer of the essay acclaimed the best by the judges. The distribution of Gold Coins in this manner greatly enhanced their value, and the stunt in general gained valuable publicity for the attraction at minimum expense.

1,000 Souvenir programs were distributed in a unique manner calculated to increase their advertising value. To the first 900 ladies purchasing tickets on Saturday morning (opening day) Manager Van Demark gave a program. This stunt was most successful, all programs being disposed of by three o'clock. Night prices prevailing Saturday made this performance doubly valuable from a box-office standpoint. The remaining hundred programs were used in connection with the Essay Contest and for presentation to city officials, etc.

2,000 Swanson post cards were distributed to women and girls in the Queen the week preceding the "Sans Gene" run. These were eagerly accepted by the fans, in fact another 1,000 could have been used to good advantage. In contrast to the distribution of post cards at the Queen, 2,000 Swanson heralds were given away at the Capitol the week before showing. That not a herald was wasted is due to the fact that it is an unusual fine piece of literature with a strong appeal to fans as a souvenir. 1,000 rotos were also given to the ladies attending the Queen a few days prior to opening date.

Seven of the large 14x17 photographs of the star were used as the basis for window cards, which were placed in prominent Main Street windows. These very excellent locations were secured at the cost of two theatre tickets each to the seven merchants, an expenditure well justified by publicity gained.

A tie-up with Carnegie Library proved a valuable advertising medium. Theatre Close-Up carried an announcement that books on "Madame Sans Gene," Napoleon and other notables of that period were available at the Houston Public Library. In return, the librarian placed a notice on the library bulletin board telling where the picture was showing.

"Thief in Paradise" Aided By Brilliant Display

Exploitation of "A Thief in Paradise" in Owensboro, Ky., at the Empress theatre, began a week before the three-day showing. Manager G. M. Pedley, of the Strand Amusement Company's interests in that city started the campaign by festooning the lobby with hearts and masks, which remained up as teasers until the showing. Then a big heart made of beaver board, as high as the entrance to the lobby, was placed on the curbing in front of the theatre daily—one side, toward the street, being bright red with the name of the play and the dates, with a mask at the base. On the other side was placed an eight-sheet cut-out with the stars outlined, with a smaller heart and a mask at the base. These were interchanged during the whole week of the showing.

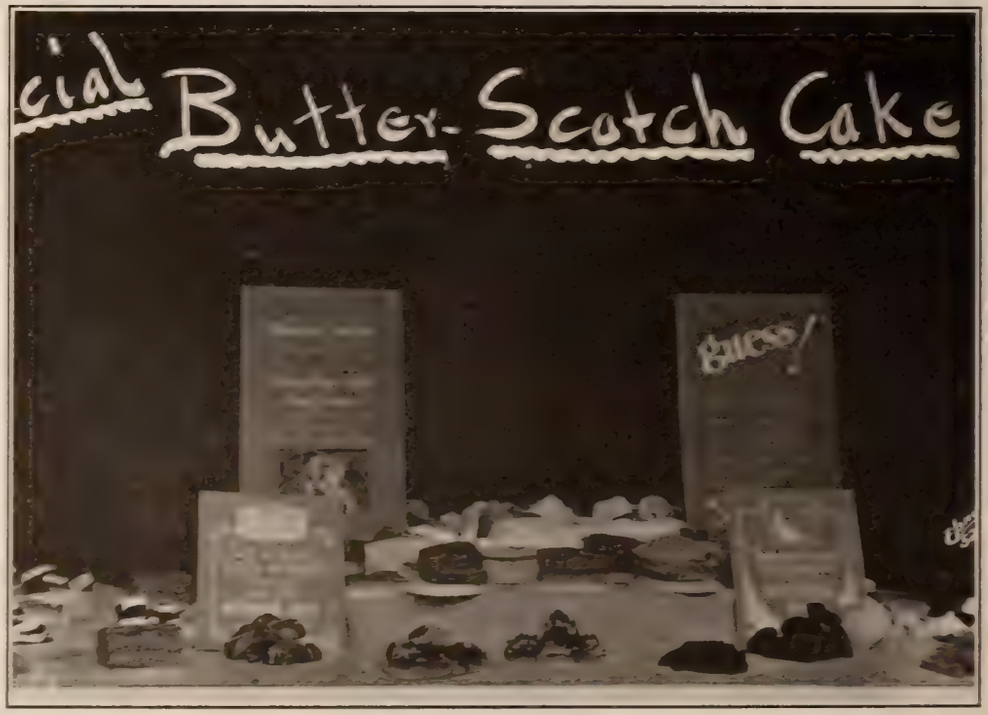
Saturday before the showing a tie-up with McAtee, Lyddane & Ray, one of the leading dry goods stores of the town, was effected. A draped one-sheet with the dates of the showing occupied central space in the draping of a bathing suit window for this occasion.

Seattle Strand's "My Son" Presentation Attractive

A very beautiful set was arranged by the management of the Strand theatre, Seattle, for "My Son" by a combination of colors against a gauze background. The name of Nazimova, the star, was done in white, outlined in blue on both sides of the box office, above the doors into the theatre.

The scenic effect of a banner clear across the lobby, above the doors was produced with small cut-outs behind which were lamps of different colors casting a sort of silhouette effect over the setting which was a coast scene with ships in the background. The transparent banner was illuminated at night.

A cut-out in the lobby was made from the three-sheet with photos mounted on one side. Both panels of the exterior ship effect were done in natural colors.



Window tie-up with the Federal Bakery on "The Goose Hangs High" (Paramount) arranged by Manager Guy O. Keuimer of the Arcade theatre, Jacksonville.

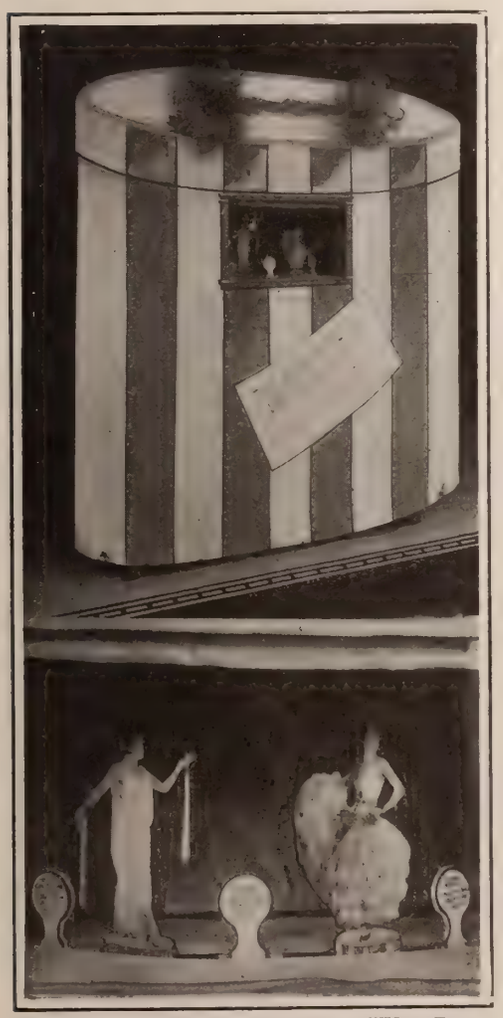
Knife Stuck Through Many "Spaniard" Heralds

Much of "The Spaniard's" success at the Imperial, Charlotte, was due to two novel ideas conceived by Manager Geo. E. Brown.

One, was the distribution of 1,000 heralds, 100 of which were placarded throughout the main business section, each with a 'knife' stuck through the middle of it with "The Spaniard" showing beneath. Being posted in locations where hundreds pass hourly, these 'knife-heralds' proved excellent exploitation mediums. The 'knives,' which stood the theatre 9 cents a piece, gave 'punch' to the stunt.

The other, was a direct tie-up with the local radio broadcasting station, which made an announcement that six single theatre tickets would be given to six persons listening in on the night before the opening of "The Spaniard" at the Imperial. The announcer also added his personal endorsement, having previously reviewed the picture. The six free tickets brought in a like number of paid admissions, with the radio reaching 2,000 potential patrons, all of which was reflected in the opening day's attendance and receipts, which were the best in weeks with the exception of "Madame Sans Gene."

The standard paper and newspaper advertising was used, with special marquee and lobby displays, expressive of the Spanish atmosphere of the photoplay. Illuminated by red and yellow lights, these exhibits made quite a flash.



Above, lobby display piece on "The Dressmaker from Paris" (Paramount) by D. Roscoe Faunce, manager of the Strand, Birmingham, and below, a portion of the tiny revolving stage.



Truck ballyhoo on "Capital Punishment" (B. P. Schulberg) arranged by Masterpiece Film Attractions in conjunction with the Victoria theatre, Philadelphia.

Varied Stunts for "Lost World"

Unusually Good Campaign Staged by W. K. Hollander at the Roosevelt theatre, Chicago

THE Chicago run of "The Lost World," was ushered in at the Roosevelt theatre, Chicago, by an unusually brilliant exploitation campaign staged by W. K. Hollander, publicity director for Balaban & Katz.

Hollander was particularly fortunate in obtaining a co-operative arrangement with the Chicago Daily News. Three weeks before the opening of the picture, the newspaper began the serial publication of "The Lost World" which had appeared in its columns about twelve years ago. The illustrations then used were reproduced for the present serialization. Upward of half a page was given daily to the story.

To advertise the serial, the Daily News used 560 24-sheets and 1,600 3-sheets in and around Chicago. In addition, the serial was advertised in page advertisements in the Daily News and in about fifty suburban newspapers; also in announcements on the first page of the Daily News.

About half a million reprints of the first six instalments were run by the Daily News. One hundred thousand of these were distributed by Balaban & Katz in its chain of theatres, and the rest were mailed by the Daily News to its subscribers and through its news dealers. Each of these reprints carried the information that a very remarkable production had been made of "The Lost World" by First National and Watterson R. Rothacker and that it was to be shown at the Roosevelt theatre soon.

The Daily News used the pictorial paper of First National for its 24 and 3-sheets to advertise the serial story, substituting its own reading matter for First National's text.

A week before the opening of the picture, the Daily News gave the theatre management 175 of its boards which were covered with 24-sheets, the paper being of a different character from that which the Daily News used to advertise the serial story. In return for the courtesy and co-operation of the Daily News, the Balaban and Katz theatres, in announcing on the screen of its various theatres the coming of "The Lost World" to the Roosevelt, asked their patrons to read the serialization of the story in the columns of the Daily News.

"The Lost World" was shown to Cardinal Mundelein. A review appeared in "The New World," a Catholic publication of 70,000 circulation.

A prize contest was arranged through the Military Commander of the High Schools by which the various military battalions competed in marksmanship. The prize for the best shooters were theatre tickets to "The Lost World." A dinosaur was outlined with chalk as the target at which the boys and girls shot. To announce the contest, First National's rotogravure section on "The Lost World" was used as a supplement to the official paper printed and distributed by this school organization.

The Chicago Public Library distributed "The Lost World" heralds and had printed cards 12x14, suspended in the street cars advertising books of prehistoric nature. On these cards "The Lost World" was displayed in good size type. This street car tie-up with the Public Library, was gratis as was a 14x22 card advertising the showing of the picture at the Roosevelt which was placed in every station along the elevated line.

Cash prizes and free tickets to the theatre while "The Lost World" was being shown were prizes offered for a drawing contest in the Chicago Journal and an essay contest in the Evening Post. A radio was used to broadcast the information about the picture through a song called "The Lost World." A "Lost World Night" was planned in one of the cabarets in Chicago.

Wrecked Flivver in Garing "Oh, Doctor" Lobby

The engagement of "Oh Doctor" at the Garing, Greenville, played to the best business this house has enjoyed for sometime. Manager Chas. H. Amos's exploitation was greatly responsible for its success, the highlight of which was the special lobby display.

An old wreck of a Ford car was placed in the center of the lobby with a cut-out of Reginald Denny in the driver's seat, showing him being hurled in the air. Directly in line with this figure was a cut-out of a nurse standing against the side of the lobby wall with arms outstretched as if waiting to receive him. A large card attached to the car carried the message:

IF YOUR PRETTY NURSE IS LEAVING BECAUSE YOU ARE WELL—GET SMASHED UP AGAIN—"OH DOCTOR"

A huge banner with scenes from the photoplay and wording—Reginald Denny in "Oh Doctor" extended across the entire top of the lobby front.

An excellent window display with a local drug store showed Denny in bed attended by a nurse. The entire window was filled with hospital supplies and attracted no little attention. This window was put in four days in advance of showing and remained throughout attraction's run.



Booth placed on busy thoroughfare are during the run of "Lilies of the Streets" (F. B. O.) at the Fulton theatre, Jersey City.

Striking Lobby Display for "Dante's Inferno"

Manager W. F. Brock's lobby on "Dante's Inferno" at the Strand, was one of the most attractive displays ever arranged for any picture playing Knoxville.

The entire front of the theatre was decorated with display paper on the attraction with streamers of red crepe paper. The exhibit was uniquely lighted by special red fuses, loaned the theatre by a railroad friend, which were placed behind the sets on each side of the lobby. With the remaining lobby lights changed to red, the effect was startling.

The display was brought to the attention of the people of Knoxville in a most striking manner. On Sunday night before the opening, the exhibit was kept illuminated long past midnight, after all the city lights were extinguished. The red glow in the total darkness enhanced the weird, uncanny atmosphere and drew the eye unresistingly.

A week before play date, two flashy one sheets made from "stills" were placed conspicuously in the lobby where they were seen by patrons as they passed in and out. Several days before showing of picture, three oil paintings were placed in store windows, one in the city's leading silk shop and the remaining two in vacant windows in prominent locations in the downtown section.

The regular campaign was started two weeks in advance with the usual newspaper advertising, increased billing with 15 extra one's, 5 three's, 1 six, slides, 3,000 heralds, etc.



The Strand theatre, Nashville, arranged this window display with a drug store for the showing of "Playing With Souls" (First National).

Fashion Book Souvenirs for "Dressmaker From Paris"

An important factor of Manager E. D. Turner's campaign on "The Dressmaker From Paris" at the Imperial, Asheville, was the distribution of 100 special Fashion Books on this attraction to the first 100 ladies attending the Saturday matinee, two days before play date. The appeal of these books was reflected in the favorable comments of the lucky ladies who received same.

Several excellent window tie-ups were effected in connection with shops dealing in women's attire. These windows displayed 22 x 28 still boards carrying scenes from the picture. Thirty small window boards with stills were placed in prominent windows in the shopping districts.

A special banner was made for the arch underneath the marquee. A huge stillboard, used inside the theatre a week prior to opening, was moved to the outer lobby during the run.

The usual billing was employed with the distribution of 5,000 theatre Close-Ups, 8 000 Magazine Programs, etc. Newspaper advertising was along regular lines with special 'art ads' as an added feature.

Tieup With Drug Company for "Sally" on Coast

An unusual tie-up was made on the showing of First National's Colleen Moore picture. "Sally," at Loew's State Theatre, Los Angeles, and F. M. Head, sales merchandise manager of southern California for the Owl Drug Company.

The Drug Company prepared a special "Sally" Sundae while the picture was being shown. Its three hundred soda dispensers in Los Angeles and its suburbs wore a little badge—a piece of green ribbon about one inch wide and four inches long, on which was printed in black, "Try a Sally Sundae, 20c, as delicious as the production is good. See Miss Colleen Moore in 'Sally,' Loew's State Theatre."

The Sally Sundae was also advertised on cards and on the mirrors of the drug store.

Syracuse Scene of Strong "Declasse" Campaign

A newspaper publicity tie-up for a motion picure that is far out of the ordinary was used by Cliff Lewis, publicity director of the Strand theatre, Syracuse, N. Y., for "Declasse." The tie-up was made with the Syracuse Journal.

A week ahead of the showing of "Declasse," the Journal published the fac-simile of a telegram from Miss Griffith in which the star requested the Journal to act as sponsor at a theatre party at the Strand during the showing of latest release. She requested the Journal to invite 100 women and girls of Syracuse to attend this party as her guests.

Lewis and the advertising manager of the Journal worked out a scheme which benefited the classified advertising columns of the newspaper at the same time gave "Declasse" an unusual amount of publicity in its columns.

The Journal announced in daily stories that it would on the Friday before the showing print in its classified advertising columns the names of the hundred women and girls whom it was going to invite. An advertisement of the picture, carrying an announcement of Miss Griffith's theatre party, was run on the classified ad page of the paper in addition to the publicity stories.

The paper's advertising manager sent out at his own expense a letter to 2500 prospective advertisers explaining that those who took a classified ad during this campaign would not only be sure of an unusually large number of readers for their advertisements, but would be permitted to send in the names of two or three women or girls to be invited to the party. Fifty of those to be invited were to be selected by the Journal itself. As the date for the announcement of the names approached, the advertising manager sent out another bunch of 2,000 letters reminding possible advertisers of the opportunity.

A story was also run in the paper announcing that any advertiser who placed a classified ad for six insertions might give the name of one person to be invited to the party.

The campaign was a success, not only for the Strand but for the Journal also, the classified ads being greatly increased during this publicity campaign. The names of the women and girls invited were published among the classified real estate ads in the issue of Friday. Mr. Lewis' idea proved one of the best that has been worked in Syracuse of late for any picture, and is one that can be used by exhibitors in any town. Manager Walter D. McDowell go. behind the campaign.



Clothing store tie-up for "A Thief in Paradise" (First National) by Loew's Vendome theatre, Nashville.

Telephone Operators Boost "Daughters of Night"

Edward J. O'Keefe, director of the City Square theatre, Atlantic City, N. J., secured the co-operation of the Bell Telephone company in exploiting "Daughters of the Night," by inviting all the telephone operators, about three hundred in number, to review the picture, which is based on the romance of a telephone girl.

The result of this stunt was that it gave the theatre an unusual medium of publicity, for it had the three hundred operators talking to their acquaintances everywhere about the film. A concrete evidence of this was at the time of the special showing, when every girl brought one or more friends who paid for their admissions. The average showed there were two paid admissions accompanying the operator to the show, besides the regular patronage of the theatre.

Candy Kisses Advertise on "Kiss in the Dark" Run

Several days in advance of his showing of "A Kiss In The Dark," at the Strand, Birmingham, Manager Faunce distributed 5,000 special boxes containing two candy kisses each. These were given away on the streets by three young ladies, carrying attractively decorated crepe paper baskets, effectively tied with colored ribbon bows. The boxes carried a picture of Adolphe Menjou, title, cast, theatre and play dates. This stunt was achieved at a nominal cost and was far reaching in effect.

The lighthouse in the lobby display was equipped with a flasher socket. The opening was covered with orange silk with a 150 watt light in back acting as a reflector, the beam of orange light being visible even in the daytime. The portholes of the ship were also cut-out and backed with lights, while the word "dark" in the title was blocked out on a piece of white glass. The special lighting added much to the exhibits attention value.



When "Seven Chances" (Metro-Goldwyn) played the Capitol theatre, Little Rock, Manager R. T. Newton arranged this front consisting of art ads and catch-lines.

Strong Opening Campaign Given "Excuse Me"

A strong exploitation campaign was recently waged by C. D. Haug, Metro-Goldwyn exploiteer, in connection with the opening of Loew's new Temple theatre in Birmingham, with "Excuse Me." This playhouse, completely remodeled and reconstructed, is now among the most luxuriously appointed theatres in the South, and its opening became, in consequence of the campaign which Haug conducted in collaboration with E. A. Vinson, enterprising manager of this playhouse, an event of the first importance to the community.

Three weeks in advance of the opening two hundred 3-sheets were posted all over town announcing the opening. Fire hundred 1-sheets were posted at the same time, and 500 special window cards were distributed. Two weeks before the premiere 500 specially printed 1-sheets were posted and 50 window cards were exhibited in gold bronze frames in the heart of the city.

Permission was secured from the City Commission to erect ten cloth banners in the busiest section of Birmingham. These banners were 3 by 12 feet long. One hundred street car dash signs were carried by cars two weeks in advance, and 21 Yellow Cabs carried banners also. Fifteen Red Top Cabs were decorated with banners announcing the showing and 8 Nu-Grape trucks carried large size banners also.

Merchants were vigorously solicited with the result that every advertisement in the Birmingham News carried, on the Sunday preceding the opening, lines congratulating Mr. Loew on opening the most beautiful theatre in the South. Special stories and photographs were printed in this issue.

A miniature train, captioned the "Excuse Me" Special, was on exhibition in the lobby for one week in advance of the premiere and throughout the showing.

Two pretty young girls, about 12 years old, and an old man carrying an ear trumpet, exploited the picture effectively by boarding cars and discussing the picture and the opening of the theatre. Most of the conversation was carried on by the young girls, who talked very loudly into the ear trumpet carried by their aged companion. This stunt caused enormous interest and was the talk of the town.

An immense banner hanging next to the City Hall, which burned down shortly before the opening, was observed by 40,000 people who attended the fire and by other thousands who afterward visited the ruins of the building.



An effective ballyhoo gotten up by the management of the Howard theatre, Atlanta, for "Charley's Aunt" (Prod. Dist. Corp.).

Good Millinery Tie-up for "The Night Club" Run

In exploiting "The Night Club," Manager John J. Friedl and Publicity Directory Raymond B. Jones, of the Palace theatre, arranged a splendid tieup with Fields Millinery store in Dallas.

Cut-Out Heads on "Playing with Souls" in Lobby

Manager G. P. Banniza, of the Strand theatre, Nashville, Tenn., assisted by W. R. Arnold, exploiter, gave "Playing With Souls," a campaign that strongly directed the attention of the public to the picture.

The lobby display was one of the most striking the Strand has had. A large cut-out head of Jacqueline Logan was placed in the centre of the entrance, underneath a banner clear across the width of the lobby carrying in white letters the title of the film.

At one side of the lobby, high up, were the cut-out heads of "Buster" Collier and Clive Brook. On the other side, still higher, was a cut-out bust of the devil, with a string running from his hand to the cut-out heads of Miss Logan, Collier and Brook.

The customary slide and trailer, newspaper advertising and billing were done. Three thousand heralds were distributed in parked automobiles, in business offices and private dwellings.

Steffy Gives "Learning to Love" Strong Display

A unique display was used by Manager Steffy of the Coliseum theatre, Seattle, on "Learning to Love."

In the shell over the marquee was placed a cut-out of the star kissing one of the men in the cast. Directly under this cut-out was the name of the star with a chasing border of frosted lamps.

The star's name and title used over the box office were of the same design. All of these lamps were used on the chasing border flasher which was sure to attract the attention of the passer-by.

Cut-outs from the posters were placed in every nook and corner of the lobby. The color combination was orange and black.



Lobby display at the Strand theatre, Seattle, arranged for the showing of "My Son" (First National). The name of the star was played up strong.

Dress Designing Contest on "Dressmaker From Paris"

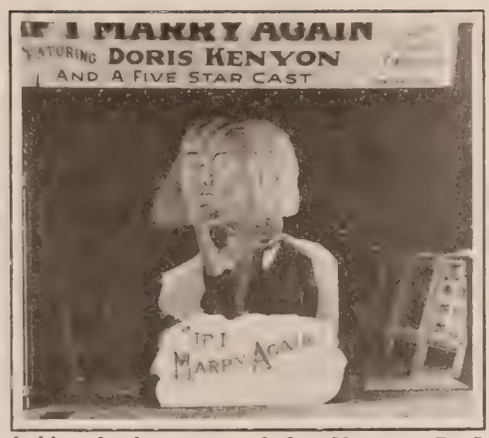
Inspired by the fashion review in "The Dressmaker From Paris," Manager E. B. Roberts conceived the ingenious idea of conducting a Dress-Designing contest in connection with his showing of that attraction at the Majestic theatre, Austin, Texas.

The contest was started two weeks in advance of play date with the cooperation of the Adam-Johnson Company and the Austin-Statesman. A blank figure of a woman was printed in the newspaper daily, along with the announcement that for the best design sketched over this figure, preferably of a "party" frock, the Statesman would give an order to the Adam-Johnson company for a $29.50 dress to be selected by the winner. For the next ten best designs offered, the award would be two tickets to the Majestic to see "The Dressmaker From Paris." The next 20 best models would receive one ticket each, good for a performance at the Majestic. To aid contestants, a special pamphlet of new Paris styles, based on those shown in the photoplay, was compiled by the Statesman. This booklet could be obtained upon application from Mrs. Rucker, head designer of Adam-Johnson's, and also the judge of the contest. Contestants were allowed to compete as often as they wished, all models being mailed to Mrs. Rucker with sender's name and address, not later than Saturday preceding opening of attraction.

The contest netted 600 drawings, the winning design being printed in the Statesman with designer's name and a description of the gown. A list of the other prize winners' names also appeared in the columns of this newspaper.

The contest with its decided feminine appeal was a tremendous success as a publicity builder for the picture, and more than justified the nominal expense attached to putting it over. In this instance, the Adam-Johnson company gave the theatre the dress offered as first prize at cost, and also stood half the expense attached to the printing of the 200 fashion programs on "The Dressmaker From Paris," distributed through their store.

Considerable valuable publicity was given the theatre by a front page article regarding the special orchestra engaged for the three days' run of the photoplay, featuring the song, "The Flapper Wife," dedicated to the heroine of a serial being run in the afternoon paper.



Lobby display arranged by Manager F. J. Miller of the Rialto theatre, Augusta, Ga., for "If I Marry Again" (First National). It consisted of a large beaver-board cutout of a sphinx with cutout of the stars in front.

Swanke Has Striking Front on "Flirting with Love"

Arthur Swanke, publicity and advertising man for the Mission theatre, El Dorado, Ark., obtained a very striking theatre front for "Flirting With Love."

A banner, the imitation of a parted theatre curtain, was used above the entrance to the lobby. The field was yellow, the top caption in red while the cut-out letters of the title were in black. Foliage of both bottom corners were in black. In the centre of the display was a three-sheet cut-out with cut-out strips around, backed by lavender crepe paper.

Reduced Taxi Rates Given for "The Last Laugh"

Through a tie-up with the Seattle Taxicab Co., Robert Bender, manager of the Columbia theatre, Seattle, secured banners on the doors of all the Yellow cabs in town, and editorial and advertising space in the company's paper, "The Yellowgram," which goes to taxicab patrons, announcing his showing of "The Last Laugh."

The banner read: "25c off on all Yellow cab fares to 'The Last Laugh' at the Columbia." When a cab deposited its passengers at the Columbia, the doorman gave them a coupon good for 25 cents on the meter charges. When they departed, another coupon was given them which was similarly honored by their chauffeur.

Florist Exploit Showing of "The Beauty Prize"

The leading florist of Evansville, Ind., was recently induced to exploit the appearance of "The Beauty Prize" at the Strand theatre by devoting an entire window to the cause. This display was built up around a central section featuring American beauties, besides which appeared announcements of the showing and other advertising material. This window attracted much attention, being in the busiest part of the retail district.

Charles Glickauf, Metro-Goldwyn exploiteer, supplemented this feat by achieving a second tie-up with a prominent music store, which contributed a display of Victrolas and other musical instruments. Tie-up cards were placed in two beauty shops and in two restaurants. Three oil paintings were exhibited in other windows of the retail district, and 4,300 pay envelopes printed with an announcement of the run were distributed by factories and department stores of the town. One thousand heralds were given away and the town was lavishly posted as well. There was, in addition, a special lobby display.



This window tie-up was arranged by Manager J. L. Cartwright of the Rialto theatre, Chattanooga, for the showing of "Code of the West" (Paramount). Photos with small date card were placed in prominent locations.

YOUR IDEA

"PLUGGING" MUSIC

WHEN you have a musical number of merit closely tied up with a picture you are playing, don't be content with merely playing the number during the showing of the picture. Make it the outsanding musical hit of the town for the moment. You can do it if you give it the same concentrated exploitation you would put back of a picture. We have an example before us of how this was done at little cost by Frank Burns, the exploitation director of the Beacham theatre, Orlando, Fla. Burns describes the campaign as follows:

"A month before 'Sally,' was due to play at the Beacham theatre, Orlando, I got out a postcard to a thousand names. Card asked the question 'I Wonder What's Become of Sally,' and adising that the Beacham would announce the answer at a later date. Five thousand small cards with the same copy proved an excellent follow-up when given away on the streets. On the given date the Beacham soloisst, duly advertised, sang the answer to the question, namely 'Sally's in the Movies Now,' with a special stage setting as a background and slides for both songs thrown on a silk curtain behind him.

"Three nights of packed houses heard this answer. Another thousand postcards were sent to the same people with the new copy. Five thousand more small cards were given away on the streets carrying the new question and answer copy. The connection was made and everyone in Orlando was singing, whistling and playing 'Sally.' The leading music store gave us a window display and plugged 'Sally' hard for us. The biggest department store used approximately forty inches in the newspapers to advertise the song and the fact that they would instal a loud speaker in the lobby to be used during the engagement. A neatly arranged lobby of lithographs plus the loud speaker stopped hundreds.

"Suffice to say, 'Sally,' is the most popular piece in Orlando at this time due to this plugging, and sheet music and records are selling like hot cakes."

INTERESTING THE NEWSPAPERS

ONCE every so often some exploitation stunt, engineered by a scheming press-agent, catches the eye of the city editors on the leading metropolitan newspapers. It awakens their news interest and brings a host of eager reporters hot-footing it to the scenes of "battle" to unconsciously spread the word about the new motion picture which makes its bow to the public a few days later.

"Fifth Avenue Models" was the picture responsible for the latest "break" in newspaperdom. Joe Weil, the Big U exploiteer, New York, engineered the stunt which caught on and made papers like the Herald-Tribune, the New York Times, and World, open their columns generously to the idea.

It all came about because "Fifth Avenue Models" was booked into the Piccadilly Theatre on very short notice. It was impossible to line up the proper kind of fashion show in a few days so that Weil was forced to seek other channels of publicity. He hit upon the idea of arousing talk about models by forming a Fifth Avenue Models Association to protect the poor little working girl who show the latest in What-this-is to the admiring throngs of shoppers. As time was very pressing he had to enlist the young ladies of the Universal home office to aid the idea.

Carefully prepared notes were written to all the leading city editors who were addressed as "Manager of Reporters." These letters laid stress on the fact that Fifth Avenue Models were being mis-represented in the news—that they did not smoke or drink or marry millionaires, but were home-loving girls. The letters were hand-written on violet paper and a bottle of perfume was spilled over them. The letters informed the editors that a meeting would be held at the Breslin Hotel to organize the girls. Miss Dorothy Pensel headed an aggregation of Universal girls at the meeting at which there were twelve girls present, one dozen reporters and ten photographers. The newspaper response was wonderful. All the New York papers, without exception, carried stories on the Fifth Avenue Models Association the next day and the day after. Rotogravure sections flashed the pictures. Columnists kidded the models. The NEA Service, United, Universal and other syndicates covered it.

Weil tied up the publicity by a card flash in front of the Piccadilly lobby and also by snipping the town with novel window cards reading:

MASS MEETING! Bring Your Friends—FIFTH AVENUE MODELS—Piccadilly Theatre—Saturday, May 9th."

This was further tied-up by a pretty "ballyhoo-ess" who paraded the streets with a minature sandwich sign outlined in flowers, carrying the above message.

Accompanying photographs of the lobby display and the ballyhoo may be seen at the botom of this page.

WORKING UP LOCAL INTEREST

A CLEVER example of the art of capitalizing "local interest" for the exploitation of a film play was given when Stanley J. Gates, manager of Loew's Regent theatre, Harrisburg, Pa., contrived to have Mrs. Helen R. Martin, of that city—author of the novel, "The Snob," on which the screen production of that name is based—give an interview to the home newspapers just before "The Snob" was shown in this theatre on June 22, 23 and 24.

The Harrisburg Evening News printed an especially chatty story in which Mrs. Martin gave her estimate of the play, starting her enthusiastic approval of the accuracy with which her book was interpreted in the screen version. The newspaper made the comment, in its own behalf, that "it is rarely that an author is found who is pleased with the motion picture adaptation of her own novel, for so often the picture producers take great liberties in changing the plots of the stories."

Mrs. Martin appeared in person at one of the showings of "The Snob" in Harrisburg—another detail that Manager Gates contrived to arrange—and made a brief address from the stage which the audience received enthusiastically.



Picture of the lobby displays on the ends, and in the center the ballyhoo devised by Joe Weil, Universal Exploiteer, for the showing of "Fifth Avenue Models" (Universal) at the Piccadilly theatre, New York.

AND OURS

MORNING MATINEE PLAN

THE U. C. theatre of Berkeley, one of the West Coast Theatres, Inc., circuit, recently inaugurated a series of "De Luxe Kiddies Matinees" under the auspices of the Berkeley P. T. A. federation, Mrs. M. T. Heavey, president. These programs take place every Saturday morning from 10 a. m. to 12 m. Groups of mothers and educators from the federation assist Manager Frank C. Burhans in the selection of the programs.

The ideals followed in the selection of these programs are that only such films be run as are educational and produce the proper emotional reaction; preferably films that send the youngsters home with new ideas and thoughts. The stage features are rendered only by child performers, sometimes by Berkeley children when they can be secured. No element of jazz is allowed to creep into any part of the program. Fairy stories are told by a charming young woman known as "Aunt Polly," who has already endeared herself to the children. The U. C. theatre "Big Brother" leads the youngsters in community singing and talks to them informally, and it is amazing the response and enthusiasm he is able to arouse.

The films that have been run thus far are the first few episodes in the Chronicles of America, a historical film produced under the auspices of Yale University. There are thirty-three episodes in all, which will, therefore, cover thirty-three weeks. Animal pictures are always interesting to youngsters, and each week a nature picture is run, for instance, on the "Life of Bears," or "Salmon Fishing," or "Dogs." Whenever it is possible a story film is run when the subject is suitable for children. Recently "Hans and Gretel" was run.

Dancing and singing and the playing of musical instruments make up the stage features. Occasionally a novel act is secured, such as the personal appearance of King D, the Belgian police dog with his trainer. The dog performed and his master told the youngsters in the audience how to make their household canines do "tricks" and how to care for their pets.

It is gratifying to note the response that has been shown to this novel effort. Even the first week found the line of youngsters waiting for admittance a block long, and every week following has found the theatre auditorium more nearly filled. It is estimated that fifteen hundred Berkeley youngsters attend these matinees each week. Groups of mothers from the Parent-Teachers associations act as chaperones and see that no youngster goes astray and that all reach the proper hands after the matinee. The youngsters themselves show intense interest in every feature that is put on and applaud loudly as evidence of their enthusiasm. When the last few minutes arrive for community singing, their enthusiasm is spent in singing well selected songs.

This effort on the part of the Berkeley Federation of Parent-Teacher Association, with the whole-hearted cooperation of Manager Frank C. Burhans of the U. C. theatre, should stimulate other communities in their direction of better pictures for children. Only in this way is it really possible to segregate "grown-up" shows from those suitable for youngsters. The proceeds received from these matinees, after the actual expense of the U. C. theatre have been deducted, go to charity under the direction of a committee appointed from the federation, and each week sees a substantial check go to some worthy charitable organization.

HAVE YOU A LITTLE HOSTESS?

SOMETHING of an innovation for Broadway houses has been installed at B. S. Moss' Colony theatre in the form of a hostess. Miss Maude Willis, a petite blonde has been engaged for this position with her headquarters on the mezzanine floor of the Colony.

Miss Willis, in addition to conducting visitors on an inspection tour of the theatre, will also assist patrons, particularly women and out-of-towners, in preparing shopping tours and pleasure trips throughout the city.

Incidentally, this service is provided gratis and represents but one of the many features for patrons' comfort in vogue at B. S. Moss' Colony.

CLUB CONTACTS

IN the smaller communities, the personal contacts between a theatre manager and local organizations like the Chamber of Commerce, Kiwanis, Rotary and Lions clubs, and so on, act both directly and indirectly. Directly, through the opportunity of building up business on a particular picture through special club exploitation; and indirectly, through the build-up of good will and friendly relations in the community. It is interesting, therefore, to note the plan and program followed by Manager Roy Smart of the Noble theatre, Anniston, Ala., when he had charge recently of "Theatre Day" at the Kiwanis club.

"The organization's assembly hall was decorated appropriately for the occasion, including star photos and 22x28 lobby cards featuring leading characters in each production booked for the season. Two attractions were emphasized especially. One was "The Thundering Herd." For this attraction a rotogravure sheet was distributed at each place at the dining room table. The historical coins used to advertise "Madame Sans Gene" were also used souvenirs, one being distributed to each guest.

For the Kiwanis program, a local girl gave a castume dance, while the chairman of the Better Films committee gave a talk on the theatre and the industry, prior to the presentation of a special film.

This special film was arranged for the occasion. It was made up chiefly from bits of film collected from the past pictures of the most prominent members of Kiwanis and a group picture made some years ago came in for additional service. This film was arranged in a series of "Who's Who," and grouped in that were some baby pictures and pictures of small boys. Copy and captions for the film were conceived to effect a historical style.

The entire program was immensely appreciated as acknowledged by enthusiastic applause, while the members of the club generally acknowledged Manager Roy Smart to be one of the most efficient advertising men in his town. Which speaks well for the Noble, his theatre.

A CORRECTION

In the July fourth issue of MOTION PICTURE NEWS a story appeared in this department under the heading "Short Subject Recognition" which, commenting on theatre programs, mentioned "Saxe-O-Grams" Saxe Amusement Co.'s house organ as being published by the Milwaukee theatre, Milwaukee. We wish to state at this time that "Saxe-O-Grams" is published by the Wisconsin theatre instead of the aforementioned House.



Strikingly unusual lay-out in the Stanton's theatre's ad in Philadelphia on "Madame Sans Gene" (Paramount). The triangle is always effective as an eye-catcher.

With First Run Theatres



A well balanced ad on "Janice Meredith" (Metro-Goldwyn) used in the newspapers by the Grand theatre, Colombus.

NEW YORK CITY

Cameo Theatre—
Film Numbers—The Texas Trail (Prod. Dist. Corp.), Cameo Pictorial (Pathe News), Aesop's Fable (Pathe), Italian Hospital Fund Fight Pictures (S. R.).
Musical Program — "Raymond" (Overture), "Maderia" (Soprano solo), Organ Solo.

Rialto Theatre—
Film Numbers—The Happy Warrior (Vitagraph), Mendelssohn (S. R.), Bugville Field Day (Pathe), Rialto Magazine (Selected).
Musical Program—"Mendelssohn" (Overture), Lullaby from "Jocelyn" and "Mother O' Mine" (tenor solos), Bird song from "Pagliacci" (Soprano solo), Dance Divertissement, Reisenfeld's Classical Jazz.

Mark Strand Theatre—
Film Numbers—The Lady Who Lied (First National), Strand Topical Review (Selected), Accidents Won't Happen (S. R.).
Musical Program — "Gems of Friml" (Overture), "The Clown and the Music Box" (Specialty —dancing and baritone solos), "Serenata" (tenor solo), "Tarantella" (ballet corps and ensemble). Organ solo.

Rivoli Theatre—
Film Numbers—The Lucky Devil (Paramount), Rivoli Pictorial (Selected), Daddy Goes A Grunting (Pathe).
Musical Program—Margaret Severn and Company in "Music and Visualization" (Specialty—song and dance numbers), Reisenfeld's Classical Jazz Festival, "Our Singing School" (organ novelty).

Capitol Theatre—
Film Numbers—The White Desert (Metro-Goldwyn), Capitol Magazine (Selected), Southern Europe (Scenic).
Musical Program — Overture: "Zampa" (Orchestra), "Serenade" (Dance solo and ballet corps), "The Mechanical Doll" (dance number and vocal solo), "Columbia" (trumpet solo), "If Flowers Could Speak" (organ solo).

Piccadilly Theatre—
Film Numbers—One Year To Live (First National), Piccadilly Pictorial (Selected), Sneezing Beezers (Pathe).
Musical Program — "Mireille" (Overture), "Waitin' for the Moon" and "Berliniana" (organ specialties), "The Two Grenadiers" (bass solo), "Humoresque" and "Schon Rosmarin" (violin solos), "American Fantasie" (organ recessional).

Colony Theatre—
Film Numbers—Cyrano De Bergerac (S. R.), Colony Pictorial (Selected).
Musical Program — "Phedre" (Overture), The Mystic Voice (Specialty), "On A Balcony" (Specialty—vocal solos and incidental ballet).

Globe Theatre—
Film Numbers—Don Q, Son of Zorro (United Artists).
Musical Program—Spanish Prologue, Special synchronized music score for feature.

Criterion Theatre—
Film Numbers—Beggar On Horseback (Paramount).
Musical Program—"Business Is Business" (one act playlet), Score for feature.



Attractive art ad on "The Price of Pleasure" (Universal) used by the Temple theatre, Toledo.

BROOKLYN

Mark Strand Theatre—
Film Numbers—The Making of O'Malley (First National), Mark Strand Topical Review (selected), and The Lucky Accident (Universal).
Musical Program—Overture in commemoration of Independence Day (Mark Strand Orchestra), Cortland Mark Dance Orchestra —"Alabamy Bound", "My Sugar", "Susie", "Smiles" (xylophone solo), "I Hear Love Call Me" (tenor solo), and Mendelssohn's "War March" (recessional).

LOS ANGELES

Criterion Theatre—
Film Numbers — Playing With Souls (First National), Scientific Husbands (Comedy), International News.
Musical Program—"The Cavalry Charge" (Overture), "June Brought the Roses" (Organ).

Forum Theatre—
Film Numbers—The Teaser (Universal), Aesop's Fable (Pathe), Inkwell Cartoon (S. R.).
Musical Program—"The Clocks" (Organ Solo).

Hillstreet Theatre—
Film Numbers—Let Women Alone (Prod. Dist. Corp.), The Pacemakers (F. B. O.), Aesop's Fable (Pathe), International News (Universal).
Musical Program—Vaudeville.

Loew's State Theatre—
Film Numbers—Soul Fire (First National), Felix Cartoon (S. R.), Loew's State Pictorial (Selected).
Musical Program—"That's My Baby" (Overture), "Fourth of July" (Fanchen and Marco Idea Revue).

Metropolitan Theatre—
Film Numbers — Are Parents People? (Paramount), Baby Blues (Educational), Aesop's Fable (Pathe), Pathe Review.
Musical Program—Selections from "Rose Marie" (Overture).

Pantages Theatre—
Film Numbers—Wildfire (Vitagraph), Pathe News.
Musical Program—Vaudeville.

Rialto Theatre—
Film Numbers—Grounds For Divorce (Paramount), Thundering Landlords (Pathe), Pathe News.
Musical Program—"June Brought the Roses" (Organ solo).

Egyptian Theatre—
Film Numbers—The Gold Rush (United Artists).
Musical Program—"The Spell of the Yukon" (Recitation), "Land of the Midnight Sun" (Alaskan Prologue), Orchestral Overture.



The Strandt theatre, Waterbury, used this vigorous ad on "The Talker" (First National) in the papers during the showing.

Million Dollar Theatre—
Film Numbers—The Lost World (First National), Aesop's Fable (Pathe), Pathe News.
Musical Program — Specialty Selections (Orchestra).

ST. LOUIS

William Goldman's Kings, Garden and Rivoli Theatres—
Film Numbers—The Sky Raider (Associated Exhibits), Selected News and Views.
Musical Program—Orchestral and organ numbers. Captain Charles Nungessor in person.

Missouri Theatre—
Film Numbers—Grounds for Divorce (Paramount), Missouri Magazine (Selected), Comedy.
Musical Program—Orchestral overture and popular number. On stage "The Midnight Waltz" (Dance numbers), Sissle and Blake (Entertainers from "Shuffle Along").

Loew State Theatre—
Film Numbers—The Crackerjack (S. R.), News, Views and Tour. Felix Cat Cartoon.
Musical Program—Orchestral overture and popular number. On stage: "The Glow Worm" (Dance act), Rome & Dunn (Harmony singers).

Grand Central Theatre and Lyric Skydome—
Film Numbers—Soul Fire (First National), Kinogram News and Views.
Musical Program—Special orchestral and organ novelties at Grand Central. Orchestral and vocal selections at Skydome.

Capitol Theatre—
Film Numbers—Capital Punishment (S. R.), Kinograms (Educational), Lewis-Munn Wrestling Bout (Educational).
Musical Program—Orchestral, organ and vocal selections.

Delmonte Theatre—
Film Numbers—Baree, Son of Kazan (Vitagraph), Delmonte News and Views (Selected).
Musical Program—Orchestral overture. On stage: Novelty musical revue.

ROCHESTER

Eastman Theatre—
Film Numbers — Are Parents People? (Paramount), Eastman Theatre Current Events (Selected), He Who Got Smacked (Pathe), Mendelssohn (S. R.).
Musical Program — "Pomp and Circumstance" (Orchestral overture), "Bits of Jazz" (Organ recital), Dance numbers and Tenor Solos.

ST. PAUL

Capitol Theatre—
Film Numbers — Are Parents People? (Paramount), Capitol Digest (Selected), Animated Hair Cartoon (S. R.).
Musical Program—"The Dream" (Symphonic Fantasia of "I'll See You In My Dreams"), Kajiyama (Mental Marvel), Rudy Wiedoeft (Saxophonist).



For the showing of "My Son" (First National) the National theatre, Richmond, used this clean cut ad.

DES MOINES

Capitol Theatre—
Film Numbers—The Making of O'Malley (First National), News Reel (Selected), Hello Goodbye (Educational).
Musical Program—"If You See That Gal of Mine" (organ solo), Lickerson and Company (Specialty act).
Strand Theatre—
Film Numbers—The Manicure Girl (Paramount), Tender Feet (Educational), Village School (Educational), Kinograms.
Rialto Theatre—
Film Numbers—The Dancers (Fox), Comedy (Pathe).

INDIANAPOLIS

Colonial Theatre—
Film Numbers—Head Winds (Universal), Comedy (Universal), News Reel (Pathe), Aesop's Fable (Pathe).
Musical Program—American Harmonists.
Apollo Theatre—
Film Numbers—The Light of Western Stars (Paramount), Comedy (Educational), News Reel (Fox).
Musical Program—Emil Seidel orchestra and Earl Gordon, organist.
Circle Theatre—
Film Numbers—Just a Woman (First National), Comedy (Edutional), International News.
Musical Program—Orchestra.

CHICAGO

Chicago Theatre—
Film Numbers—Just A Woman (First National).
Musical Program—Circus Week—12 stage acts.
Tivoli Theatre—
Film Numbers—His Supreme Moment (First National), Laughs of the Day, International News (Universal), The Voyager (Scenic), Don't Pinch (Educational).
Musical Program—"Grande Fantasy," (Overture), "The Ten English Rockets," (Presentation), "The Hammer," and "Just A Panning," (Organ Solos), "Old Fort Dearborn," (Specialty).
Riviera Theatre—
Film Numbers—Confessions of a Queen (Metro-Goldwyn), Laughs of the Day, News and Views (Pathe), Don't Pinch (Educational).
Musical Program—"First Hungarian Rhapsody," (Overture), "Eri Tu," (Specialty), "Oriental Jaz," (Presentation).
Capitol Theatre—
Film Numbers—Grounds For Divorce (Paramount), International News (Universal), Brainless Horsemen (Fox), Scenic.
Musical Program—"Aida," (Overture), "Verona," (Classic Dance Interpretation), "Don't Bring Lulu," (Organ Solo), "Georgette," (Dancing Violinist), Bobby McLean, world's champion ice skater in "Tons of Ice," (Presentation).
Stratford Theatre—
Film Numbers—The Light of Western Stars (Paramount), International News (Universal), Scenic, Fare Please (Educational).
Musical Program—"Sometime," (Presentation), "Jenny & Nylin," (Skating Novelty), Organ Solo (Selected), Smiling Billy Mason in Person (Specialty).
Senate Theatre—
Film Numbers—Madame Sans Gene (Paramount), News Weekly.
Pantheon Theatre—
Film Numbers—Grounds For Divorce (Paramount), News Weekly.
McVickers Theatre—
Film Numbers—Night Life of New York (Paramount), News Weekly (Pathe), Review (Pathe), Comedy (Selected).
Musical Program—Paul Ash Specialty "School's Out."
Roosevelt Theatre—
Film Numbers—The Ten Commandments (Paramount).



A well laid out ad used by the Capitol theatre, Cincinnati, for the showing of "The Sporting Venus" Metro-Goldwyn).

Orchestra Hall—
Film Numbers—"Dr. Jekyll & Mr. Hyde," (Paramount).
Orpheum Theatre—
Film Numbers—The Lost World (First National).
Randolph Theatre—
Film Numbers—Don Dare Devil (Universal), International News (Universal).

PHILADELPHIA

Stanley Theatre—
Film Numbers—Introduce Me (Associated Exhibitors), Our Gang (Pathe).
Musical Program—Patriotic Tableau. Orchestral Overture.
Fox Theatre—
Film Numbers—The Age of Innocence (Warner Brothers).
Musical Program—"Bacchanale" (Overture), Operatic Arias (Orchestra), Carnival of Song, Impersonations of Footlight Celebrities.
Stanton Theatre—
Film Numbers—Drusilla With a Million (F. B. O.).
Karlton Theatre—
Film Numbers—The Crimson Runner (Prod. Dist. Corp.).
Palace Theatre—
Film Numbers—Up the Ladder (Universal).
Victoria Theatre—
Film Numbers—Let 'Er Buck (Universal).
Capitol Theatre—
Film Numbers—Bad Company (Associated Exhibitors).

SALT LAKE CITY

American Theatre—
Film Numbers—The making of O'Malley (First National), Sea Legs (Educational), Newspaper Fun (F. B. O.), International News (Universal).
Kinema Theatre—
Film Numbers—The Texas Trail (Prod. Dist. Corp.), Pathe Review, International News.
Pantages Theatre—
Film Numbers—Cheap Kisses (F. B. O.).
Paramount-Empress Theatre—
Film Numbers—The Light of Western Stars (Paramount), What A Night (Educational), Pathe News.
Victory Theatre—
Film Numbers—The Speed Spook (S. R.), Pathe News.



Vigorous newspaper ad on "The Light of Western Stars" (Paramount) used by the Arcade theatre, Jacksonville.

CINCINNATI

Capitol Theatre—
Film Numbers—The Desert Flower (First National), The Sea Squawk (Pathe), Capitol News (Selected).
Musical Program—Orchestra.
Walnut Theatre—
Film Numbers—The Manicure Girl (Paramount), Wake Up (Educational), News Weekly, Topics of the Day and Aesop's Fable (Pathe).
Musical Program—Orchestra.
Strand Theatre—
Film Numbers—Broken Laws (F. B. O.), What Price Goofy (Pathe), Pathe News, Aesop's Fable (Pathe).
Lyric Theatre—
Film Numbers—The Making of O'Malley (First National), Felix Revolts (S. R.) Kinograms (Educational).
Musical Program—Orchestra.
Gifts Theatre—
Film Numbers—Friendly Enemies (Prod. Dist. Corp.), Rough Party (Universal).
Family Theatre—
Film Numbers—Dick Turpin (Fox), Bull and Sand (Pathe), Fox News.
Keith's Theatre—
Film Numbers—The Adventurous Sex (Associated Exhibitors), Pathe News, Topics of the Day and Aesop's Fable (Pathe).

WASHINGTON

Metropolitan Theatre—
Film Numbers—Just A Woman (First National), Pathe News. The Cloud Hopper (Educational) When Men Were Men (Pathe), The Gorges of Ardeche (Pathe).
Musical Program — "Norma" (Overture); "I Miss My Swiss" (Exit march).
Earle Theatre—
Film Numbers—Raffles The Amateur Cracksman (Universal), Kinograms (Educational).
Palace Theatre—
Film Numbers—Eve's Secret (Paramount), Pathe News, Plain Clothes (Pathe).
Musical Program—"Oriental Fantasy" (Overture).
Columbia Theatre—
Film Numbers—The Crowded Hour (Paramount), International News (Universal), Good Morning Nurse (Pathe), Topics of the Day (Pathe).
Musical Program—"Dance of the Hours" (Overture).



"The Girl on the Stairs" (Prod. Dist. Corp.) was advertised in this way by the Franklin theatre, Tampa.



A well balanced ad for "The Talker" (First National) used by the Pantheon theatre, Toledo.

Mr. Exhibitor: Ask at the Film Exchanges for the



It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.

MILWAUKEE

Alhambra Theatre—
Film Numbers—The Sporting Chance (S. R.) Pathe News, Felix Monkeys With Magic. (S. R.), Shootin' Injuns (Pathe).
Musical Program—"No, No, Nanette" (Overture)

Garden Theatre—
Film Numbers—Smooth as Satin. (F. B. O.), Munn-Lewis — Wrestling Pictures (Educational).
Musical Program—"March Militare" (Organ Specialty)

Merrill Theatre—
Film Numbers—A Woman's Faith (Universal) International News, Getting Trimmed (Universal) He Who Gets Rapped (F. B. O.).
Musical Program—Organ Overture.

Strand Theatre—
Film Numbers—The Manicure Girl (Paramount), French Pastry (Educational).
Musical Program—"If It Was'nt For You" (Overture), "Mamie" (Organ Songologue).



When "Grounds for Divorce" (Paramount) played the Ohio theatre, Indianapolis this two-column ad was run for the opening.

Wisconsin Theatre—
Film Numbers—His Supreme Moment (First National) The Dome Doctor (Educational) International News; Ko-Ko Celebrates The Fourth (S. R.).
Musical Program—"By the Shalomar" (Overture) "American Patrol" (Organ Solo) Ossman & Schepp, banjo artists; Martin Mortensen (piano novelty).

SEATTLE

Blue Mouse Theatre—
Film Numbers—Silent Pal (S. R.), Looking For Sally (Pathe), Wine, Women and Song (Pathe), International News.
Musical Program—"June Brought the Roses" (Overture), "Oh Say Can I See You Tonight" and "Bugle Call Rag" (Orchestra Specialties), "Got No Time" (Organ solo).

Coliseum Theatre—
Film Numbers—Soul Fire (First National), Felix Outwits Cupid (S. R.), Kinograms and Pathe News.
Musical Program—"Raymond" (Overture), "South Sea Dance" (Prologue).

Columbia Theatre—
Film Numbers—Black Cyclone (Pathe), Her Lucky Leap (Universal), Wine, Women and Song (Pathe), International News.
Musical Program—"Patriotic Medley" (Overture).

Heilig Theatre—
Film Numbers—Zander the Great (Metro-Goldwyn), Topics of the Day (Pathe), Wine, Women and Song (Pathe), Pathe Review, Pathe News.
Musical Program—Selections from "Aida" (Overture), "Red Hot Henry Brown" and "Some One" (Orchestra specialties).

Liberty Theatre—
Film Numbers—The Wizard of Oz (S. R.), All Under One Flag (Pathe), Love's Sweet Piffle (Pathe), International and Liberty News.
Musical Program—"Medley of Old Favorites" (Overture), "Wizard of Oz" (Dance Prologue).

Strand Theatre—
Film Numbers—The Little French Girl (Paramount), Hold My Baby (Pathe), Kinograms and Fox News.
Musical Program—"Rondo Capriccioso" (Overture).

DETROIT

Capitol Theatre—
Film Numbers—The Desert Flower (First National), Aesop Fable (Pathe), Travelogue (S. R.), Newsreel (Detroit News Pictorial and Pathe).
Musical Program—Orchestral overture, novelty song presentation (Orchestra and specialty reel), Vocal number by Indian baritone (Chief Caupolican), organ recessional.

Madison Theatre—
Film Numbers—The Shock Punch (First National), Munn-Lewis Wrestling Match (Educational), Sportreel (Pathe), Newsreel (Detroit News Pictorial and Pathe).
Musical Program—Orchestral overture, vocal presentation, (tenor and baritone), organ recessional.

Broadway-Strand Theatre—
Film Numbers—Introduce Me (Associated Exhibitors), Travelogue (S. R.), International News.
Musical Program—Organ solos, orchestral overture and recessional.

Adams Theatre—
Film Numbers—The Sporting Venus (Metro-Goldwyn), Travelogue (S. R.), Sportreel (Pathe), Newsreel (Pathe).
Musical Program—Orchestral overture, song presentation (duet), organ recessional.

Fox Washington Theatre—
Film Numbers—Lend Me Your Husband (First National), The Secret Code (S. R.), Alice the Cat Cartoon (S. R.), Fox News reel.
Musical Program—Orchestral overture, vocal presentation (tenor), Organ recessional.

OMAHA

Rialto Theatre—
Film Numbers—The Light of Western Stars (Paramount), Waiting (Educational), Hodge Podge (Educational), Kinograms.
Musical Program—Selections from "The Chocolate Soldier" (Overture), "T. M. A." (Exit march), "Sweetheart" (theme for feature picture), "Waiting for the Moon" (Organ), Kohn and Dipinto (violin and accordion).

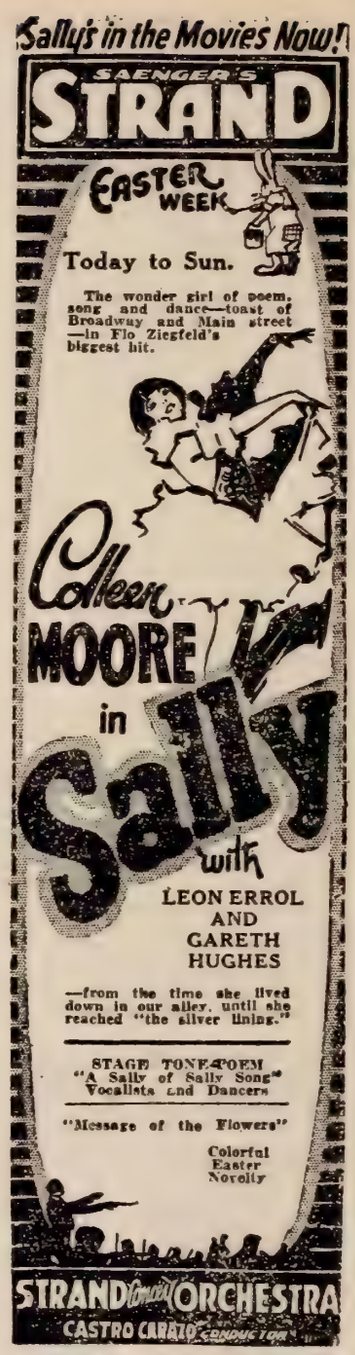
Strand Theatre—
Film Numbers—The Shock Punch (Paramount), Dragon Alley (Educational), Newspaper Fun (F. B. O.), Fox News.
Musical Program—"Midnight Follies" (musical and dance revue).

Empress Theatre—
Film Number—Marriage in Transit (Fox).
Musical Program—"Oh, Daddy, Oh" (musical comedy).

Moon Theatre—
Film Numbers—Riders of the Purple Sage (Fox), A Sailor Papa (Pathe), Idaho (Pathe).
Musical Program—Five acts of vaudeville.

Sun Theatre—
Film Numbers—Never Weaken (Pathe), Raffles, the Amateur Cracksman (Universal).

World Theatre—
Film Numbers—Barbara Frietchie (Prod. Dist. Corp.).
Musical Program—"Waiting for Ships that Never Come In" (Organ), Six acts of vaudeville.



Striking single-column ad on "Sally" (First Nat'l) at Saenger's Strand, New Orleans.

ATLANTA

Howard Theatre—
Film Numbers—Oh, Doctor (Universal); International News Reel, Wild Papa (Pathe).
Musical Program—Overture, nine selections, some from musical comedies, some popular numbers, the names to be guessed by the audience. Special Numbers—Bee Curtis, originator of Charleston, doing special dance act; Jerome team, in special act; Elmer McDonald, baritone, singing several selections; Virginia Fox in special number.

Metropolitan Theatre—
Film Numbers—His Supreme Moment (First National), Fox News, Sportlight (Pathe).
Musical Program—"The Carnival of Venice" (cornet solo), Concert pianist, playing "Dansopation", "June", and "Let It Rain. Let It Pour", the Potter-Spiker players in a series of dances.

Loew's Grand Theatre—
Film Numbers—The Speed Spook (S. R.), Pathe News, Timely Topics and Aesop's Fables (Pathe), Comedy (Educational), Sportlight (Pathe), Short Subject (Selected).
Musical Program—Five acts of vaudeville.

Rialto Theatre—
Film Numbers—The Painted Lady (Fox), Pathe News, The Pace-Makers (F. B. O.).

Alamo No 2 Theatre—
Film Numbers—The House of Youth (Prod. Dist. Corp.), Poison (S. R.).

Tudor Theatre—
Film Number—The Net (Fox).

SAN FRANCISCO

California Theatre—
Film Numbers—Grounds for Divorce (Paramount), A Trip to the Hawaiian Islands (S. R.), International News.
Musical Program—"American Fantasie" (Overture), "Scene De Ballet" (violin solo), Orchestra novelty.



Unusual art ad for "The Thief of Bagdad" (United Artists) run by the Galex theatre, Birmingham.

Loew's Warfield Theatre—
Film Numbers—The Making of O'Malley (First National), Mountain Brook (Scenic), Kinograms (Educational).
Musical Program—Art Landry Band and Song Cycle (Fanchon and Marco Idea).

Granada Theatre—
Film Numbers—Raffles, the Amateur Cracksman (Universal), Plain Clothes (Pathe), Pathe News.
Musical Program—"School Days" (Special Feature with singing and dancing), Community Singing (led by flutist and organ).

Union Square Theatre—
Film Numbers—The Woman Hater (Warner Brothers), Some Nurse (S. R.), Fox News.
Musical Program—"The Bathing Girl" (Specialty with Thirty Girls).

Cameo Theatre—
Film Numbers—Taming the West (Universal), Just in Time (Universal), International News.
Musical Program—Battleship Cadets in "A Trip to Honolulu", "Girl of the Golden West" (tenor solo), "Blossom Time" (tenor solo).

Imperial Theatre—
Film Numbers—The Ten Commandments (Paramount), Hodge Podge (Educational), Fox News.
Musical Program—"Eli Eli" (tenor opens feature), "Beside a Silvery Stream" (orchestra).

Egyptian and Aztec Theatres—
Film Numbers—Bad Company (Associated Exhibitors).

KANSAS CITY

Newman Theatre—
Film Numbers — Are Parents People? (Paramount), Official Officers (Pathe), Newman News and Views (Pathe and Kinograms), Newman Current Events (Local Photography).
Musical Program — Atmospheric Selections (Overture), "Web of Jazz" (Novelty Jazz Revue), Recessional (Organ Solos).

Liberty Theatre—
Film Numbers—A Woman's Faith (Universal), The Midnight Express (S. R.), Aesop's Fables (Pathe), International News, The Fighting Ranger (Universal).
Musical Program — Atmospheric Selections (Overture), Recessional (Organ Solos).

Royal Theatre—
Film Numbers — The Denial (Metro-Goldwyn), Oh, Bridget (Educational), Royal Screen Magazine (Pathe and Kinograms), Royal Current Events (Local Photography).
Musical Program — "Let's Go" (Jazz Overture), Recessional (Organ Solos).

Pantages Theatre—
Film Numbers—East of Broadway (Associated Exhibitors), Fox News and Fox Short Subjects.
Musical Program—"Waitin' For The Moon" (Overture), "It's Lonesome In Bluebird Land" (Novelty), Recessional (Organ Solos).

Mainstreet Theatre—
Film Numbers—Just a Woman (First National), Pathe News and Educational Short Subjects.
Musical Program — Atmospheric Selections (Overture), Recessional (Organ Solos).



The Palace theatre, Hartford, ran this newspaper ad for the showing of "Jimmie's Millions" (F. O. B.).

BALTIMORE

Century Theatre—
Film Numbers—The Great Divide (Metro-Goldwyn), Call a Cop (Educational), News Weekly (Fox), Cartoon (S. R.), Local Lafs (Joke tie-up film with Baltimore News), Indian scenic (color film).
Musical Program—Selections from "Sally" (Overture by orchestra), "The Pale Moon" (Song and recitation by Robert Wiedefeld with motion picture setting), also organ solos and musical accompaniment to pictures.

Garden Theatre—
Film Numbers—The Texas Trail (Hodkinson), Help Yourself (Fox), Shadows (S. R.), International News (Universal).
Musical Program—Music for pictures by orchestra and organ and five acts of vaudeville.

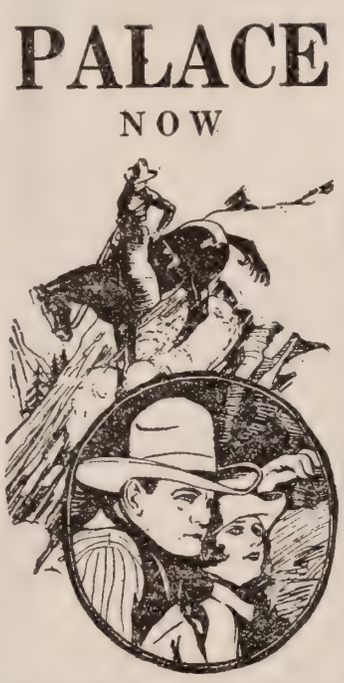
Keith's Hippodrome—
Film Numbers—The Birth of a Nation (United Artists).
Musical Program—Music for pictures by orchestra and organ and five acts of vaudeville.

Metropolitan Theatre—
Film Numbers—The Last Hour (S. R.), Shoulder Arms (First National), News Weekly (Pathe).
Musical Program—Music by orchestra and organ for pictures.

New Theatre—
Film Numbers—Any Woman (Paramount), Official Officers (Pathe), News Weekly (Pathe).
Musical Program—"Old Favorites" (Overture by Orchestra), organ solos and accompaniments for pictures by orchestra and organ.

Parkway Theatre—
Film Numbers—Folly of Vanity (Fox), Magic Carpet (S. R.), Help Yourself (Fox), Parkway Pictorial News (Kinograms).
Musical Program—"American Fantasy" (Overture by orchestra arranged by V. Nessul), Organ solos, orchestra and organ accompaniment for pictures.

Rivoli Theatre—
Film Numbers—Black Cyclone (Pathe), Rivoli News (Pathe), Twinkle-Twinkle (Pathe), Skinners in Silk (Pathe).
Musical Program—"The Only Girl" (Organ Selection), "Haunting Humoreske" (Overture by Orchestra), "The China Rosebuds" (Jazzamania Dance Revue with nine girls and Charles Elbey), "When the Moon Shines in Coral Gables" (Organ Solo).



The Palace theatre, Des Moines used this clean-cut ad in the newspapers during theshowing of "Hearts and Spurs" (Fox).

CLEVELAND

Stillman Theatre—
Film Numbers—The Lady Who Lied (First National), His Marriage Vow (Pathe), Topics of the Day, Pathe News.
Musical Program—"Zampa" (overture), Xylophone solo by Billy Lang, playing "2nd Hungarian Rhapsody", "Excerpts from Rhapsody", Excerpts from "The Barber of Seville" (vocal duo).

State Theatre—
Film Numbers—Night Life in New York (Paramount), Help Yourself (Fox), Uneasy Feet (Educational), Pathe Review, International News (Universal).
Musical Program—"Sing 'Em Again Old Time Sons" (organ overture with community singing), Gilda Gray in person, Vaudeville.

Park Theatre—
Film Numbers—Chu Chin Chow (Metro-Goldwyn), Official Officers (Pathe), Topics of the Day (Pathe), Kinograms (Educational).
Musical Program—"Sari" (overture), "Faust" (vocal trio), "Song of India" (string trio), "March of the Toys" (dance divertissement), Community singing by the audience.

Reade's Hippodrome—
Film Numbers—Fighting the Flames (S. R.), Century Comedy (Universal), International News (Universal).



This single column cut was run in the newspapers by the Majestic theatre, Hartford, for "Lady of the Night" (Metro-Goldwyn).

Hal Roach *presents* in BLACK

Chicago Herald and Examiner

HORSES STAR IN GREAT PICTURE, SAYS STEVENS

"BLACK CYCLONE."
Directed by Fred Jackman, from story by Hal Roach; photographed by Floyd Jackman and George Stevens; presented by Pathe at Orchestra Hall.

THE CAST.

HORSES:	HUMANS:
Rex	Quinn Williams
Lady	Kathleen Collins
The Killer	Christian Frank

BY ASHTON STEVENS.

EVEN if you have a poor opinion of motion pictures as a substitute for the stage, please go to Orchestra Hall and see "Black Cyclone." If you don't you will miss one of the oddest and most interesting films of the year. It's a great picture.

Horses are the principal players in this swift and spacious show, wherein the human actor serves only to point a parallel and bring up the tail. Here wild horses play and plot and love and hate and fight and win, even as man in the melodramas. Here horses are as romantic as members of the Lambs Club, with all the chivalries, villainies, passions, treacheries and loyalties of their two legged brother—only presented horsily. It is a novel and fascinating picture show and I feel that before the week is old it will be the topic of 5,000 dinner talks.

* * *

THE ebony stallion Rex is star of "Black Cyclone," and what a star is Rex! If ever "Hamlet" is filmed with an all-stable cast, I am for Rex as the Prince of Denmark.

Rex has his Hamletish moments in this piece—moments of lurking fear and receding courage, as when the bullying black-and-white stallion called the Killer has beaten him hoof to hoof and tooth to tooth, and made away with his mare, the gray and slightly placid Lady.

It takes time, and a little of the melodramatic taint of man, to screw Rex' courage up to the point where he will tackle the Killer and win back his Lady. And the time is all spent for your credence and pleasure, causing you to feel that Rex behaves as no ready-made leading man, but according to a definite equine psychology. It is easier to believe Maeterlinck's account of the stallions that were mathematicians after you have seen Rex play "Black Cyclone."

* * *

REX deserves a good notice, and I am doing my best by him. He needs it. Somebody gave him and his fellows a most unkind cut in Variety, saying, if you please, that they weren't horses at all, but only clever German toys magnified!

Now, if Variety had said that about the human beings who are occasionally employed in this picture, we might let it pass. But Rex a toy like one of the manufactured monsters in "The Lost World"! Well, if Rex isn't real, John Barrymore is a marionette and I am a typewriter.

The Chicago Tribune

If You Love Horses Don't Miss This One

Rex, Equine Star, Will Give You Many Thrills.

"BLACK CYCLONE"
Produced by Pathe.
Directed by Fred Jackman
Presented at Orchestra hall.

THE CAST.

Rex	
Lady	
The Killer	Themselves
The Pest	Unknown
Jim Lawson	Guinn Williams
Jane Logan	Kathleen Collins
Joe Pangle	Christian Frank

By Mae Tinée.

Good morning!

Everybody's going to say it, so I might as well travel right along with the crowd—Rex, the handsome horse star on the screen at Orchestra hall, acts with almost human intelligence.

He's a great, big beautiful black—the ebony wonder that made "The King of Wild Horses" a picture to talk about. Patient and continuous training has made of him even a more smooth and resourceful actor than he was in his first film, and in "The Black Cyclone" he hands you thrill after thrill.

Such a long-legged, wistful-eyed colt he is when you first see him, ambling over the Wild Lands with his mother! A big rattlesnake gets busy and Mother is no more. The baby stands alone in a great big world that seems to be getting bigger every minute.

Timidly he essays to join a herd in the valley below, but the leader of the mares, a powerful paint horse with a pale, cold eye, doesn't want any weaklings to bother over and he shows the little black baby a pair of heels that send him scurrying up the hillside.

From then on Rex shifts for himself. He gets older and wiser. Such small mishaps as what happens to him when he tries to get honey from some bees before the bees are through with it teaches him to think before he acts.

He grows up into a sheik of a horse and has no difficulty at all in winning the Lovely Lady for his bride. He has trouble keeping her, though, for The Killer has also seen her and thought her fair, and The Killer is no rival to sneeze at.

Rex's affairs of the heart become exceedingly dramatic. So do those of the man who saves him from a tragic death, and through the latter part of the film the stories of man and horse are intermingled.

No two ways about it—if you love animals you'll be crazy about "The Black Cyclone." There's something graceful and wild and free and pretty about it—like a flag in the wind.

Preceding the feature is a Grantland Rice sport movie that shows you how the animal stars are trained in Hollywood. There are regular schools for them. Rex is a pupil and you see him at his lessons with his training. Interesting as the dickens.

See you tomorrow!

Los Angeles Express

BLACK CYCLONE GREAT LOVER AMONG HORSES

By ORLANDO NORTHCUTT

If you have a hankering to see a motion picture that is out of the ordinary and one that is packed with romance and thrills, glance at "Black Cyclone" at the Rialto. It is a truly remarkable film.



BLACK CYCLONE matinee idol.

Rex, who performed so creditably as the equine hero of "King of the Wild Horses," is cast as the principal character in "Black Cyclone" and he carries the honors with the aplomb of a

Hal Roach, who wrote the story and produced the picture, has fashioned an intensely interesting romance of a prancing, proud, impetuous wild horse in love with Lady, a lovely dapple gray mare. The humans in the photoplay are merely incidental to the unraveling of the plot.

Rex is left a motherless waif of the hills when his parent is struck down by a rattler. He shifts for himself and eventually meets Lady. It is love at first sight on the part of Rex and he proceeds to win her. He elects himself her protector and the two roam the hills together.

The Killer, the villain—and a mean pinto with a bad eye this fellow is—usually takes what he wants. He takes Lady from Rex. The latter follows her and is caught in the mire of quicksand. He is saved by a cowpuncher and scampers off to find Lady. He succeeds in getting her away from the Killer's herd and they live happily ever after.

Fred Jackman, who directed, has one one of the finest bits of directing the screen has to offer. The patience he must have exercised to gain the effects that appear in the finished picture is unusual.

The battle between Rex and the Killer, the fight with a pack of wolves trailing the nearly exhausted Lady, the stampede of the wild horses are photographic and dramatic highlights of a film that will unquestionably prove one of the greatest box office successes of the season. It is an animal picture far above the average.

Unprogramed but worthy special mention is the comedy relief, the Pest, a moth-eaten little burro with a cynical expression. He is a clown by right of birth. The introduction of this fellow is a clever bit. "Black Cyclone" deserves the highest praise one can visit upon it.

Los Angeles Times

FLASHES

NEW HORSE OP'RY

"BLACK CYCLONE" IS KING OF FILM THRILLS

By Grace Kingsley

Rex, the wild horse, runs away with film honors on the Rialto and at the Rialto this week. "Black Cyclone" is a new thrill for the tired picturegoer.

We are being led slowly, surely, and painlessly to the day when real woodlore and animal lore are going to have as definite a place in film drama as the mushy love story and the slap stick. There are all Kipling's jungle stories and there are the Seton-Thompson tales to be done. What charm they will gain in the filming! Though, to be sure, I don't envy the patient and perspiring directors who have to put the animals through their paces. Why, even now the movement is gaining impetus in the revealing of "A Lost World," which opens soon at Grauman's Million Dollar Theater, following the run of "Beggar on Horseback," and which shows the tragedy and comedy in the lives of prehistoric animals.

In the meantime, "Black Cyclone" is making just a bit of headway in the revealment of animal psychology and animal lore. For instance, the human hero knows how to get a horse hero out of the quicksand. And we are shown the mighty fight between two beautiful horses for the leadership of a wild band of equines.

Also in the meantime "Black Cyclone" provides magnificent entertainment. One, never for a moment, sees the human guiding hand. Marvelously beautiful horses (and just the sight of a horse is a treat nowadays anyway) battle for the love of the beautiful mare, Lady. Wolves chase Lady, and the horse hero Rex saves her—bites, kicks, beats off the wolves. And Rex kills a wild cat, too. Rex, grateful, consents for once to be ridden by the human hero when the latter's own horse is shot under him as he rides to the rescue of the human heroine. The storm and stress of animal conflict runs all through the picture. And even where it is pretty romantic and far-fetched, it still has fresh thrill and appeal, especially as all the action on the part of the animals seems spontaneous. I hope that Fred Jackman will undertake to go a bit deeper into animal action and phychology. He is a genius along this line.

Quinn Williams, Kathleen Collins and Christian Frank do all that is necessary to bring out the talents of the equine stars, Rex, Lady, and the Killer. I don't how how they feel about being in these horse operas, but we are grateful to them for lending their talents.

The Moray girls yesterday afternoon were sweetly vocal, except, when a bit sharp apparently from nervousness, and were a pr... stage picture. A Hal Roach kid comedy and other features added to the charm of the bill.

REX - The Wild Horse
CYCLONE

These Big Exhibitors Knew a Million Dollar Picture When They Saw It, and Booked It!

LOEW CIRCUIT (120 Days)
SOUTHERN ENTERPRISES (app. 70 towns)
PITTSBURGH: STATE and LIBERTY
LOS ANGELES: RIALTO (Indefinite Run)
SAN FRANCISCO: GRANADA
PORTLAND, ORE.: COLUMBIA
SEATTLE: COLUMBIA
SPOKANE: CLEMMER
SALT LAKE CITY: PARAMOUNT
DENVER: RIALTO
KANSAS CITY, MO.: ROYAL
WASHINGTON: RIALTO
OKLAHOMA CITY: CRITERION
CHATTANOOGA: TIVOLI
BIRMINGHAM: STRAND
DALLAS: MELBA or PALACE
LITTLE ROCK: CAPITOL
PROVIDENCE: FAY'S
BALTIMORE: RIVOLI
ROWLAND and CLARK CIRCUIT
FINKELSTEIN and RUBEN CIRCUIT
MINNEAPOLIS: GARRICK
ST. PAUL: PRINCESS
MILWAUKEE: ALHAMBRA
CHICAGO: ORCHESTRA HALL
DETROIT: BROADWAY STRAND
TOLEDO: VALENTINE
NEW YORK: CAPITOL
NEWARK, N. J.: LOEW'S STATE
BOSTON: LOEW'S STATE
BOSTON: LOEW'S ORPHEUM (2nd Run)
ATLANTA: HOWARD or RIALTO
CHARLOTTE: IMPERIAL
FT. WORTH: PALACE
MEMPHIS: PALACE or STRAND

Story by HAL ROACH

Pathépicture
TRADE MARK

Directed by FRED JACKMAN

What the Big Houses Say

PARAMOUNT

The Shock Punch—
Richard Dix great in this picture of thrills. Business slightly better than usual, despite warm weather. (Middle West.)
Did very nicely with it. Good entertainment. (Middle West.)
Quite a number of thrills in this. Star is popular here. Fine business. (South.)

Paths to Paradise—
Raymond Griffith steals this picture; great comedian. Average business for the week. (Middle West.)

Eve's Secret—
Business about normal for a week's run. (Middle West.)
Good story with good acting. Business was good. (South.)

Zander the Great—
One of the best pictures Marion Davies has ever made. Box office receipts good. (West.)

The Little French Girl—
Entertaining little picture that did a fair business. (West.)

The Ten Commandments—
Packed houses all week. Great picture. (West.)

Are Parents People?
Played to good business throughout the run. (West.)

Light of Western Stars—
It's a good western full of action and well played. Did fair business. (Middle West.)
Just a fair business. People are tiring of western pictures. (Middle West.)

Devils' Cargo—
Attracted good crowds. (South.)

The Manicure Girl—
Very mediocre picture that didn't do well and didn't deserve to do well. (Middle West.)

CHADWICK PICT.

The Wizard of Oz—
Quite an amusing comedy. Went over well. (West).



"Everyman's Wife" (Paramount) was advertised in this manner by the Hippodrome theatre, Cleveland.



"Raffles" (Universal) was advertised in this manner by the Strand theatre, Crawfordsville.

FOX

In Love With Love—
The attendance was a little above the average for the week. (Middle West).

Riders of the Purple Sage—
This one got a fine reception from our audiences. (West).

Everyman's Wife—
A trite plot, with only fair acting and mediocre directing, which did fair business. (Middle West).

The Hunted Woman—
Fairly entertaining picture with fair business. (South).

STATE RIGHTS

The Midnight Express—
Great summer picture. Went over with a bang in this town. (South).

The Silent Pal—
Another dog picture that averaged fair business for the week. (West)

Women and Gold—
An entertaining program picture which averaged fair houses. (West).

METRO-GOLDWYN

Pretty Ladies—
Just a fair production with average business. (West.)

Marry Me—
This one failed to register either as a picture or at the box office. (West.)

The Sporting Venus—
Remarkable direction helps to overcome a rather poor story. Cast is also interesting. Business average. (Middle West.)
Not much of a story but settings and acting carried it. Business pretty good. (Middle West.)

Man and Maid—
Played to good crowds in very hot week. Author has big following here. (Middle West.)

Zander the Great—
Good business, partly due to the fact that it closely followed the stage play here. (Middle West.)

Proud Flesh—
Wonderful picture. Great stuff. (Middle West.)

UNIVERSAL

Fifth Avenue Models—
Picture played to fair business for the week. Nothing out of the ordinary. (South.)

The Man in Blue—
Managed to get by with our patrons. Just a program picture. (Middle West.)

Wine—
Did a poor week with this one. Somewhat of a disappointment. (Middle West.)

Up the Ladder—
A good picture and business held during run. Patrons seemed to like it. (Middle West.)

Head Winds—
Went over big. (South.)

I'll Show You the Town—
Excellent entertainment which pleased large crowds. Business good. (Middle West.)
Considered very good picture and public liked it. (South.)

Raffles—
Good attendance all week, despite hot weather. (Middle West.)

STATE RIGHTS

Girls Men Forget—
Excellent summer entertainment. Did average summer business. (Middle West).

PATHE

Black Cyclone—
Rather a novelty in pictures as it stars a horse. They liked it out here. (West).

FIRST NATIONAL

I Want My Man—
Picture not remarkable in any way but took fairly well with audience. Usual business. (Middle West.)

Soul-Fire—
Good entertainment featured by the work of Barthelmess and Bessie Love. Business good. (Middle West.)
Barthelmess is acting again after a few mediocre pictures. This one registered well at the box office. (West.)

The White Monkey—
Latest Barbara La Marr picture did pretty fair week for us. (South.)

The Making of O'Malley—
Good clean melodrama, well worth seeing. Business was satisfactory. (Middle West.)

The Desert Flower—
Not as sparkling as "Sally," but a good drawing card. Colleen Moore amusing in the role of a desert nomad. Business good. (Middle West.)
A fine picture for hot weather. Did very good business. (Middle West.)

Lend Me Your Husband—
Doris Kenyon offers an interesting characterization in a not especially attractive production. Coupled with a Gloria Swanson re-issue, bill drew well. (Middle West.)

Chickie—
Somewhat disappointing to those who had read the story. Business fair. (Middle West.)
An average week's attendance, but patrons were well pleased. (Middle West.)

The Talker—
Liked very well. Very good movie. (Middle West.)

ASSOC. EXHIB.

The Price of a Party—
Not much of a success in this town. They're getting tired of this type of picture. (Middle West.)

School for Wives—
Fair picture. Entertaining. (Middle West.)

Introduce Me—
Really the funniest thing that MacLean has yet appeared in. Crowds filled the theatre throughout the week laughing at his adventures as a mountain climber. (Middle West.)

PROD. DIST CORP.

Stop Flirting—
A comedy which has very little humor. Business bad. (Middle West)

What The Short Subject Means To The Exhibitor

Vaudeville Sets Example for Picture Men

By S. J. Maurice, Special Representative Serial Dept., Universal

(Editor's Note.—This is the concluding article in the series dealing with the proper presentation and exploitation of short subjects written especially for this publication by Mr. Maurice.)

WHAT the value of short subjects is to the exhibitor, and how this value may be increased enormously by giving them a big flash in newspaper advertising has been pretty well demonstrated in the preceding articles of this series. I showed how some exhibitors' business was actually saved and that of others doubled by devoting at least forty per cent of the advertising space to the comedies, the short westerns, the serials, the striking phases of the news-reels and the cartoons.

If house managers who have read these articles still are not awake to the potentialities of this splendid material, they might learn something from vaudeville. They may not be aware that there is hardly a big or little vaudeville theatre in the country that does not use short pictures to strengthen its bills and put in a laugh or a punch that otherwise would be lacking. And they are no longer used merely as "chasers" or to open a show, but are given important positions on the bill, being considered as much of a draw as the standard acts on the program.

I talked with vaudeville managers in every city I visited in my recent swing around the circle. Without exception they declared they could not get along without the "fillums." Some of them used two reel westerns or serials, others pinned their faith to comedies and animated cartoons like "The Gumps," Aesops Fables or Max Fleischer's "Out of the Inkwell": some favored the Literary Digest, the Stereopticks or the Bluebirds; others swore by Hal Roach's "Our Gang," all of them consider a snappy news-reel like the International as absolutely essential.

What interested me particularly was that many of these vaudeville managers *advertised* their pictures just as they did their human acts. Now, if the vaudeville people recognize the value of these subjects, how is it that so many picture exhibitors, who are supposed to be alive to the value of everything in films do not? Mr. Exhibitor, you should be ashamed to let somebody who is really not in your game beat you at that game!

One of the surest indications that short subjects are to play a bigger part than ever in pictures is the fact that every company makes them or is going to make them and will produce more of them next year than ever before. Universal is going to make an especially great play with its short stuff next season. Its comedy program, its serial, its two reel westerns with Edmund Cobb, Fred Humes, "Pewee" Holmes and Jack Mower will set a pace that never have been struck before. The Buster Brown series as planned is sure to be a knock-out. Universal has always been famous for its serials, but will out-do itself in this respect this year. The tie-ups already accomplished with the great newspapers all over the country to advertise and play up these chapter adventure stories are unprecedented. Leading newspapers in 44 of the big cities and 1000 smaller ones are printing novelized versions of the serials and are giving them great display space.

Fox has a short subject campaign outdoing anything of the kind this company has ever undertook before. Pathe and Educational, specialists in the line, are redoubling their efforts. F. B. O. is extending its field enormously. Following up their "Fighting Blood" and "Go-Getters" and "The Pacemakers" this firm is now at work on "The Adventures of Maisie" with Alberta Vaughn that has unusually attractive aspects.

There are short subject stars now coming to the front who will soon be in the feature class. Look at Charlie Puffy, Carl Laemmle's most recent importation, Harry Langdon, Wanda Wiley, Edna Marian and Clyde Cook. They are a hit on any bill and right now are worth almost as big type in the advertising as the stars with whom many are programmed. The exhibitor who buys and does not play them up is simply throwing away an opportunity to increase his receipts. Blind—or rather "dumb" is what I call an exhibitor who fails to grab all the benefit possible from what he thus has in his hands.

Picture history proves that short subjects are the training ground of the most profitable and popular stars. It is there that real talent is discovered and developed. There are a dozen other comedians, comediennes and real actors than those mentioned above who are in two reelers that exhibitors are showing today who are going to be famous in the next two or three years. The wise exhibitor *will capitalize this talent right now.* He will watch his own shows and when he sees a "short" go over with a smash, the next time he plays one of that series and with those actors, *he will tell his patrons about it in his newspaper advertising.*

Why does he advertise Valentino, Denny, Gibson and Swanson? Because he knows his people like them and will come to see them. Does not this same thing apply to Langdon, Desmond, Daughtery, Art Acord, Wanda Wiley, Our Gang, the Pacemakers or Clyde Cook? If your patrons laugh or sigh at them today, tell them in your advertising when you are going to give them this opportunity again. Ten years ago exhibitors recognized this very patent fact with Bill Hart, Charlie Chaplin, Ben Turpin and later with Harold Lloyd and Buster Keaton. Well, there are Harts, Chaplins, Turpins, Lloyds and Keatones in the rough right now and the exhibitor who is on the job *will look* for them and *make them.*

Their success is your success—don't forget that Mr. Exhibitor.

In concluding I would say again to the exhibitor—the short stuff is almost half your show; give it half of your advertising space. You've got to have it, you can't get along without it. Your patrons demand it, so why not tell them in advance what it is to be? They may not be attracted by your feature—they may prefer the feature at the opposition house, but your short stuff may pull them into your place if you will only wise them up to it in your advertising.

So once again, PLAY UP THE SHORT STUFF!



"KRAZY KAT" *By BILL NOLAN*

Reg. U. S. Pat. Off.

I have been imitated for a long time ! !

You will soon see me in person ! ! !

Cats may be cats, but I'm the original and only "KRAZY KAT." Wait for me.

WINKLER PICTURES

229 West 42nd Street New York C ty

Short Subjects and Serials



Stan Laurel is starred in "Dr. Pyckle and Mr. Prid e," a two-reel comedy offered by F. B. O. These scenes are taken from the picture.

Mack Sennett Completes Two for Pathe

The Pathe home office has received completed prints of two new Mack Sennett comedies. They are, "From Rags to Britches" and "Isn't Love Cuckoo." The former is a fashion show burlesque, directed by Del Lord, with Billy Bevan and Madeline Hurlock as the featured players.

"Isn't Love Cuckoo" was directed by Lloyd Bacon. Raymond McKee, Marvin Lobach, Ruth Taylor, Eugenia Gilbert, Sunshine Hart and Irving Bacon have the principal parts.

Completing the First Hiers Comedy for New Season

Production on the first Walter Hiers comedy for the Educational 1925-26 program is in the final stages at the Christie studios under the direction of Archie Mayo. The comedy is based on a story by Earl Rodney and presents the comedian as a traffic officer unofficially detailed to take care of a stranded baby.

The role of the infant is played by Baby Brown and other important parts are enacted by Jack Duffy, Evelyn Francisco and Bill Blaisdell.

Pathe Will Start New Serial

Story by John J. McGraw Tops List of Releases for Week of July 19th

PATHE will start a new serial as one of the features of the releases for the week of July 19th. It is titled "Play Ball" an original story by John J. McGraw, manager of the New York Giants.

In addition to the serial there will be a two reel Mack Sennett comedy, a two reel Hal Roach comedy, a Roach one-reeler, and the regular weekly features. Allene Ray and Walter Miller head the cast of the serial which was directed by Spencer Bennet. The title of the initial chapter is "To The Rescue." The serial is in ten chapters.

"Sneezing Beezers" is the two-reel Sennett comedy and has in its cast Andy Clyde, Madeline Hurlock, John J. Richardson, Kewpie Morgan and Billy Bevan.

"Daddy Goes a Grunting" is the Roach two-reeler directed by James W. Horne, with Glenn Tyron as the star. Chief in support are "Husky" Hanes, the baby, and Kathleen Collins.

"Yes, Yes, Nanette" is a one-reel Roach comedy featuring Jimmy Finlayson.

Pathe Review No. 29 presents the following subjects: "Animal Appetites", one of the secrets of nature series; "Submarine Salvage", showing how the under-water torch reclaims sunken ships and "San Francisco, the Golden Gate City", one of the American cities in Pathecolor.

Other subjects on the schedule for the week of July 19th are "For Love of a Gal", one of the "Aesop's Film Fables"; Topics of the Day, and two issues of Pathe News.

Desmond Starts Universal Serial Next Week

William Desmond starts work next week for Universal in a ten episode picture titled, "The Winking Idol." This adventure picture is one of a group of serials which Universal is offering under the name of "The Lucky Six." In addition to Desmond Universal will star Jack Daugherty and Joe Bonomo in these serials.

Among the players supporting Desmond are, Eileen Sedgwick, Grace Cunard, Helen Broneau, Jack Richardson, Bert Sutch and Les Sailor. Francis Ford will direct.

Clements and Dillon Signed by Hal Roach

Hal Roach has added Eddie Dillon and Roy Clements to his directorial staff. Dillon has long been known as a director of features and comedies. Clements, also a veteran director, has been assigned by Roach to co-direct with Fred Wood Jackman the new feature production starring Rex, the wild horse star.



Harry Langdon in "The White Wing's Bride," a two-reel Principal Pictures production released by Pathe.

"Shoes" to be the First of O. Henry Series

Fox Film Corporation has selected "Shoes" as the first story to be filmed by the company in the series of O. Henry stories which will be brought to the screen in two-reel form. "Shoes" is a typical O. Henry humorous tale about a young American consul who perpetrates a practical joke on his prospective father-in-law in order to secure the affections of his sweetheart.

Harold Goodwin will play the leading role opposite Marion Harlan, whom Fox has engaged to play the feminine leads in the series. Brooks Benedict, Charles French and Harvey Clark are others who will appear in the cast of "Shoes."

Roach Signs Amateur for Three Year Term

Suzanne O'Neill, a Bayonne, New Jersey girl sixteen years old has been signed to a three year contract by Hal Roach though she has never before appeared on the screen. She is a sister of Sally O'Neill who recently completed her first picture under a Metro-Goldwyn-Mayer contract.

Suzanne sought work in Hollywood and the Roach studio was the first she visited. She is said to have been signed to a contract before leaving the premises. Her first screen work was in a comedy with Jimmy Finlayson, which Pathe will release.



Charley Chase is the star of "Isn't Life Terrible," a two-reel Hal Roach comedy for Pathe. These stills are taken from the picture.



Executives of the re-organized Kinograms staff. From left to right they are, J. V. FitzGerald, associate editor; Forrest Izard, managing editor, and Herbert E. Hancock, associate editor.

Kinograms Staff Reorganized

J. V. FitzGerald and Herbert Hancock Join Company as Associate Editors

J. V. FITZGERALD and Herbert E. Hancock have been appointed associate editors of Kinograms news reel, which is distributed by Educational, it was announced this week. Forrest Izard, for the past five years managing editor of Kinograms, will remain at that post.

The announcement stated that the appointments of FitzGerald and Hancock to the editorial staff was the first move in a program of expansion and reorganization which will be carried out by the company.

FitzGerald is a newcomer in the film field, but brings with him a brilliant record as newspaper editor and writer. For ten years he was connected in various editorial capacities with the New York Morning World, leaving about seven years ago to accept the position of Sporting Editor of the Washington Post. After serving in this capacity for three years he was made editorial writer for a year, and was then promoted to the City Editorship, which he held for three years more, until joining Kinograms. Mr. FitzGerald is a native of Saratoga Springs, N. Y., and was educated in New York University.

Hancock is well known to the news reel world, having organized Fox News six years ago. For four years Hancock was director of Fox News, and then he organized and headed the Fox educational department. Previously he had been connected with the International Film Service in various editorial and directorial capacities. This experience followed a newspaper career of more than fifteen years. He was educated in Canterbury, England, and is a member of the Author's League of America.

Mr. Izard, who is one of the best known executives in the news reel field to-day, has steadily built up Kinograms to its present position among news reels. Born in Chicago, Mr. Izard completed his education in Harvard University. After his graduation he went into newspaper and magazine work, being connected with the Boston Transcript for many years.

Mr. Izard entered the film field shortly before the war and has continued in it ever since. Five years ago he joined Kinograms and in a short while was given full charge, which he has held ever since.

Allyn Butterfield, pioneer cutter of news reels, will continue to occupy the position he has held since the inception of the reel. The remainder of the personnel has not been changed.

Fox Organizes Special Staff

Will Sell Short Subjects Exclusively Under the Direction of Fred Quimby

FOX Film Corporation has organized a special sales department to function independently in the disposal of its short subject product. Fred Quimby is at the head of the department and has as his assistant G. A. Hill. They have organized a special staff of field men to concentrate solely on the short film output. This staff will have nothing to do with the selling of the dramatic offerings of the company.

Through Quimby's field men the exhibitor will be fully informed of every phase of little features and therefore will know before hand just what he is booking. This change came about because of the increasing demand for short comedies. In discussing the change in policy Quimby said:

"The exhibitors have come to realize that good short subjects and a well balanced program are just as essential to success as good feature offerings and they are just as careful about booking their short subjects as they are about their features. In many cases I have found exhibitors paying most attention to short subjects.

"Recently there has been a most pronounced demand for the higher class two-reel comedies. Exhibitors eagerly ask for them and contracts are signed at good figures.

"So pronounced is this quick awakening I am going to travel a number of miles to find the reason and fill the demand."

Resume of Current News Weeklies

INTERNATIONAL NEWS NO. 56: Chicago, Ill.—American Czechs stage "Sokol" drill; Paris, France—French war dogs compete for jumping championship; El Monte, Cal.—School for lions on world's strangest farm; Ocean Park, Cal.—Army of prize babies in beauty parade; Luna Park, N. Y.—Baboons prove man's greatest imitator; Quebec, Canada—Earl Haig visits Canada and greets soldiers he led in war; Chicago, Ill.—Night air mail service between Chicago and New York successfully inaugurated; Plymouth, Vt.—John Coolidge, son of President, spends his vacation working; Wimbledon, Eng.—Mlle. Lenglen shines again as tennis marvel; Basutoland, Africa -Basuto clans cheer Prince of Wales; Santa Barbara, Cal.—International Newsreel views of 'quake stricken California city.

INTERNATIONAL NEWS NO. 57: N. Y. City (Local)—Entire nation joins in Defense Day celebration; Leguna Beach, Cal.—Motor daredevils find hill they can't climb; Cambridge, Mass. (Boston only)—Pres. Coolidge leads "Revolutionary" parade; Milwaukee, Wis. (Milwaukee only)—Children march in Independence Parade; Indianapolis, Ind.—Motor speed demons in 100 mile dirt track race; Kansas City, Kan.—Locomotives crash head on—nobody hurt; Santa Barbara, Cal.—Santa Barbara shows quick recovery from earthquake; Berkeley, Cal.—Girl tennis marvels battle for Pacific Coast title; Coeur D'Alene, Idaho—Star broncho busters in thrilling "stampede;" Sand Island, Ore.—Horse-fishermen invade surf for big hauls; Near Nome, Alaska—Pupmobiles fast time on Alaskan railroads; Boston, Mass.—Night Club collapses killing and injuring many; Marblehead, Mass.—Swift yachts defy rough seas in classic cup race.

PATHE NEWS NO. 55: Laguna Beach, Cal.—Motorcycle riders in thrilling hill-climb contest; Portland, Ore.—$100,000 fire sweeps lumber yard; Maseru, So. Africa—50,000 Basuto tribesmen greet Prince of Wales; Berkeley, Cal.—Youthful tennis stars clash in tournament match; Lake Tahoe, Cal.—Woman wins laurels as speedboat pilot; Fez, Morocco—Sultan of Morocco pledges support to French in Riff war; Los Angeles, Cal.—Cop takes bath 2000 feet in the air; Minneapolis, Minn. (Minneapolis only)—Antiaircraft gunners stage practice drills; Brockton, Mass. (Boston only)—Thousands take part in Citizens' Day celebration.

PATHE NEWS NO. 56: Boston, Mass.—41 dead, 20 injured in dance hall collapse; Denver, Colo.—88 degrees in shade—and streets full of snow; Fez, Morocco—Painleve inspects Moroccan war zone; Santa Barbara, Cal.—Santa Barbara begins to rebuild following damage by quake; Prestwick, Scotland—Jim Barns, American golfer, wins British open title; Evolution goes on trial—World-wide interest centers on Tennessee trial; Augusta, Maine (Boston only)—State Governors rally for 17th annual conference; Spring Lake, Okla. (Oklahoma City only)—Beach charmers vie for beauty title; Asbury Park, N. J. (Newark only)—New Jersey Theatre Owners hold annual convention; Philadelphia, Pa. (Phila. only)—Celebrate July 4th at birthplace of freedom; Cambridge, Mass. (Boston only)—Celebrate 150th anniversary of Washington taking command of Continental Army.

KINOGRAMS NO. 5097. Santa Barbara, Cal.—Earthquake brings death and ruin to Santa Barbara; Ocean Park, Cal.—Pacific Coast babies in annual beach parade; Chicago—15,000 Czecho-Slovaks take part in athletic exhibition; Washington, D. C.—New Egyptian minister is welcomed in nation's capital; Stockholm—Sweden celebrates its national day; Berlin—Thousands take part in thousandth anniversary of Rhineland; Washington, D. C.—Poor children enjoy life in summer camp; Los Gatos, Cal.—Old California seen in colorful pageant; New Brunswick, N. J.—Night air mail service, linking New York and Chicago, opens.

KINOGRAMS NO. 5098. Boston—Forty-five are killed in Boston dance hall collapse; Cambridge, Mass.—President Coolidge pledges U. S. peace support to Europe; Pangbourne, Eng.—Lord Jellicoe reviews British cadets; Philadelphia—Nation's birthplace celebrates birthday; Phoenixville, Pa.—Daring firemen risk lives in life-saving stunts; New York—Gotham's police force prominent in Defense Day celebration; Wimbledon, Eng.—Suzanne Lenglen retains her tennis title as other tennis championships change hands; White Lake, Mich.—Speed boats strive for records and cups in annual Mississippi Valley motorboat races.



Lobby display exploitation devised for "Balto's Race to Nome" an Educational special short subject release.

FOX NEWS VOL. 6 NO. 79: Prestwick, England—"Long Jim" Barnes of New York wins British Open Golf title; Wichita, Mass.—Boy Scout team sets world's record for scaling 9 foot wall; Paris, France—Smart set attends Grand Steeplechase at Auteuil; Latonia, Ky.—Broadway Jones wins Latonia Derby; Salt Lake City—4000 guests at Old Folks Day; Bend, Ore.—150 tons of talcum powder are quarried daily; Asheville, N. C.—Girl aquatic stars compete in diving and swimming events; Ontario, Ore.—Bear takes daily bath in synthetic forest pool; San Francisco, Cal.—Ballet dance opens beauty pageant at Fine Arts building; London, England—U. S. Army team defeats England in polo tournament.

Displays Frozen Fish to Exploit "Balto" Film

A display of frozen fish, encased in huge cakes of ice which were shown in the lobby of the Victoria theatre, proved a novel and arresting stunt to exploit "Balto's Race to Nome," the Principal Pictures three-reel production offered by Educational, in Harrisburg, Pa. The display was designed by C. Floyd Hopkins, general manager of the Wilmer and Vincent theatres in Harrisburg and Reading.

Twenty-four different species of fish were frozen in the ice cakes and the theatre offered a prize of a season's pass to the patron who identified the largest number of species represented in the display.

The stunt, which was part of a vigorous campaign to exploit "Balto's Race to Nome," received wide publicity in the columns of the newspapers. As a gauge to the efficacy of the stunt it is reported that the short film received 65 column inches of "reader" space as against 11 column inches actually paid for by the theatre as advertising.

Renown Acquires Rights for "Romance Road"

Truart Film Corporation announces the acquisition of the United States and World rights for "Romance Road," in which Raymond McKee is featured. The picture will bring the list of Truart productions to be released by Renown Pictures, Inc., during 1925-26 up to seventeen.



Scenes from "Play Ball" new Pathe serial written by the boss of the New York Giants, John J. McGraw.

Opinions on Current Short Subjects

"Daddy Goes A Grunting"

Pathe—Two Reels

(Reviewed by Thomas C. Kennedy)

ANOTHER "domestic difficulties" farce is supplied as a vehicle for Glenn Tryon, the Hal Roach starred comedian, in this two-reeler directed by James W. Horne. The foundation as well as the superstructure of the comedy is that star of infant actors, "Husky" Hanes.

The play deals with the horrible consequences which face a young husband when his wife, to teach him a lesson, absents herself from the menage, leaving a note which states that she has gone forever and advising him to take good care of the baby. Tyron's amateurish efforts in the performance of the duties of nurse-maid make up the major portion of the picture. A story of considerable substance is planted but it does not bloom, the director having placed the emphasis on physical action and slapstick incidents.

There is much in "Daddy Goes A Grunting" to win the laughter and applause of the picture fans. The sequences in which the hero struggles with the baby's intricate garments, the rather stirring episode showing the infant on the edge of a fire-escape several stories high, and the climax in which the solicitous neighbors ply the husband with antidotes for a poison he believes he has swallowed, are certain to meet with a hearty response generally.

The poison episode, which, by the way reunites husband and wife in perfect story fashion, has been built up with some skill by Director Horne. The hero's cries for help bring assistance from all quarters, each first-aider introducing a cure-all of his own, with the result that the hero is walked back and forth at a terrible rate, suggested as a necessary item in the treatment of the malady, until he becomes exhausted. Then they pour milk, raw eggs, castor oil and sundry and various liquids down his throat, the outcome being that the patient puffs up like a dirigible receiving a full charge of Helium.

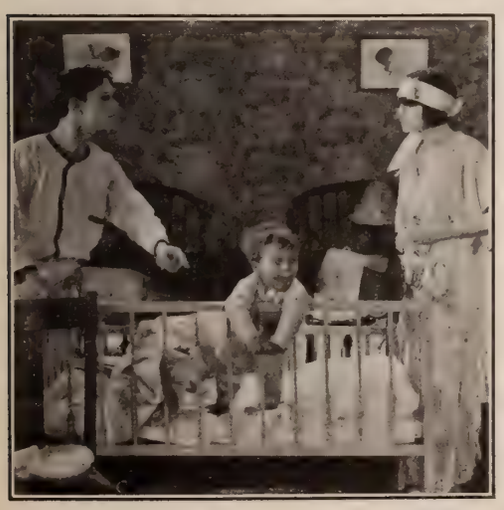
Tyron and "Husky" Hanes are ably supported by Kathleen Collins in the role of the wife and several well known Hal Roach troupers in minor parts.

The Cast

The Husband.....Glenn Tryon
The Wife.....Kathleen Collins
The Baby......"Husky" Hanes

Directed by James W. Horne.

The Story.—A complaining and fault-finding husband is taught a lesson when his wife "runs away," leaving him to darn his own socks and take care of the baby. The attempt to give the baby its bath results in the father getting his feet badly burned in the boiling water he permits to run into the tub. This is the beginning of a series of difficulties which culminate when the husband thinks himself poisoned, an event which brings a laughable climax and a true-to-form reunion of husband and wife.



Glenn Tryon, "Husky" Hanes and Kathleen Collins in a scene from "Daddy Goes A Grunting," a Hal Roach comedy for Pathe.

Classification—Domestic comedy well produced and provided with a quantity of gags.

Summary—One of the best comedies Glenn Tyron has had since his promotion to star comedy roles in the Hal Roach productions. It is a fast-moving and nicely produced presentation of a domestic comedy. The picture should score in theatres of all classes.

"Hot and Heavy"

Educational-Mermaid—Two Reels

(Reviewed by Chester J. Smith)

EDDIE NELSON is featured in this slapstick comedy which depends for its laughs on the usual hokum that strives to get over humorous stunts when the scene is laid in a cafe. There is the spilling of soup and the promiscuous tossing of food that make a mess of the place and everyone in it. But there is some good comedy in this one and the plot, if it can be called such, is a little different than the usual run.

Nelson has the role of a broken down vaudeville artist who wanders into town out of luck and out of a job. He incurs the wrath of the husky bouncer of the Blue Bird cafe and the latter is laid out in the chase when a telegraph pole falls upon him. The proprietor of the cafe sees his bouncer prone in the gutter with Eddie standing beside him and gives Eddie credit for having rendered him horizontal. Therefore Eddie falls heir to the job of bouncer.

In his new job he serves in various capacities and is called upon to execute all of his skill when a slumming party arrives at the cafe. Various stunts are pulled with the arrival of the party. The dancers become entangled with each other as well as with the food. A trick turtle is permitted to wade into the soup and eventually becomes pinned to the rear of the pulchritudinous matron of the slumming party, amid the wildest consternation up to that point. It becomes wilder however, with the return of the deposed bouncer as soon as he regains his equilibrium. He descends upon the cafe with his gang and orders them to get the first guy he throws out. Said bouncer is, himself, the first to make his exit and he does so in turn through every door in the place. Each time his own henchmen further add to his humiliation. The story ends with the general melee at its height.

THE CAST

The new bouncer.....Eddie Nelson
The Girl.....Estelle Bradley

A Mermaid Comedy. Directed by Stephen Roberts. Photographed by Dwight Warren. Supervised by Jack White.

The Story—Eddie Nelson, broken down vaudeville actor wanders into town broke and out of luck. He incurs the displeasure of the bouncer in the Blue Bird cafe and in the chase that follows the bouncer is knocked out by a falling telegraph pole. Eddie gets credit by the proprietor for the knockout and falls heir to the bouncer's job, which he holds only until the original bouncer comes to and has time to recruit his gang. The gang descends upon the cafe and the general melee which follows terminates the story.

Classification—A slapstick comedy replete with fast action.

Summary—There are a number of amusing incidents in this comedy which brings out all of the old hokum usually used in a cafe scene. In addition there is some new stuff which is fairly amusing. The picture should be appreciated in the neighborhood houses.

"Sneezing Beezers"

Pathe—Two Reels

(Reviewed by Thomas C. Kennedy)

THIS Mack Sennett production is designed for summer entertainment, the suggestion of coolness entering in the form of some elaborately done snow scenes. It is a decidedly slap-stick affair with a basic idea which might supply material for much clever burlesque of the romantic stories about mythical kingdoms and princes and princesses outcast through the machinations of ambitious usurpers.

The audiences of the average theatre should find the work a pleasant pastime and occasionally an uproarious one. From the opening scenes in which the dethroned king of Necko-Shavia is shown as the proprietor of a chili con carne emporium in an American city, until the king, the princess and the taxi driver land in the frigid regions of the big snows there is a constant parade of comedy items of the tried and proven sort as well as a dash here and there of something a bit clever in the way of a gag.

Billy Bevan appears as the taxi driver who steals a bowl of chili and in retribution is forced to drive the king and the princess to Necko-Shavia. Andy Clyde is the king, and every inch a comedy king in this part. The striking Madeline Hurlock is seen as the princess, appearing to especial advantage in the costume left in the northern cabin by "an Eskimo chorus girl." Kewpie Morgan and John J. Richardson are other prominent contributors to the comedy action.

"Sneezing Beezers" is a bit extreme in its efforts to amuse but it does amuse and therefore there can be no quibbling about this or that or the other thing. It is irresponsible comedy action, having the thread of a plot and several boisterous titles. It should prove ideal fare for the entertainment of screen fans seeking to escape the oppressive humors induced by the humidity of these July dog days.

The Cast

Chauffeur.....Billy Bevan
King Andy.....Andy Clyde
Princess.....Madeline Hurlock
Crook.....John J. Richardson
Revolutionist.....Kewpie Morgan

By Jefferson Moffitt and Frank Capra. Directed by Del Lord.

The Story—An exiled king supports himself and his daughter by serving genuine chili con carne at a rapid-service lunch counter. He receives word that he will be crowned if he returns to Necko-Shavia and engages a taxi driver to take him there. Upon arriving in the country he is set upon by a group of crooks and the three adventurers set out in the taxi to flee the schemers. They are followed to a land where the snow-fall is heavy and there the conflict is on in earnest. Skiis furnish a form of locomotion that is both speedy and stirring. The villains kidnap the princess and sail away with her in their aeroplane. But Billy, the taxi driver, daringly negotiates a high jump on his skiis and overtakes the plane in mid-air, thus effecting a thrilling rescue.

Classification—Slapstick comedy elaborately produced and capably acted.

Summary—While nothing strikingly new in the way of gags appears, this is a speedy and well presented slapstick offering. The play burlesques the romantic melodramas about mythical kingdoms. While the material for much good satire is present this is subordinated somewhat to straight comedy of action. The director has aimed at the "sure fire" effects and is successful in achieving them.

"The Polo Kid"

Universal-Century—Two Reels

(Reviewed by Chester J. Smith)

EDDIE GORDON is the star of this two-reel Century that is chock full of horse play and alleged humorous incidents. There is nothing they have forgotten to put into the picture in an effort to get laughs. That they will get many of them is assured, but the film reveals too many ridiculous incidents that are too far-fetched to be funny. A condensation of the story, which is not a bad one, would make the picture more effective, particularly if some of the overdone comedy was eliminated.

The opening shots of the polo game give promise of better things that do not follow. In fact the polo game has no connection with the balance of the story, which has to do with a street cleaner and his persecution by a fat politician.

The trouble starts when the street cleaner carefully sweeps a pile of papers to the side of the road just as a big touring car pulls up with a party of pretty girls from the polo game. The politician attempts a flirtation just as the exhaust from the auto scatters the papers about his head.

Then the horse-play starts fast and furiously. The fat man gives chase to the street cleaner and runs himself into the lake, from where he is extricated by the street cleaner with the aid of a harpoon projected with unerring aim to that part of the anatomy such implements invariably find.

Later, when Rod, the hero rescues a pretty girl from a frightened horse and conveys her to the mansion, which is her home, it develops that this is also the home of the fat man, who is her father. Rod is trying to revive the girl as father enters and thinking the intruder a burglar, the trouble starts all over. As the girl revives the situation is explained and Rod is welcomed with open arms. It then develops that the butler and a yegg are in reality robbing the safe. Rod gives them battle all over the house and winds up a real hero. As his reward the father tears up papers and scatters them all over the place, that Rod may continue in his regular occupation.

The star is supported by players who strive hard to get the most possible out of their parts, which however, as in most of these comedies, are sadly overdone. Gordon is a clever comedian who gets the most out of every humorous situation.

The Cast

Rodny Lownsdale, street cleaner.....Eddie Gordon

A Century Comedy, story and direction by Jess Robbins.

The Story—The street sweeper gets himself in wrong with the town politician when his scrapings are blown into the face of the latter by the exhaust from a touring car as the politician is attempting a flirtation with a group of beauties returning from the polo game. The hero is hounded by the fat man until he rescues the daughter from a frightened horse. He is then welcomed into their home and when he exposes the butler and a yegg robbing the house safe he is rewarded by the politician who scatters papers over the place to give him further occupation.

Classification—A fast moving comedy designed for laugh purposes only.

Production Highlights—There are some exceptionally good shots of a polo game. The titles are fairly good and there are many hilarious incidents.

Summary—A routine comedy that is almost too prolific in its humorous situations. Fast actions abound from start to finish, though some of it is too ridiculous to be productive of laughs. And in all, however, it should please the followers of these short comedies.



Scene from "Sneezing Beezers," a two-reel Mack Sennett comedy released by Pathe.

"A Battle of Wits"

Universal-Mustang—Two Reels

(Reviewed by Chester J. Smith)

THIS is another of the series of Mustang Westerns featuring Josie Sedgwick and proving her a most capable actress is this type of picture. It's rather an illogical story, but then what Western isn't. It is sufficient that they have plenty of fast action with the heroine in the midst of all of it and invariably gaining the upper hand. Just why the villain should exercise the direst villainy in order to make a girl marry him who in reality loathes him is one of the mysteries that will probably never be explained in the western picture.

Miss Sedgwick apparently revels in the fast action stuff and just as apparently loathes the villain, who would fasten the crime of horse stealing on her brother in an effort to force his unwelcome attentions upon her and claim her for his wife. She wins in the battle of wits however, and is spared that martyrdom.

Hodge is the villain who sends the sheriff's posse wild-riding after Teddy Ramsay's brother. He is the only one who has seen the horse thief in action and he is ready to identify him as Teddy's brother on sight. But Teddy beats him to it. She overtakes her brother on the road and accuses him of horse stealing. But brother is wise to the whole plot and reveals it to Teddy. So she secretes him in a shack where she changes clothes with him and leads a merry chase to Hodge, who has been spying on them

Hodge overtakes her in another of these convenient deserted shacks, which seem to abound in that western country. There he intimidates her to the point that she agrees to marry him at once if he will not incriminate her brother. But meantime brother has been busy on his own behalf. In fact he has captured the real horse thief and turned him over to the sheriff's posse. Then they all ride wildly to the office of the Justice of the Peace and arrive there just in time to keep Teddy from saying "I Will" to the villain. Then as they seem wont to do in the west they all decide to settle this particular case out of court, which in reality sentences the villain to a flogging at the hands of Edmund Cobb, the hero of the story.

The Cast

Teddy Ramsay.....Josie Sedgwick
The Hero.....Edmund Cobb

Directed by Ernst Laemmle. A Mustang picture. Ben Kline, cameraman.

The Story—Miss Teddy Ramsay is the darling of Cross X Ranch. Her brother is accused by the villain of horse stealing and will be exonerated from the charge only if she agrees to marry the villain. The girl outwits the latter, as her brother captures the real thief. She is about to yield to the demands of the villain as the sheriff's posse brings the real culprit in. The Justice of the Peace then continues with the ceremony, but with the girl and the sheriff as the happy participants.

Classification—A fast action western, with a somewhat implausible story, but nevertheless interesting.

Summary—This is a picture that is bound to appeal to the lovers of the short westerns. It is well acted by a competent cast; it reveals some exceptionally good riding and its action is continuous and thrilling.

"Alice, Stagestruck"

(Alice Comedy-Winkler—One Reel)

THE youthful spirit of make-believe is very well expressed in the newest of the Alice Comedies. The youngsters put on an Uncle Tom show—and the manner in which the "props" are conceived indicate plenty of imagination from the director, Walt Disney. Little Margie Gay plays both Eliza and little Eva—and there are some bright gags employed in getting her across the ice. The bloodhounds (just a lot of mongrel pets) give chase—and a string of stuffed toy dogs are also "pulley-ed" across the stage. The property "man" in the flies forgets to shake the confetti and accidentally drops a huge bundle of papers on Margie's head.

At this point the action fades into the strip cartoon with Julius protecting the girl. A quintette of dogs give pursuit—a daschhound allowing his long back to become a settee for his playmates. Julius picks up the cabin and easily scales several perpendicular peaks before he pitches it in the water. As the hut floats away, Margie comes out of her faint. The piece has a lot of ingenious tricks, is smartly titled—and carries a real "kick." We recommend it for any program.—LAURENCE REID.

"A Lucky Accident"

(Universal-Bulls Eye—One Reel)

THIS is another of the series featuring the rotund comedian, Charles Puffy and it shows him to better advantage than he has been seen in the past. Puffy is the mistaken victim of an automobile accident and is carried off to a hospital much against his will, as his mother has just planned for him the meeting with the girl of her choice.

The hospital is more tasteful to him when he discovers the type of nurses in attendance there. One in particular strikes his fancy and he is well satisfied to remain until the time of his engagement approaches, when he makes his escape, to discover at his home awaiting his coming, the beautiful nurse. There is a lot of good comedy in the picture and it will be appreciated in nearly any house—CHESTER J. SMITH.

Learning How

(Pathe—One Reel)

SEVERAL branches of sport are employed to illustrate the point that athletic accomplishment, like everything else, is the result of study, training and much practice, in this Grantland Rice Sportlight film. There is plenty of the out-of-door quality about the piece and so it should be especially suitable for summer programs. There is considerable space devoted to Helen Jacobs, National Junior Women Tennis Champion, and the splendid style and form of this star of the courts justifies the prominence the reel gives her. It is a pleasant and interesting short.—T. C. KENNEDY



Arthur Stone in a scene from "Sherlock Sleuth," a Hal Roach comedy released by Pathe.

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A good idea of the various types of advertising in the newspapers on "The Desert Flower" (First National) may be gained from the layout above containing eight of the most representative styles. These were used by the following houses: Mark Strand theatre, Brooklyn; Capitol theatre, Des Moines; Trianon theatre, Birmingham; Strand theatre, Waterbury; Strand theatre, Syracuse; Lyric Skydome, Grand Central and Capitol theatres, St. Louis; Circle theatre, Indianapolis, and the Strand theatre, Providence.

Pre-release Reviews of Features

Cyrano de Bergerac

(Unions Cinematagrafica Italiana-Atlas—10 Reels)

(Reviewed by Laurence Reid)

THE film production of Rostand's heroic drama has been magnificently achieved. Any one who has seen Hampden in the play or read the text might naturally turn thumbs down on the film. But if they go to see this picture they will not be disappointed. It is a sincere, faithful transcription—one that catches the true spirit of romance. For fear of arousing criticism the sponsors have made almost a literal adaptation—for there is one scene after another just as Rostand wrote it. This may act against it for it makes a photographic record of the play instead of being a film conception of it. But anyway you take it, you must admit that it rides on a high road of romance.

Nothing is changed to make something different from the play. The sponsors have kept faith with Rostand. Yet, arguing from the standpoint of "box-office," it is a picture which must be heavily exploited. The vast army of picturegoers are not acquainted with the play—not having seen Hampden play the role. But they have a treat in store for them. The moods of the story are admirably caught by Pierre Magnier who, in the title role, gives a magnificent performance. The manner in which he makes love to the wistful Roxanne by sacrificing everything is something which always appeals to the heart. He is sensitive—is Cyrano—sensitive about his enormous nose. Very few actors could have brought out this character with such grasp upon the emotions. Roxanne is finely portrayed by Linda Moglia. The tragic scene in the convent garden wherein Bergerac dies is beautifully expressed.

As for the production it is excellently mounted. The atmosphere of Paris of 1640 is well suggested. There is a wealth of detail and background—and the plot builds steadily to its climax without getting away from its subject matter.

THEME. Romantic drama of a celebrated swordsman whose gross features make him sacrifice his overpowering love for a girl—his romance being worked out by proxy.

PRODUCTION HIGHLIGHTS. The sympathetic and colorful performance by Pierre Magnier in title role. The duels. The comedy. The prelude to the battle. The convent garden scenes. The atmosphere of Paris of 1640. The death of Cyrano. The color and movement.

DIRECTION. Has approached Rostand's great work with fine reverence. Keeps characterization ever dominant. Executes drama with feeling Gets fine detail and shows painstaking care with atmosphere.

EXPLOITATION ANGLES. Use trailers. Exploit as film version of dramatic masterpiece. Play up the color and movement. Might put on a prologue with people attired as in picture. Get out the best people in your town.

DRAWING POWER. Well advertised this should draw. It has fine color and movement and is splendidly acted. Has heart appeal and good enough for finest houses—yet its story will be understood by every type of picturegoer.

SUMMARY. A magnificent costume picture carrying gorgeous scenes. Has comedy and pathos, color and movement—and holds the interest all the way. Exceptionally well acted. A faithful transcription of the play. Fine heart appeal and especially strong in romance. Filmed in natural colors. One of the best from Europe.

THE CAST

Cyrano	Pierre Magnier
Roxanne	Linda Moglia
Christian	Angelo Ferrari
De Guiche	Umberto Casilini
Ragueneau	Alex Bernard
The Duenna	Gemma De Sanctis

By Edmund Rostand. Directed by Augusto Genina.

SYNOPSIS. Celebrated poet and soldier wins fear and respect because of his swordsmanship. But because of his sensitiveness over his enormous nose he feels himself an outcast in matters of romance. Has a great, abiding love for beautiful girl and loves her by proxy. In the end she realizes the secret in his heart. The knowledge comes too late for he dies a glorious death.

The Texas Trail

(Stromberg-Producers Dist. Corp.—Five Reels)

(Reviewed by Laurence Reid)

HARRY CAREY has a likely western here. It doesn't follow the orthodox plan showing a villainous foreman rustling cattle—with the cowpuncher being suspected for the crime. None of this stuff is written into the picture. The star has taken a tip from Mix and Gibson—that what westerns need nowadays is a saving grace of humor. And this particular horse "opera" gallops along with a pleasant vein of comedy. The melodramatics are not unduly stressed—and when a more or less tight situation develops the director and the players sort of laugh it off as it were.

The central figures are a cowboy and an Eastern girl. The latter has made her first trip to the West and colors it with romance. Her idea of cowboys has been gathered from seeing them in the movies. So when she is insulted by a villain who gets the drop on the hero her illusions are shattered. The heroine proceeds to get a "kick" out of it all by masquerading as a highwayman. Along with the incident featuring her capture there is an episode dealing with the robbery of the hero bringing home the money which will lift the mortgage. First the villain is imprisoned, then the hero—and the comedy moments here carry quite a measure of laughs.

Really the plot has practically nothing to stand on. But it manages to keep going because of the new twists given the orthodox incident. The heroine is made the victim of a few practical jokes before she has her romance with the cowboy. The minute he dresses up in chaps, sombrero, et al, her heart goes right out to him. And her opinion of him changes when he rescues her from the ornery bad man. Everything works out O. K. here. The girl had recovered the stolen money—and the hero had saved the girl. There is first rate atmosphere to give the story a proper background. The acting is good—with Carey keeping himself in restraint—a habit with him. Yet this mood is perfectly applicable for such a story. Ethel Shannon plays the heroine with spirit and charm.

THEME. Western romantic melodrama of cowboy and Eastern girl—the latter being disillusioned over the West. Masquerades as highwayman, recovers loot from villain and is rescued by cowboy.

PRODUCTION HIGHLIGHTS. The comedy incident. The scene on train as heroine becomes enraptured with the great open spaces. Scene when hero is held up and robbed of the money. Scene when girl is captured in her highwayman disguise. The jail episode.

DIRECTION. Keeps it moving along with bright incident. Doesn't take it too seriously—and injects a good comedy relief. Refrains from loading it down with heavy melodramatics. Frames it against appropriate settings.

EXPLOITATION ANGLES. Bill this as a different western—one with humor as well as action. Play up Carey as being ideal for the role of present-day cowboy—not the movie type. Play up the idea of Eastern girl trying to pep up the West.

DRAWING POWER. Among Carey fans this should do business. O. K. for average houses.

SUMMARY. A bright little number—which gets somewhat away from the beaten path through its comedy incident. Several new twists have been added—which take it out of the familiar rut. Not much to plot, but it succeeds in sustaining interest.

THE CAST

Pete Grainger	Harry Carey
Betty Foster	Ethel Shannon
Ring 'Em Foster	Charles French
Dan Merrill	Claude Payton
Ike Collander	Sidney Franklin

Adapted from novel, "Rangy Pete," by Guy Morton. Directed by Scott R. Dunlap.

SYNOPSIS. Eastern girl comes West—her first trip. Her idea of cowboys has been gathered from the movies. She colors them through eyes of romance. She becomes disappointed when a cowpuncher fails to protect her when he is held up and robbed. Taking things in her own hand she recovers the stolen loot, but is captured while masquerading as highwayman. In the end she believes in the West when cowpuncher rescues her.

The Lady Who Lied

(First National—Six Reels)

(Reviewed by Laurence Reid)

HERE is a conventional picture running true to form with its obvious routine plot. The settings and atmosphere are excellent as a background for a triangle story by Robert Hichens, which was originally known as "Snake Bite." The present title has a world of meaning—as well as punch. It will probably lure good patronage to the picture aside from the fact that the author has his readers and Lewis Stone and the other important players have their following.

The story tells nothing new and the way it is developed the plot lacks motivation. The heroine surprises a woman of questionable character in her fiance's apartment and naturally being piqued tells him their engagement is at an end. It is easy to spot the subsequent action. There isn't any suspense because you know what is coming all the time, but Lewis Stone gives his scenes a certain amount of color. He is one actor who makes any story interesting no matter if it lacks substance and movement. Here he plays a sophisticated man of the world—a portrayal which no one else can approach with such easy grace and charm.

The scene shifts from Venice to the African desert until the finish. We find the heroine dashing off to the dark continent where she marries a doctor who was once interested in her. Her erstwhile fiance follows and engages the M. D. and his wife to accompany him on an expedition in the desert. In the subsequent action the hero is bitten by a viper (hence the title of the original story) which gives the doctor the opportunity to declare himself. He will not treat the patient unless the other man's relations with his wife have been entirely on the level. In the end his humanity and the ethics of his profession lead him to cure his rival.

There isn't much drama in this picture—and there are several dull pauses which are covered up with descriptive subtitles. It is only moderately interesting. When Stone has his moments you pay strict attention. Virginia Valli and Nita Naldi are the two women in the case. The latter hasn't very many scenes, but she certainly works fast while on the set.

THEME. Triangle drama of lovers quarrel—the girl rejecting her fiance when surprising him with other woman. She marries a former admirer but is eventually reunited to the hero.

PRODUCTION HIGHLIGHTS. The settings and atmosphere. Scene when heroine surprises fiance with another woman. The vamp incident put over by Nita Naldi. The manly, convincing performance by Lewis Stone. The snake-bite sequence. The work of supporting players.

DIRECTION. Conventional all the way. Might have made it less obvious. Shows restraint in handling the characters. Tacks on an unconvincing ending. Mounts it well.

EXPLOITATION ANGLES. Author has a large following. Play him up—and exploit original story known as "Snake Bite." Feature Lewis Stone, Edward Earle, Nita Naldi and Virginia Valli. Exploit the title.

DRAWNG POWER. The cast is well known—and Stone has built up a fine popularity. Well exploited it should do business. O. K. for average houses.

SUMMARY. While this is obvious and commonplace in its development it manages to present interesting moments in the sincere and convincing acting by Lewis Stone—and the excellent mounting given the picture. Too many subtitles—and these give away too much of the plot.

THE CAST

Horace Pierpont	Lewis Stone
Fay Kennion	Virginia Valli
Fifi	Nita Naldi
Dr. Allen Mortimer	Edward Earle
Merton	Leo White
Gen. Sir Henry Kennion	Louis Payne
Ahmed	Purnell Pratt
Saad Ben Youssof	Sam Appel
Zetta	Zalla Zarana
Mahmud	George Lewis

By Robert Hichens. Directed by Edwin Carewe.

SYNOPSIS. Girl surprises fiance entertaining another woman and promptly rejects him, declaring the engagement a joke. She dashes off to Africa and meets a former admirer—who is a doctor. The rejected lover follows and encounters the others who have become married. They go on an expedition into the desert—and the hero is bitten by a snake. The doctor cures him. When latter is eliminated lovers are reunited.

The Happy Warrior

(Vitagraph—Six Reels)

(Reviewed by Laurence Reid)

WITH the success attendant upon the filming of A. S. M. Hutchinson's stories, "If Winter Comes," and "The Clean Heart," Vitagraph has turned to one of his earlier novels, "The Happy Warrior," and all things considered have made a fair-to-middlin' picture from it. There isn't the same simplicity—or depth of pathos in the author's early venture—and because the film fails to carry these qualities it doesn't contain the excellent humanities which marked the production of his later stories.

J. Stuart Blackton has treated it pretty faithfully. But there are so many characters that getting down to the treatment of the main plot becomes difficult. It is as if a half dozen figures are introduced who are given too much prominence. At least the motivation isn't very clear.

The central idea has the hero "a happy warrior"—a man born to conquer. He is the rightful inheritor of a rich estate, but his father's secret marriage is not accepted by an impostor. The story builds to prove this chap renouncing riches to be faithful to his friend who has innocently usurped his place. There's a lot of colorful incident showing the boy growing to manhood—and his joining a circus in which he becomes a prizefighter. In fact no cause for complaint can be registered against the color of the various scenes. It is well played, too. Malcolm McGregor in the central role plays with fine spirit and conviction, though there are too many close-ups of him. The cast has been well picked with an eye toward true English representation. Mary Alden, Anders Randolf, Alice Calhoun, Otto Mathiesen, Wilfrid North, Olive Borden and Gardner James are thoroughly in character. It's a first rate picture even if the story is somewhat detached—and the figures manipulated too actively.

THEME. Romantic drama of youth who is groomed by his aunt to take his place as a nobleman—the boy having been cheated out of his inheritance. He renounces riches for the sake of a loyal friendship.

PRODUCTION HIGHLIGHTS. The detail and incident. Scene when servant kills his oppressor and his trial in court. The fight between the boys. The circus scenes—the fight and the wrecking of the show. The acting. The conviction in the suggestion of English life.

DIRECTION. Has done a first rate job even if story gets away from him here and there. Certainly adds a lot of color—keeps pretty faithful to novel—and shows some fine treatment in presenting characters.

EXPLOITATION ANGLES. Here you have the famous author who wrote "If Winter Comes" and "The Clean Heart." These made great pictures. Play up the new picture as typical of the author's style. Play up the cast—and exploit the central idea—that fame and riches count for nothing if you can have lasting friendships.

DRAWING POWER. Good exploitation should help considerably. Suitable for better class houses.

SUMMARY. Presenting a rather detached story and characters who are manipulated around a great deal, thus destroying unity of plot, the picture does not always sustain itself. But it carries charm, sufficient incident and some fine character studies. It is a clean story—carrying humor and sentiment. Not compact enough.

THE CAST

Ralph	Malcolm McGregor
Dora	Alice Calhoun
Aunt Maggie	Mary Alden
Stingo Hannaford	Anders Randolf
Ima	Olive Borden
Rollo	Gardner James
Egbert	Otto Mattieson
Mr. Letham	Wilfrid North
Mrs. Letham	Eulalie Jensen
Audrey	Andree Tournier
Foxey Pinsent	Jack Herrick
Ralph, 8 years old	Philippe deLacy
Rollo, 10 years old	Bobby Gordon

By A. S. M. Hutchinson. Scenario by Marian Constance. Directed by J. Stuart Blackton.

SYNOPSIS. Youth is cheated out of his inheritance because his father had secretly married. His aunt grooms him to take the place of his usurpers for the title and estate. He joins a circus in order to rough it and develop his strength. Overwhelms his boyish enemy and wins lasting friendship with son of usurpers. His feeling for the son makes him renounce all claim to the estate. Has romance with circus-owner's daughter.

The White Desert

(Metro-Goldwyn—Six Reels)

(Reviewed by Laurence Reid)

HERE'S a good attraction for the dog days. The title indicates the great open spaces where snow is snow—and plenty of it. It's a story of a man's courage against tremendous odds—of his titanic fight with the elements. There are fine moments of suspense especially when the assistant engineer takes his life in his hands and battles through the drifts to seek relief for the little camp of fugitives. They had been railroading—building a tunnel, but when the chief engineer tries to push the work too quickly the charges of dynamite wrecked the ledge and released an avalanche.

The plot—as plots go—doesn't amount to much. It's a slight yarn which the director has touched up to gain melodramatic effects. The climax comes early when the hero tells the girl he will try and get through after the others have failed. This expression of courage makes her declare her love for him. What follows is the mushing through the snow, the tapping of wires far out in the white spaces, and the hero helping fire a snow plow on the way back. Meanwhile a few of the boys have become victims of shattered nerves—and a vicious trouble-maker has failed to capture the heroine when she blinds him with a pan of boiling water.

There is good action all the way—action punctuated with stray bits of humor and sentiment—Snitz Edwards taking care of the humor—and a baby looking after the sentiment. The infant is saved in the nick of time when the relief train arrives with the precious milk. The camp had gone without food for three days. But as the snow plow scenes are flashed time and again they get somewhat monotonous—and the suspense here spends itself.

However, there is no doubt of its appeal. The exteriors—the atmosphere—these carry pictorial appeal. The acting is also in competent hands. Pat O'Malley and the others see to that.

THEME. Melodrama of white open spaces showing a man's courage in fighting the elements and bringing relief to an isolated camp which has nearly been exterminated by an avalanche.

PRODUCTION HIGHLIGHTS. The exteriors. The avalanche episodes—and the thrill and suspense in them. The mushing through the snow. The scenes featuring snow plow breaking through the drifts. Scene when heroine foils villain. The heart interest.

DIRECTION. Has certainly touched up story with thrills and atmosphere. Arrives at climax too early—and repetition of following scenes lose some of their suspense. However, he has made a good melodrama.

EXPLOITATION ANGLES. Certainly make a play on this picture's coolness—it being a melodrama of the great white spaces. Play up the avalanche and the other highlights. Bill as a picture of a man's great fight against the elements, etc.

DRAWING POWER. Certainly should do business in summer months if properly exploited. Play up Pat O'Malley, Robert Frazer and Claire Windsor. Good enough for first runs and other types of houses.

SUMMARY. A good melodrama is offered here. It has a simple plot which can be understood by a child. Affords plenty of action, a fair amount of suspense, moments of heart interest and humor. It also presents a fine pictorial appeal. Climax comes too early which shows weak construction. But it has plenty of power.

THE CAST

Robinette	Claire Windsor
Barry	Pat O'Malley
Keith	Robert Fraser
Saul MacFarlane	Frank Currier
Foster	William Eugene
Engineer	Roy Laidlaw
Chinese Cook	SoJin
Mrs. Foster	Priscilla Bonner
Runt	Snitz Edwards
Dr. Carter	Milton Rose
Buck Carson	Matthew Betz

By Courtney Riley Cooper. Directed by Reginald Barker.

SYNOPSIS. Engineer upbraids his chief for pushing tunneling job on a railroad construction. The dynamite blasting has weakened the snow ledges. When a particularly powerful charge has been set off an avalanche nearly destroys the camp. The laborers are isolated and without food. After several attempts to seek relief the engineer breaks through, taps the wires calling for food and supplies—and fires the boiler of the snow plow. The camp is saved. The hero wins the race against death—and also wins the girl.

The Lucky Devil

(Paramount—Six Reels)

(Reviewed by Laurence Reid)

WITH Byron Morgan dashing off one of his smart little stories of a chap down in his luck who manages through his colossal nerve—and a fair amount of ingenuity to enter a car in a race and win the stakes and the girl to boot, you can rest assured that the author is keeping the pace pretty well—a pace which was started when he wrote yarns for Wally Reid. Richard Dix is the entry here. His easy way of carrying out the plot of this romantic comedy makes his a good bet for the lighter pieces. It is a rather topsy-turvey story—and you'll have to overlook gags and convenient episodes to enjoy it.

The hero is demonstrating a camping outfit in a department store and luckily wins a sporty racer in a raffle. It is a hoodoo car given up by the owner's son who has had enough trouble with cops and women. But no sooner does the clerk step on the gas than his troubles begin. He is pinched several times, runs out of gas, has a few of the accessories taken in lieu of payment for fuel, is mistaken for the wealthy bounder who owned the car and, therefore is rejected by the girl and her suspicious aunt who believe him a perfect devil, and ends up by running out on his board bill. Yes, and he has to fight a "pug" and take a beating in order to get enough money to enter the race. His object is to aid the girl whose finances have also run very low.

The racing episode is the high spot of the picture and it easily takes up three reels. To keep it from becoming monotonous the director has gagged it with slapstick incident. The rube stuff is injected here and there, but it is too far-fetched to be amusing. The sheriff, a perfect "wheat" with his "spinach," trying to keep an eye on the car, is asked to accompany the driver—and he rides the entire race. The hair-pin curves, the obstacles, the thrills in dashing through mud and escaping death or injury in one form or another keep you fairly on edge. It's acted charmingly by Esther Ralston, and Edna May Oliver's work stands out.

THEME. Romantic comedy of chap who wins a hoodoo car in a raffle and runs into all kinds of trouble before he cops the race and the girl.

PRODUCTION HIGHLIGHTS. The incident in the store and at camp. The troubles which pile up for the hero in evading arrest. The race. The local color and atmosphere. The thrills. The easy acting by star and Esther Ralston.

DIRECTION. Keeps slight plot enlivened through providing a lot of incident. You know how it's going to end, but there are surprises in the assortment of episodes. Stresses comedy hokum too much, but does a good job by story.

EXPLOITATION ANGLES. Tie up with auto dealers or an auto race that might be run off in your locality. Play up Dix in the type of story which made Walley Reid so popular. Bill it as a dashing picture of romance and adventure.

DRAWING POWER. The star should draw them. Playing up stills and billing its high spots should attract them. Certainly suitable for summer business.

SUMMARY. This is a fairly lively picture of a chap who runs into lots of trouble with his racing car. Manages to keep going with its incident and the manner in which hero tries to win girl. Has plenty of thrills and incident, but comedy hokum is not so good. However, it is light and entertaining. Played with dash and charm.

THE CAST

Dandy Farnan	Richard Dix
Doris McDee	Esther Ralston
Mrs. McDee	Edna May Oliver
Franklyne, Sr	Tom Findley
Rudolph Franklyne	Anthony Jowitt
The Professor	Joe Burke
Mrs. Runt	Mary Foy
Sailor Sheldon	"Gunboat" Smith
Sheriff	Charles Sallon
Tobias Sedgmore	Charles Hammond
Tom Barrity	Charles MacDonald

By Byron Morgan. Scenario by Townsend Martin. Directed by Frank Tuttle. Photographed by Alvin Wyckoff.

SYNOPSIS. Department store clerk wins racing car in raffle and starts to pursue pretty girl in Ford.. Encounters trouble immediately. Is pinched for speeding, runs out of gas, is scorned by girl and her aunt who believe him an impostor, and nearly loses his car. However, he wins enough money in a fight to enter the race and after some thrilling experience cops first prize. Also captures the girl.

Regional News from Correspondents

San Diego

THE RIALTO THEATRE in this city, operated recently by the National Theatres, formerly the Pacific Southwest Theatres, has been closed and, according to report, will not be reopened, at least not in the near future.

Dwight L. Hill, formerly manager of the Pickwick Theatre here and for some months connected with the main offices of the National Theatres of California, has been transferred from Los Angeles to San Diego and will have under his direct supervision the Plaza, Superba and Mission Theatres, controlled by the corporation.

The Colonial Theatre has reopened, under a new management, and, in addition to its comedy productions, will show a feature film at each performance. The house is operating on a continuous schedule from 1 to 11 p. m. Manager Curland announces evening prices of 40 cents for the entire lower floor, with balcony seats at 30 cents. General admission for the matinees is 20 cents, with a 10 cent rate for children under 12.

Central Penn

A LIVELY municipal row has arisen in the city of York as a result of the request of theatrical interests there for the right of persons owning canopies and marquees extending over the sidewalks in front of places of public assembly to place electrical advertising signs on them. The permission was sought through the introduction in city counsel of an ordinance granting the desired permission. This immediately resulted in a public controversy that had much airing in the newspapers.

Some persons, who opposed the bill, did so on the ground that the signs would detract from the beauty of the city and be a menace to safety. Among the opponents were members of the City Planning Commission, a body composed of prominent citizens, serving without salary, in an advisory capacity to Council in regard to matters relating to the beautification and expansion of the city.

On July 1, Council passed the ordinance granting the right to place the electric signs. This was followed immediately by the resignation of J. Horace Rudy as a member of the City Planning Commission. He issued a statement in which he hinted that others also will resign from the Planning body.

The question of the right to place the electric signs was raised in connection with the erection of the New Strand Theatre, in York, by the Nathan Appell theatrical interests, who control most of the theatre properties in the city.

Among the Central Pennsylvania picture theatres that have closed during the summer are the Star, Mummelstown; the Iroquois, Palmyra; the Lyric, Shippensburg, and the Auditorium, Branchdale.

Representatives of the Stanley Advertising Company, a subsidiary of the Stanley Company of America, motion picture film producers, of Philadelphia, were given a hearing at the meeting of the Harrisburg City Commissioners, on June 30, at which they made a proposition to take film views of the city for exhibition next year at the Philadelphia Sesqui-Centennial Celebration, in the "miniature Hollywood" that the Stanley Company proposes to establish on the exposition grounds. The City Commissioners reserved decision. Similar offers are being made to other cities throughout the state.

John Buckshan, a carpenter, was killed in an explosion of an air compressor being used in the construction of the new Grand Opera House, in Bethlehem, when several other workmen were seriously injured.

Announcement has been made by the Harrisburg Chamber of Commerce that only three reservations remain untaken for the annual "cruise" of the Chamber members and for which the entertainment committee is chairmanned by C. Floyd Hopkins, head of the Wilmer & Vincent theatrical enterprises in that city.

Announcement is made by the Nathan Appell Amusement Enterprises, of York, that their new theatre, the Strand, in that city, is about completed and will be ready for formal opening on Monday August 17. There will be a special program in which city officials, officers of the Amusement Enterprises and probably a number of stars will participate.

Cloyd M. Gibble, manager of the Majestic, a vaudeville and motion picture theatre owned by the Wilmer & Vincent company in Harrisburg, is making arrangements for the taking of a motion picture local talent play, in which the star performers will be amateur actors and actresses to be chosen by competition.

After the stars have been chosen a scenario will be prepared, the background for which will be local scenes in and about Harrisburg. When the local film play is completed it will be shown on the Majestic screen.

Post card greetings, mailed in Paris on June 22, have been received in Harrisburg from Peter Magaro, former motion picture exhibitor of the latter city, who went abroad in the party of E. A. Schiller, general manager of the Marcus Loew interests which are establishing Loew theatres on the Continent. Mr. Magaro is former owner of the Regent theatre, Harrisburg, purchased last May by Marcus Loew.

Seattle

TWO changes in the personnel of the Lannon-Sheffield Greater Features Exchanges were announced last week by J. Sheffield of this city. R. L. Ruggles, former exhibitor of Kelso and Chehalis, has joined the sales staff of the former organization and will work in the Western Washington territory. C. P. Loeb, formerly associated with Warner Brothers in the East Washington districts, will remain in that locality for Greater Features. Mr. Sheffield reported E. L. Walton, manager of the Denver Office, and his brother L. N. Walton of Portland, both enjoying their vacations in California, from which they were to return early in July.

L. K. Brin, general manager of Kwality Pictures Exchanges, was expected back at his local office early in July, following an absence of about three weeks, during which time he spent several days in New York City, Chicago and other Eastern centers. Announcements as to the product that Kwality will distribute in the Northwest states were expected to be made public upon Mr. Brin's return. During his absence the exchange has been under the direction of Harry Brin.

Waldo Ives, graduate of the University of Washington School of Journalism in 1924, and recently associated with Manager George P. Endert's Famous Players-Lasky exchange, last week was announced as the new owner of the Empire Theatre in Anacortes. Negotiations between B. B. Vivien, former owner, and Mr. Ives have been carried on for some time, but it is understood that the deal was consummated last week. Mr. Ives is believed to have the distinction of being the youngest owner-manager in the Pacific Northwest.

A. C. Raliegh, advertising and exploitation manager of Fred G. Sliter's local First National exchange, returned last week from Portland, where he spent several days arranging various exploitation and publicity stunts on some of the new First National releases to play Portland theatres during the early part of July.

Proudly carrying his recently-achieved trophy prominently among his favored possessions, Lou Rosenberg, Pacific Northwest Film Golf Champion, left last week for Portland, where he will attempt to settle down to business again and carry on the sale of pictures for Al Rosenberg's De Luxe Feature Film Exchange. It is rumored that Lou has already turned down several offers to appear in educational films showing golf in all its finer points.

Ed. Dolan of the D. and R. Theatre in Aberdeen was a recent visitor on Film Row. Among other out-of-town faces that bookers eagerly tried to corral were Charles Greime of the Ivan L Theatre in Blaine and H C. Moore, of the Moore Theatrical Enterprises in Tacoma and Olympia.

Warm weather struck Seattle with a vengeance last week, swinging the mercury up to 98, a hot weather record for this city. Needless to mention, throngs remained away from the city's downtown district as much as possible, and theatre business suffered very noticeably. Picture houses have trotted out their "Cool as Ice" and similarly-worded signs and advertising signatures, and have been offering warm weather entertainment to those who remain in the city. A fall in temperature has already been predicted and was being looked forward to eagerly by local managers.

Quick action by the Seattle Fire Department one day last week averted what might have been serious damage on Film Row. A blaze broke out in the basement of the Moore Hotel, directly across a fifteen-foot alley from the F. B. O., Warner and United Artists exchanges, but speedy firefighting kept the flames from crossing the alley and creating serious consequences.

Albany

NORTHERN New York exhibitors will have an opportunity of welcoming one of the old-timers as Lester Wolf, who was connected ith the Universal exchange here back in 1913, has returned to town from Rochester, and will henceforth handle the Metro-Goldwyn product to the north of here.

The theatre in Bolton Landing will not operate this summer as will also be the case with the one at Long Lake. The theatre in Lake George, however, which is run by Mrs. Carpenter, assisted by her son-in-law during the summer, opened up full-blast during the week as the well known resort began to fill with summer people. M. B. Riddell, who has the Gem in Luzerne, another resort town, is taking his vacation in the west.

Wedding bells rang for Ernest Tetrault, owner of the Grand theatre in Watervliet, one day last week. Mr. Tetrault has a host of friends along Film Row who extend their congratulations through the columns of the News.

Louis Schine, of Gloversville, who with his brother has some sixty-odd theatres in New York state, has returned from Atlantic City, where he spent his vacation, remaining over the Fourth. It is said that it is the first vacation Mr. Schine has indulged in, in many years.

When Ted Hayes, a salesman in the First National exchange, went over to his car in Kingston the other day, he found it adorned with a ticket. Of course Mr. Hayes showed up in court and after explaining things managed to get off without paying a fine by assuring the judge that he would never, never violate another law, at least in Kingston.

Julius Singer, who was manager of the Universal exchange in Albany for several months, and who is now located in New York city, dropped in at the local exchange last week, and at the same time called on his many friends along Film Row. Things look good for the Albany office in connection with a sales contest as the local exchange now heads Group C.



Lilyan Tashman, playing in "Madame Lucy" for Producers Dist. Corp.

Alphonse LeMay, projectionist at the Lincoln, in Troy, has just purchased a new automobile with the screening money he has accumulated during the past season. It is said that the exchange men wish him good luck.

Don't ever attempt to out-run Edward Hochstim, film salesman for Pathe out of this city. That holds for both exhibitors and salesmen and exchange managers. When Mr. Hochstim was a star on his high school team, he covered the 100 yards in 10 flat and can do almost as good these days.

Leave it to William Smalley, of Cooperstown to see that his attractions are well advertised in his fifteen or sixteen theatres. Bearing in mind that people travel long distances these days in automobiles, with a slight excuse, he advertises in the Oneonta papers his theatres in Cooperstown, Sidney, Stamford and Worcester, as well as his dancing pavilion in Cooperstown.

A son of Uly S. Hill, managing director of the Strand houses in Troy and Albany, submitted to an operation at one of the Albany hospitals during the past week. The operation was a success and the boy is now on the road to recovery.

Samuel Moroze, of Albany, has acquired the Delaware theatre from Abe Stone, and will assume possession on September 15 when Mr. Stone's lease expires. Mr. Stone, who bought a new home in Albany during the past week, will continue to run the Arbor Hill theatre.

Walter Suckno, a peer among the exploitation exhibitors of Albany, and who has put the Albany theatre on the map during the last few months, has been named to look after the exploitation in connection with the Greater Movie Season in the Albany Zone.

Harry Lazarus, of the Auditorium in Kingston, was a caller in Albany last Friday on his way to the Massachusetts line, on a trout fishing expedition. Mrs. Lazarus accompanied him. In commenting upon the situation in Kingston, Mr. Lazarus said that while business naturally slumped during the hot spell, that it came back last week strong. Mr. Lazarus will erect a new theatre in Kingston this year.

Harold Hahn, who has been connected with the local Fox exchange for some time past, and who was transferred last week to Denver, was tendered a party by several of his friends among the exhibitors and exchanges last Saturday evening. Charles Walder, the new local manager for Fox, was in New York city during the past week. W. J. Mahoney, formerly of Buffalo, is now connected with the Fox exchange here, and covering the southern tier.

Joseph A. Hanley, a traveling auditor for First National out of New York, was in town during the week. Miss Renee Craven, who is connected with the local First National exchange, is spending a portion of her vacation in Toronto.



Julian Eltinge, playing in "Madame Lucy," a Producers Dist. Corp. release.

The past week brought to town both Julius Byck, a deaf mute with houses in Tannersville and Hunter, and Barnet Levy, who handles Mr. Byck's theatre in Hunter. Mr. Byck sported a tie that could be heard at least a block. He is always a welcome figure along Film Row, and while a close buyer nevertheless does a good business and is always on the lookout for pictures that draw. His houses at both Hunter and Tannersville are named "The Rudolf," after his father. Business has picked up generally throughout the entire Catskill region and during the past week a pianist as well as a violinist have been added to the Tannersville house.

The Rialto, in Monticello, run by Fred H. Starck, has become one of the best moneymaking theatres in the Catskill mountain region. When Mr. Starck took over the Rialto, which incidentally is one of the prettiest theatres in that part of the state, the house was generally regarded as a white elephant. With plenty of exploitation and through the showing of good pictures, Mr. Starck has now built up a business that is the envy of other exhibitors.

The Gateway theatre in Little Falls, which was recently acquired by the Schine brothers, has been closed for the summer, during which time alterations and repairs will take place. It will reopen in the early fall.

The Star in Newburgh, seeking to overcome the regular Monday slump that so often prevails, has hit upon the plan of offering "Bargain Mondays" to the residents of that city. Admission runs from 10 to 20 cents.

Mr. and Mrs. Walter Roberts, of the Troy theatre, returned last Saturday from a very pleasant two weeks' vacation in New York city. While the weather was rather cool for Mrs. Roberts to enjoy the bathing at the beaches, it didn't prevent Mr. Roberts from spending his time at the Polo Grounds. Mr. Roberts' vacations are much the same year after year for to him the height of pleasure is a seat in the grandstand with New York at bat.

The dance contests which Jake Golden has been running at the Griswold theatre in Troy, have come to a close, the finals taking place last Monday night, when ten dancers competed for first honors. The theatre was packed to its doors. The results of the screen tests that were taken on June 25 at the theatre are being shown this week and attracting capacity crowds.

Benjamin M. Berinstein has been appointed supervising manager of all of the Berinstein houses in Elmira. George Roberts, of Albany, who has been connected with the Berinstein company for several years, will continue in the capacity of general manager of the circuit.

Between running the theatre in Liberty and selling insurance, Jack Beck is doing very well these days, thank you. Over at Walden, C. R. Didsbury, who runs the theatre there, is doing equally as well, being very popular with the Community and despite the size of the place, finding sufficient patronage to keep the theatre operating six days a week.

Edward Hochstim spent last Sunday in Hudson, but never loafed for so much as a minute, as he took his brother's place at the Star, handling the house like an old timer, while Sam took a day off.

It was a proud day for Jacob Rosenthal, owner of the Rose theatre in Troy, when his son received his diploma last week, at the commencement of the Troy High School. The boy has made a name for himself both in the classroom and in athletic circles. Mr. Rosenthal plans to send the boy to college and if the Rose continues to do as well as it has in the past, the younger Mr. Rosenthal will never have to worry about the room rent.

It was a tough day for Tony Veiller last week when he left Albany in his automobile bound for Troy, where he handles the Lincoln theatre. Without taking the trouble to find out whether he had sufficient gasoline to cover the distance, Mr. Veiller started out but came to a sudden halt midway between the two cities and a half mile or so from the nearest gasoline station. After walking back and securing enough gas to carry him three or four miles, Mr. Veiller pulled up at the next station only to be told by the man in charge that he had a flat tire. Just as Mr. Veiller started to change tires, it began to rain. From now on, Mr. Veiller declares that he will pin no faith to the old adage that every cloud has a silver lining.

Cleveland

H. A. BANDY, central division manager for First National, sails on the Mauretania on July 15th for England. Mr. Bandy will become British special representative for First National with headquarters in London. He has been active in the picture business in this territory for the past ten consecutive years, first as exchange manager for Triangle, then in a similar capacity for Goldwyn and Associated Producers, and has been division manager for First National for the past three years. During these ten years, Mr. Bandy, more than anyone else, has established a spirit of confidence between the various branches of the industry, and has helped to add dignity to the industry. His going is felt as a distinct loss to the central division and he takes with him the good wishes from the entire territory for success in his new venture.

Tom Colby, exchange manager for Associated Exhibitors, has just returned from a visit to the key points in the territory and says that the exhibitors are optimistic about the coming season and are looking for big business.

Joe Trunk of Youngstown was in town last week with architect Howard Crane of Detroit who is building the new 1000-seat picture house in Youngstown. They are now ready for the structural work and it looks as if the house would be ready to open early in the season.

Martin Printz closes his Circle theatre, Cleveland, this week for July and August. Extensive repairs will be made during this time, including the addition of seats in the balcony.

W. J. Banks, secretary of the Cleveland Motion Picture Exhibitors Association, was married last Friday to Miss Nell Shelling of this city. Congratulations and best wishes.

F. Reynard, who is associated with Judge Foster in owning and operating a string of motion picture theatres in Marion, paid the local exchanges a visit in person last week, and reports business good for this time of the year.

George Moore separated himself from his theatres in Bellevue and Bucyrus long enough to call on his exchange friends and swop hard luck stories.

George Sharp, former owner of the Southern theatre, Cleveland, has been heard from. He's in Miami, buying and selling land. And doing it advantageously, according to a letter just received by Paul Gusdanovic.

W. M. Hatch has purchased the Opera House at Prospect, Ohio.

Bill Mendelssoh, who has been in charge of Paramount publicity in this territory for the past year, is going to Philadelphia to handle Paramount publicity out of that office. His successor for the Cleveland office has not been announced.

Northern Ohio motion picture exhibitors met with members of the local Famous Players Lasky exchange for a two-day session last week, to discuss exploitation possibilities for the forthcoming Paramount pictures. At the meeting which took place at the Statler Hotel there were present Joe Calla, Strand theatre, Canton; Art Himmelein, Plaza, Sandusky; Staniey Brown, Toledo; F. A. Kelly, Massilon; Fred Kenny, Delta, Ohio; William Tallman, East Liverpool, and William Mendelssohn, Mark Cummins, M. A. Malane, Milton Korach and J. E. Fontaine of Cleveland. This meeting was one of many being held in all regional key points for the purpose of gathering publicity material from the exhibitor viewpoint.

J. E. Beck, manager of the local Warner Brothers Vitagraph exchange spent the week calling on the exhibitors in their home lairs.

Milwaukee

A. SCHMITZ, formerly with the Ludwig Film Exchange, has joined the sales force of F. B. O. and is now traveling Southern Wisconsin in that capacity. His many friends among the exhibitors in the territory wish him success in his new line.

Frank Trottman, manager of the Gem Theatre, has returned to Milwaukee after a successful fishing trip into the Northern Wisconsin and Upper Michigan lake regions. Frank claims to have landed a 22 pound muskie as the prize catch of his trip, and while he failed to bring back the evidence, the boys who have seen former proof of his prowess don't for a moment doubt his word.

The Milwaukee office of F. B. O. has been buzzing with activity during the past week. M. J. Wesifeldt, district manager, spent several days here in closing several choice contracts in cooperation with S. H. Abrams, Milwaukee manager. Art Roberts, assistant manager at Milwaukee, made a flying trip through the territory and came back well rewarded with nice new contracts.



Johnny Arthur, featured in six new Tuxedo Comedies for Educational.

Reservations have been made by the Saxe Amusement Enterprises to have the Wisconsin Theatre represented in the aeroplane race to be sponsored by The Wisconsin News during the latter part of July. Ten planes representing local advertisers are to be entered in the race which will be around the territory contiguous to Milwaukee. Excellent publicity will be gained by all firms listed among the entrees, while the winner will be a veritable publicity gold-mine for its backer.

Sam Stoll, formerly representing Universal out of Kansas City, and Carl Ebert, who formerly traveled this state for First National, have joined the sales force of Metro-Goldwyn at Milwaukee. Considerable improvement in the appearance of the Metro-Goldwyn offices here has been achieved by repainting and redecorating the walls, and by rearranging the layout of desks and furniture for greater space economy and efficiency.

Henry Goldman, operator of the Colonial and Grand Theatres at Green Bay, has left for Washington, D. C., where he will mingle business with pleasure for a while.

"Cool and inviting" very aptly describes the appearance of the Strand Theatre lobby since the recent installation of summer furniture, ferneries, and a coat of fresh paint on lamp stands and the like. Clearly visible from the street, the atmosphere of the lobby makes it hard to walk the hot pavements without dropping in for a few hours comfort.

O. L. Meister, manager of the White House Theatre, again played the royal host to local film men and exhibitors, when he staged another of his famous picnics at his private country grounds. Plenty of lunch and beverages after a hotly contested baseball game, was followed by a dip in the Meister swimmin' hole. Nobody knows who won the ball game, the principal difficulty having been in deciding who was on which side and why.

Many Leading Exchanges now have the

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Canada

MANAGER DONAT PAQUIN of the Laurier Theatre, Hull, Quebec, has closed that house for a thorough overhauling both inside and out and for the installation of new seats and projection equipment. The Laurier will reopen in August. Mr. Paquin is in the fortunate position of being able to direct theatre fans to his other well-known house in Hull, the Eden Theatre. These are the only theatres in Hull.

John T. Fiddes, one of the oldest exhibitors in Canada, is carrying out a doubleheader arrangement for the summer months at Winnipeg, Manitoba, to make sure that he cashes in on the amusement needs of the people during the hot weather. He is the manager of the Playhouse Theatre at Winnepeg and, in addition, he is now the director of amusements at Winnipeg Beach, the popular summer resort, where he is providing various entertainment features. The Winnipeg Beach programmes are carried out by Frank Wade as personal representative of Mr. Fiddes.

Morris Davis, manager of the Montreal branch of Regal Films, Limited, Canadian distributors for Metro-Goldwyn, Warner Bros., Pathe and other releases, got a great send-off for married life on June 30 when friends and business acquaintances galore turned out to show how much they thought of him. The Montreal staff of Regal Films gave him a player piano as a wedding gift while the United Amusements, Limited, operating a chain of high class theatres in Montreal, presented him with a huge chest of table cutlery and silverware. Other gifts were as substantial. Mr. and Mrs. Davis proceeded to the Maine Coast for their honeymoon and will also travel around by New York City before returning to Montreal.

Harold Vance, a well-known exhibitor of Montreal and Ottawa, has assumed the personal management of the Majestic Theatre, Ottawa, under the direction of the owners, Froman and Petegorsky. Mr. Vance was the manager of the Starland Theatre, Montreal, until recently. He has adopted a two-a-day show policy for the Majestic and is charging 25 and 35 cent admissions for photoplays, short film subjects and vaudeville.

Petawawa, Ontario, a big military camp town of war days, lost its large moving picture theatre on July 3 when the frame structure, which seated 2,000 persons, was totally destroyed by fire. The building had been built during war days for the entertainment of the troops in training at Petawawa and was completely fitted for the presentation of moving pictures.

J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, Ontario, played host to upwards of 100 farm boys who had been collected from various farms in the Ottawa Valley for a visit to the city under the auspices of the Rotary Club of Ottawa, of which Mr. Franklin is an active member. These boys had been brought over from England under a country settlement plan and a part of the programme consisted of providing periodic treats for the lads. Mr. Franklin gave them a treat on June 30 by having them as his guests at the Keith house.

One of the real veterans of Canadian theatredom is Peter Gorman of Ottawa, Ontario, who celebrated his 60th birthday on July 2. Mr. Gorman who is now leading a semi-active life, was showered with good wishes and tokens of esteem from all parts of the Dominion, thus showing the favor in which he is held by a legion of friends. Pete was born in London, England, and made his first stage appearance in Ottawa in 1876, later becoming a dancing star. For 18 years he was identified with the late Ambrose J. Small of Toronto, being manager of the Russell Theatre, Ottawa, for Mr. Small. Mr. Gorman is also well known as a Canadian horseman, owning a string of race horses.

A large and representative gathering of theatre and film exchange men met on the stage of the Capitol theatre on Saturday night, for the purpose of offering congratulations to K. M. Leach, who was recently presented by Mrs. Leach with a baby daughter. During the evening there entered Tommy Backus, of the Strand Theatre, the well known impersonator, attired as a nurse, and pushing a baby carriage. In behalf of the theatre men this was presented to Mr. Leach, a condition being that Mr. Leach push the buggy down Eighth avenue. This condition he later fulfilled. After some general harmony by the singing members of the company, the party dispersed shortly after midnight.

St. Louis

THE bandits who have been feasting at the expense of the theatres and airdomes of St. Louis in recent weeks without molestation from the police ran to cover June 29 when a small boy in celebrating the Fourt of July rather prematurely threw a toy torpedo against the wall of the Monarch Theatre, 1443 North Nineteenth street.

A trio of bandits, believed to be the same three that have held-up many other motion picture houses in St. Louis in recent weeks had just told Margaret Towers, cashier of the Monarch Theatre, to hand over the receipts when the small child exploded the torpedo.

The robbers immediately broke and ran from the house, leaving the money behind.

Joseph Mogler, president of the Motion Picture Exhibitors League, was master of ceremonies at the Grand Central Theatre, Grand and Lucas avenue, Thursday evening, July 2 when trophies for the big power boat regatta held in the Mississippi River June 28 were awarded.

Skouras Brothers, owners of the Grand Central Theatre, donated several of the big prizes while Spyros and Charles Skouras also acted as judges of the big races.

Motion pictures of the races were shown at tthe Grand Central in conjunction with the presentation of the prizes.

J. W. Yarborough has had plans drawn by James L. Gatling, architect, Memphis, Tenn., for a new theatre at Steele, Mo. The house will be two story, 50 by 100 feet and of brick, stone and concrete construction.

Mrs. I. W. Rodgers of Cairo, Ill., and Poplar Bluff, Mo., was in St. Louis lining up her pictures preparatory to departing for an extended vacation in Colorado. Later she will go to New York to meet her son who is due back from a European tour late in August.

Hector M. E. Paszemoglu has leased his Criterion Theatre, Broadway near Olive street, St. Louis, to N. Fiorita of New Orleans. Mr. Fiorita who also operated the Fiorita Dream Theatre in New Orleans took charge of the Criterion on July 1. The Criterion was constructed by the Famous Players Missouri Corporation several years ago and was designed to cater to the women shoppers. It has 654 seats.

It is rumored that Mr. Paszemoglu will dispose of all his other houses in the very near future. He has the Plaza, Delmar, Congress and Yale and operates them under the banner of the Super Theatres Corporation.

Jack Underwood, manager of the local Enterprise Distribution Corporation office received a telegram July 2 informing him that his sister had died in Colorado Springs, Colo., where she was vacationing with her husband and little boy, The body was shipped to Huntsville Tex., where the funeral was held Sunday, July 5. Mr. Underwood went on for the funeral.

C. D. Hill, manager for Producers Distributing Corporation, spent the greater part of the week out in the territory.

W. L. Sheridan formerly with Fox in Kansas City is traveling Northern Illinois, Missouri and Iowa for the local Producers Distributing Corporation office.

Jack Weil of Jack Weil Productions has returned from a trip through Northern Missouri.

Sam Werner of United Film Exchange is back from the Shriners Convention at Los Angeles. He had a dandy time out West.

Out-of-town exhibitors seen along Picture Row during the week were: S. E. Pertle, Jerseyville, Ill.; Mrs. I. W. Rodgers, Cairo, Ill.; J. W. Cotter, Moberly, Mo.; Henry Lory, Highland, Ill., and Al McCormick, Poplar Bluff, Mo.

Des Moines

VEENSCHOTEN BROTHERS of Elkator have purchased the Hiland theatre, Des Moines, from Mr. Jones who will leave soon to spend several months on the Pacific coast.

F. B. Wallace, cashier of Universal left last week on a vacation trip and the day after he left the exchange his marriage license appeared in a Des Moines paper. The bride was Edna Wheeler.

Reginald Denny's train, a studio on wheels was in Des Moines one day last week. The train is traveling from Los Angeles to New York, taking pictures en route.

M. E. Bradford, manager of Metro has returned from a trip to Chicago, Cedar Rapids, Waterloo, etc.

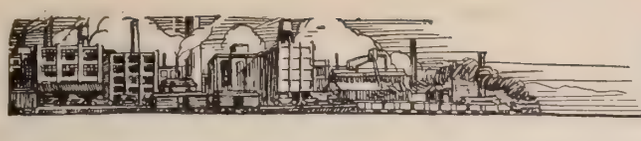
Pathe exchange reported that Floyd Lewis, associate representative, with headquarters in St. Louis, was a visitor last week.

Exhibitors Supply Company has moved from the Film building to 1004 Grand avenue.

G. W. Wolcott of Eldora, Iowa, has purchased the theatre at Eagle Grove, Iowa, from John Grahm. Mr. Grahm bought the Lyric theatre at Valley Junction.

Mary Benjamin of the Des Moines Film board will leave the last of the week for Chicago where she will spend her vacation.

Producers Distributing Corporation opened an office in Des Moines June 29th, the address being 1003 High street. E. J. Lipson, formerly of Associated is the new manager. The booker is J. S. Cowan of this city. Mr. Kuchgessner of New York has been established in the local office.



Detroit



A MODERN 2,000 seat theatre is being planned for the rapidly growing community of Ferndale, by George Koppin. Construction is to be started in the near future with the total cost of the venture in the neighborhood of $300,000.

J. O. Brooks became assistant to Edward Beatty of the Butterfield Theatrical enterprises, last Monday, following his resignation from Universal as special representative in Cleveland. Mr. Brooks' new duties will include the booking of all the Butterfield houses, which extend throughout the state. W. S. Butterfield, head of the organization also announces that he has completed arrangements whereby he affiliates his interests in Jackson with Peter Frank. Frank will have complete charge of the Majestic, Regent and Rex theatres, while the booking will be done through Brooks. The Oakland, Pontiac's largest theatre, was recently taken over by Butterfield. The theatre was closed July 1 for extensive alterations.

J. W. Goodspeed is seeking to rent the Idlehour Theatre in Grand Rapids. It is opposite the Pantlind Hotel.

The Macomb Theatre in Mt Clemens has been signally honored by the bestowal of the A. A. G. O. degree on its organist, Miss Katherine C. Melcher, by the American Guild of Organists. She is the first woman theatre organist in the state to receive such an honor.

An apartment has been taken by W. S. Butterfield, head of the Bijou Theatrical enterprises, in the Royal Palm for the summer months. He will spend much time with his family who are now at the Butterfield summer home at Gull Lake. In the fall the Butterfields will again take up their residence in the Whittier apartments on East Jefferson.

Steel work is about to begin on the new Michigan theater which the Kunsky and Balaban and Katz enterprises are building on Bagley avenue. The theater is a part of an office building which will cost $6,000,000 and will contain 300 offices and a number of stores and shops. The Michigan, which is scheduled to open July 4, 1926, will seat 5,000 persons and will cost in excess of $2,500,000.

The Kent Film Company has been taken over by W. A. Kent, a brother of the former owner, and will henceforth be known as the Liberty Film Company, with offices at 567 Film Building.

A new building is being erected for the local Fox Exchange at 66 Sibley Street. It will be ready for occupancy in September. The structure is of solid brick and will be two stories in height. The first floor is to contain general offices, poster and shipping rooms, film vaults and quarters for employes. The projection room will be located on the second floor. Offices on this floor will also be maintained for traveling officials. Fox is the second exchange to leave the Film Building. Famous Players was the first.

The trackless train, which Metro-Goldwyn is sending on a transcontinental tour, passed through Detroit last week, causing no end of comment from pedestrians and exhibitors.



Salt Lake City



CLYDE H. MESSINGER, manager of the local Educational exchange returned from the convention at New York City with loud praises for the meetings. He declares that it was the greatest convention yet.

Ed Loy the "Chinese Salesman," the Oriental distinction being placed upon him due to the latter part of his nomenclature, who covers the Idaho section out of the local Famous Players-Lasky exchange is back on his territory following a trip to Denver.

You dapper film salesmen of the East who are forced to endure the hardship of a continuous stretch of paved boulevard, or must undergo the painful experience of jumping aboard an electric train for a few hours ride to reach your furthest exhibitor, give ear to what the boys out here meet up with while making their territories. F. S. Gulbransen, stellar salesman in Eastern Idaho for Famous Player-Lasky was driving through the mountains this week through a succession of cloudbursts which made the mountain passes things of lakes and whirlpools forever. Desert lands became inundated in several minutes. Driving down one mountain pass out of Leadore, Idaho, Frank tried to outrace one cloudburst, but the downpour caught up with him, and in a few moments time the water was up to the floor boards of his car.

Under the direction of Harry Pickering, manager of exploitation in this territory for Famous Players-Lasky, several exhibitors of this territory will be in this city Thursday and Friday, July 9-10 for a conference. This is in accordance with the national plan being carried out by this company all over the country of calling exhibitors to conference with the company representatives on exploitation and publicity.

George L. Cloward, Metro-Goldwyn resident manager will leave next week for a swing over the Montana territory in the interest of the new product releases.

Charles Dillerd, office manager for Metro-Goldwyn, is spending a few days in the vicinity of Helper, Utah on the new productions.

The Metro-Goldwyn local exchange employes spent an enjoyable outing Saturday and Sunday in Upper Provo canyon, thirty miles south of this city. They drove up to the cabin owned by Ted Chessler, owner of the Princess Theatre at Bingham Canyon, and finished the fun at the Hot Pots at Heber, Utah, and a dance at Charlestown.

Ben Fish, special representative of Harold Lloyd productions, was in this city this week.

A sales conference was called at the local Pathe office, with all men being present. Mr. Fish left for Butte, Montana, after completing his business here.

H. R. McDonald, representative of Timely Films and Aesop's Fables, was in this week conferring with W. G. Seib, local manager for Pathe. He is making a tour of the key centers of the United States.

R. D. Boomer, short subject salesman for Pathe here while driving through his territory in Nevada, got stuck in the mud and was forced to walk eighteen miles for help. Ever try walking over a desert in the summer time?

R. S. Stackhouse, manager of the local Warner Brothers exchange will take a swing over the Idaho and Montana sections next week.

George Jensen who has been working in Utah for Warner Brothers is in this city for a few days prior to departing for his regular territory Montana.

W. F. Gordon, manager in this city for Associated First National will be back at his desk next week after a trip into the Butte country of Montana.

W. K. Bloom, Montana salesman out of the local F. B. O. exchange was in the midst of the earth temblor that shook up Montana last week with a strange freak of fortune sitting in the back seat of his car. He was making the high line of the state and was just negotiating a dug-way, when the earth trembled. Bloom's car was catapulted over the cliff with Bloom still in the driver's seat. When the car landed Bloom was still there and the journey was continued without further mishap, the intrepid salesman taking up his chain of thought as though being earthquaked off of a cliff was a daily occurrence.

A. A. Schmidt, Western Division Manager for F. B. O. will be in this city the early part of next week, stopping for a conference with Manager Davis. He will leave for Denver.

Samuel Henley, Universal branch manager is making a short trip to Idaho.

Doris Steres is back at the Universal exchange after an absence of several months.

P. J. Earl, traveling auditor for Universal has been here installing a new booking system at the local exchange. He left for the same purpose at Butte, and will return this week to put on the finishing touches here.

Manager Henley of Universal, Charles W. Peck, Jr., assistant manager, L. Lanning, manager of the Kinema Theatre, Universal's house here, and several others with their wives and sweethearts made an auto trip Sunday to Weber Canyon and enjoyed a fishing outing.

Milton Cohn, special representative in this territory for Universal has gone to Los Angeles to get his wife and family. He worked as far as Caliente, Nevada, and will work back from that point upon his return journey.

Art Schayer, manager of the local Fox exchange is in Idaho for a few days.

Keith Pack who has been booker at the local Fox office for over a year is resigning this week. He expects to connect with another exchange in this city. C. L. Walker, Idaho salesman out of the Fox branch, will take over the booking duties temporarily until a successor for Pack is secured.

C. F. Parr, manager here for Producers Distributing Corporation returned from a trip to the Montana country.

Alan Burke, manager of the De-Luxe Independent exchange is working in the Boise, Idaho territory this week. He is expected back the latter part of the week.

Our own Jimmie R. Keitz, manager of the Greater Feature exchange is in Boise, Idaho. He will make a two week's trip over Idaho before returning.

George C. Walton, manager of the Denver exchange for Greater Features is here for a few days renewing acquaintances. He was formerly in this territory and has many friends.

Out of town exhibitors who were seen on the local Rialto this week were Harmon and Lou Peery, owners of the Egyptian and Ogden theatres at Ogden, Utah; L. Mammoth, operating the Scipio Theatre, Scipio, Utah; John Rugar, manager of the American Theatre, Park City, Utah; S. R. Lawrence Jones, who operates the Star Theatre, Malad, Idaho.

The local Pathe exchange jumped into first place this week in the Storey Victory contest that is running nationally. The boys are determined to hold this position and cash in on the winning money.



Kansas City



AMONG the out-of-town exhibitors in the Kansas City market last week were: M. W. Jencks, Orpheum, Topeka, Kans.; C. L. McVey, Dreamland, Herrington, Kas.; Ed Peskay, Penn theatre, St. Joseph, Mo.; Barney Dubinsky, Tootle theatre, St. Joseph, Mo.; Mr. and Mrs. G. H. Frey, People theatre, Pleasant Hill, Mo.; Stanley Chambers, Miller theatre, Wichita, Kan.; Charles Sears, Sears Circuit, Nevada, Mo.; W. H. Webber, Echo theatre, Great Bend, Kas.

It was a hot and active week among Kansas City exchanges last week. T. O. Byerle, First National branch manager, returned from the Kansas territory and was forced to do a lot of alibing, due to a badly swollen jaw, which, he said, was just an old fashioned tooth ache.

Louis Reichert, P. D. C. branch manager, left for a trip to Topeka, Kas., Atchison, Kas., and other key towns, as did C. F. Senning, Educational branch manager, and C. E. Gregory, Metro-Goldwyn branch manager.

Charles Russell now is representing Midwest Film Distributors, according to E. C. Rhoden, branch manager. R. H. Jones, who resigned as booker for Midwest Film Distributors, has been succeeded by "Speed Spook" Thompson.

Henry Ginsberg, president of Henry Ginsberg Distributing Corporation, was visiting the independent offices in behalf of his product.

M. A. Kahn of Preferred Pictures has been on the road for four weeks and there is no letup in sight. It is reported that has brother Al Kahn, formerly of Kansas City, is hitting .400 in the real estate game in Florida, since deserting the film business in Kansas City. At the Standard exchange every one appears jubilant over the outlook for the coming season.

Frank L. Newman, Jr., left last week for Peoria, Ill., where he will assume charge of the advertising sales department of the Paramount branch office.

S. A. "Dad" Davidson, Neodasha, Kan., exhibitor, finally found his way to Kansas City movie row after a long absence. And he brought with him the same old smile which has won him wide acquaintance.

An invitation which, in all probability will be accepted in wholesale manner, has been extended to Kansas City exhibitors by Roy Churchill, F. B. O. branch manager. Mr. Churchill purchased a 500-acre farm near Chillicothe, Mo., the other day and invited "all" exhibitors to come out and go duck hunting next fall.

Charles E. Rodgers, 20-year-old Olathe, Kan., boy has been selected as a candidate from the Kansas City territory to the school for actors to be conducted in New York by Paramount. Mr. Rodgers is the son of the editor of the Olathe *Mirror*.

A suburban theatre is planned for the center of a chain of store buildings to be erected at Forty-third street and Roanoke parkway, althought details of the house have not yet been planned. The architectural firm of De Foe & Besecke has been employed by the Sharon Developmentt Company, which is in charge of the work.

A false warning of "fire" at the evening showing at the Electric theatre, Galena, Kan., caused considerable excitement for a few minutes among patrons, many of whom rushed outside, only to learn that the shout had issued from the lips of a small boy attempting to play a practical joke. As the free show had been given for the two days and soda waters had been served the patrons on the mezzanine floor a picture of those taking advantage of the free drinks was desired and a photographer called. A flash light picture was necessary. Seeing the flash from the powder used in taking the photograph, a small boy rushed into the balcony and shouted "fire, and somebody's shot."

Immediately many persons rushed from the theatre. No one was injured, however. Many who left the theatre returned to their seats.

N. W. Huston, owner of the Columbia Theatre, at Columbus, Kansas, has recently purchased the Reel Theatre, at Oswego, Kansas. The former owner has gone into the automobile industry.

One of the two theatres, the Lyric, at Scammon, Kans., has closed, as has also one of the two at Neosho, Mo.

The Rex Theatre, at Joplin, Mo., has changed hands and is now under a new management.

G. E. Shelkett, of Joplin, Mo., who has lately leased the Rex Theatre, at that place, reports that he is doing a good business

The manager of the Electric Theatre, Galena, Kans. Proves himself popular, by closing the theatre, for three evenings while the Carnival Co. brought by the Legion Boys, are in town for the week.

N. W. Huston, of Columbus, Kans., owner of the Southeastern Kansas, Theatre Circuit, has closed the Columbia Theatre, at Columbus, and the Reel Theatre, at Oswego, Kansas, for three days on account of tent shows being at both towns that week.

The seating capacity of the Columbia Theatre, is five hundred and is cooled by the exhaust fan cool air system.

The coal mining situation in district 21, Arkansas continues in a dead lock between the operators and the miners, the later holding out for the 1924 scale and the former refusing to meet their demands, claiming they can operate their mines, only under the 1917 scale of wages. On account of the labor situation J. S. Latimer is running the Merit Theatre Hartford, on Thursday, Friday and Saturday and leaving the first three days of each week dark, the state of Arkansas not permiting Sunday shows.



Baltimore



BALTIMORE is still talking about the successful second annual outing and picnic held by the Motion Picture Theatre Owners of Maryland, at the Hotel Bayou, Havre de Grace, Md., on Thursday, June 25.

Many events of interest to the men took place during the afternoon. For the ladies a card game ensued.

The baseball game almost turned into a mud game before the second inning was finished due to the ground being so soft and the participants were forced to stop playing. The score then stood 7 runs for the exchangemen and none for the exhibitors.

During the bag race, Nate Souber, of the Washington, D. C. office of Universal, fell and dislocated his shoulder.

At night, dancing was enjoyed by the assembled guests and during the evening one of the young ladies present were overcome from excitement.

Nine committees were appointed to take care of the various events and arrangements for the affair, the general committee being: J. Louis Rome, chairman; Frank Durkee and Harry Reddish.

The other committees were:

Reception—Walter D. Pacy, chairman; Morris Klein, J. H. Whitehurst and William E. Stumpf.

Entertainment—Frank H. Durkee, chairman; William M. Whitehurst.

Out-of-town guests—Max Cluster, chairman; Julius Goodman, and Eugene B. McCurdy.

Ladies' committee—Mrs. Frank H. Durkee, chairman; Mrs. Walter D. Pacy, Mrs. Frank H. Hornig and Mrs. Charles E. Nolte.

Games—H. A. Blum, chairman; Charles Hicks and Louis Garman.

Baseball—R. W. Hall, chairman; Harry Morstein and John Volz.

Dancing—Harry Cluster, chairman; Frank A. Hornig.

Transportation — Charles E. Nolte, Thomas D. Goldberg and William Hoffmeister.

Arthur Price, Jr., son of Arthur Price, manager of the Aurora and Blue Bell theatres, accidentally broke his left arm at the elbow while wrestling with a friend on Thursday, June 25. The arm is mending nicely according to Mr. Price, Mr. and Mrs. Price were both at the movie outing when it happened.

The offices of the Associated Theatres Company, of which J. Louis Rome is general manager, have been moved from the Equitable Building, to the second floor of the Rialto Theatre, North Avenue at Linden, one of the playhouses operated by that company. Other theatres controlled by that company are the Apollo, Broadway, Capitol and Sunset.

Jack Pegler, well known film man, dropped into Baltimore on Thursday, July 2. He is now with the Will Hays organization.

Thomas D. Goldberg, manager of the Walbrook and Harford Theatres, has removed his office from the Equitable Building to the Walbrook Theatre and hereafter will conduct his affairs there.

During the time the Rivoli Theatre, managed by Guy L. Wonders, is closed from July 4 to July 18, all the employes will be given their vacations with pay according to the usual custom of the playhouse.

Extensive alterations will be made in the stage of the Rivoli while it is dark so that a large assortment of drops and special scenic effects may be stored in the flies and held ready to be used instantly whenever needed. Big special acts will be given on the program during next season with the regular programs of moving pictures.

The Rivoli will reopen to the public on Monday July 20.

William T. Moore, manager of the New Theatre enjoyed a vacation during the weeks of June 29 and July 6. Howard S. Jefferson, of the Whitehurst staff managed the playhouse during his absence.

Upton S. Brummell, manager of the Century Theatre, celebrated his fifth wedding anniversary on Wednesday, July 1, at his home and over 100 friends including many of his fellow employes at the Century were his guests for the occasion. All had a fine time.

Julius Goodman manager of the Ideal theatre, Hampden, was busy on Thursday, July 2, getting everything ready for his little son to go away to a summer camp. The sturdy little fellow looked tickled pink.

Bernard Depkin, Jr., manager of the Metropolitan Theatre, spent a couple of days in New York last week.

The first part of the week beginning Monday June 29, was fine and cool—just right for movie fans to come out in force. At the Century Theatre on that night it looked like the opening of a good week in winter time. At the Hippodrome, the attendance was excellent also.

Atlanta

THOMAS A. KILFOIL, who is in Atlanta supervising the equipping of the new Paramount Exchange at 116 Walton Street, will remain here throughout July after which, it has been decided by Harry G. Ballance, head of Famous Players' distribution department in the southeast, Mr. Kilfoil will cover the entire division, systematising all Paramount offices to a 100 per cent conformity with national offices methods of this organization. This will be the first time that this has been undertaken in the southeastern division since tthese offices were taken over by Famous from S. A. Lynch.

Jacksonville, Charlotte and New Orleans exchanges will occupy Mr. Kilfoil's attention immediately after completing the work now in progress in Atlanta and it is anticipated by Mr. Ballance that it will be necessary for Mr. Kilfoil to remain in this territory until at least the end of September.

In celebration of the Glorious Fourth, the local Better Films Committee is arranging a special program to be presented Saturday morning at the Howard theatre at the regular Saturday Morning Children's Matinee. Howard Waugh, manager of the house, will make a short talk, following which Alex Keese, conductor of the Howard orchestra, will present several artists.

Next week the Metropolitan theatre will celebrate its fourth anniversary with an elaborate program, each feature of which has been selected with the utmost care.

The local force of Producers Distributing Corporation is no longer to be found at 106 Walton street. Immediately upon the completion of the new quarters at 127 Walton street, Mrs. Anna H. Sessions, manager, moved on the evening of Tuesday, June 30th. Mrs. Sessions is delighted with her new surroundings.

The Elks Theatre in Huntsville, Alabama, which was formerly operated by C. L. Hackworth, who controls the Jefferson and the Grand theatres there, has been taken over by Al Weslow. Mr. Hackworth continues in charge of his other two houses. The Elks Theatre has a policy providing for the running of musical comedy tabs and vaudeville.

A new theatre, the Capitol, is under construction in Sheffield, Alabama, and will be ready for opening in a short time. Thurman Harris, who owns and will operate the Capitol, is very enthusiastic about his theatre, which is his first. It will be a pretty, well equipped and entirely modern house, with a seating capacity of 500.

W. A. Sanges, of Progress Pictures, has received his first communication from Arthur C. Bromberg, president of Progress, who has been spending the past two weeks on the West Coast, lining up product for next season. The wire reassured Mr. Sanges, who has been worried about Mr. Bromberg since the earthquake occurred, but stated that Mr. Bromberg has been ill. He is much better now, and will soon return to Atlanta.

W. I. Heywood, formerly connected with Fox in Charlotte, N. C., is now with Progress, working out of the Atlanta office. Mr. Heywood's family is located here, which is one reason for his change. He will travel the Georgia territory temporarily, and has already gone out on his first trip.

Herbert C. Wales, Florida representative for Progress, is back from a two weeks' vacation spent in the mountains.

Mr. and Mrs. H. D. Hearne, who are on their wedding trip in North Carolina, are expected to return to Atlanta by Tuesday of next week. They were married last Saturday, at 7 o'clock in the morning and left immediately for a ten day motor tour. Mr. Hearne is sales and office manager for Liberty.

James B. Buchanan, Pathe cameraman, has returned from St. Simon's, where he has been spending his vacation. Mrs. Buchanan is remaining for a longer stay.

Oscar Oldknow, vice-president of Liberty Film Distributing corporation is spending this week-end with his wife and Oscar, Jr., who are in Asheville, N. C., for the summer.

H. P. Laseter, formerly manager of Ketler's theatre in Palm Beach, Fla., now in the real estate business, spent this week in Atlanta, and took occasion to visit his old friends on Film Row. Before his connection with Ketler's theatre, Mr. Laseter was on the sales force of Progress Pictures, and worked out of the Atlanta office.

Thomas G. Coleman, manager of the Cameo theatre, went to Knoxville, Sunday, to bring his mother, Mrs. C. R. Coleman, and his sister, Miss Elsie Coleman, to Atlanta, where they will stay for some time.

Jack Chertok, who left Atlanta a little more than two weeks ago for the Coast, is now working on the Metro-Goldwyn lot as assistant cameraman. This is his first step toward the ultimate goal of his ambition—direction. Jack will be remembered as the young nephew of Dr. Louis C. Roughlin, well know in local film circles.

Fire caused by defective wiring, broke out Monday evening at 10 o'clock in the local Pathe exchange and totally destroyed the poster and advertising departments. It was discovered by a passerby, and the fire engines arrived in time to check the flames before any of the thousands of feet of film stored in the Pathe exchange, was touched. Had the film caught it would have meant disaster, not only for Pathe but for the entire block. The only damage done the film in any way was by water. About 100 feet were water soaked, but this was quickly dried out. No records were lost, and due to the energy of the Pathe force the routine went on the next day without a single order being missed out.

Pathe is now installed in new offices, and is in the process of drying out, with books and records spread water soaked, all about. Work continued steadily, in spite of difficulties, and W. W. Anderson, branch manager, and his force are to be congratulated.

Cincinnati

AND now the movies have invaded the Washington Country Club links, the principal frontier of outdoor sports.

The invasion took place on July Fourth in the form of a Colonial Theatre Handicap, in which the principal trophy was a loving cup offered by George Rea, purveyor of screen fare and ardent bunker-climber. The Colonial Theatre Handicap was a one fight affair, the cup to be awarded for all time to the golfer turning in the lowest net score.

An added novelty had also been prepared by Mr. Rea, in conjunction with Bill Danziger, representative of Paramount Pictures, who has been a local visitor. Scores of the three lowest men in the Colonial Theatre Handicap are to be forwarded to Hollywood to Gloria Swanson, Pola Negri and Bebe Daniels. Each of these Paramount luminaries, who are link devotees, will be asked to try and beat the scores of these local men and to forward their autographed scores, together with their photographs.

"Miss Swanson," according to Rea and Danziger, "is the best woman golfer among the Hollywood film folks, excelling principally in long driving off the tea." It will be interesting to compare scores of the best local talent among the men and those of the beautiful screen stars.

Early entries at the Country Club indicated a large turnout for the Colonial Theatre Handicap, the roster of aspirants including many of the Club's premier golfers.

Frank Murphy, of the Murphy Theatre Wilmington Ohio, paid his usual visit to Film Row right before the Fourth. Besides booking several pictures he also purchased a large supply of fireworks which he set off on the evening of the fourth for the entertainment of his patrons.

M. Devore of the Palace Theater, Sabina, Ohio., was another one of the exhibitors to pay a visit to the exchanges during the extreme hot spell.

Jack Tierney, who up until now has been carrying the contracts for F.B.O. has severed his connections with this firm and allied himself as salesman with Producers.

Cy Stewart who recently resigned as city salesman for Standard is now connected with the local Warner office.

Dave Helbig, for many years city salesman for Metro Goldwyn, has resigned and will devote the next few weeks vacationing in some quite resort where he can regain his health. Joe Mayer, Metro Goldwyn salesman has given up the road and assumed the city territory for the firm in place of Helbig.

Margaret Wilson, of the F.B.O. office force has been asked to enter the bathing beauty contest at Atlantic City. But so far Miss Wilson has declined all invitations preferring a quite life to one of fame and publicity for she would be a sure winner were she an entrant.

Jules Frankel, left on a hurried trip for Miami, Florida, where he is connected with his father in some real estate transactions.

Paul Hayo of the Morris Theater, Cincinnati is away on his vacation on the great lakes where he intends to spend most of his time fishing.

Frances Brown booker for Paramount is spending her vacation with Mr. and Mrs. Chas. Behlen in Lexington, Ky. Incidentally she will still be in touch with Famous Players as Charlie is Paramount salesman in that part of Kentucky.

Another devotee of golf or one whom the golf bug has bitten lately is Mildred Boclage, private secretary to Chas. Regan, Paramount district manager.

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New York and New Jersey

THE friends and associates of Louis Rosenbluh, Executive of New York Exchange of Fox Film Corporation, gathered at the Hotel Astor at a Farewell Dinner tendered in his honor prior to his departure for Europe, for a rest.

Enthusiastic addresses were made recalling the pioneer achievements in the industry of the guest of honor.

Among those present were Harry Thomas, Vice-President and General Manager of Merit Film Corporation; Abe Blumstein, General Manager of Commonwealth Film Corporation; Al Harstyn, prominent New York exhibitor; Ben Levine, General Manager of Oxford Exchange; Dave Gross of First National; Leo Juskowitz, Joseph J. Felder, Frank Wals, Adolph Weiss and Nat Furst, Jack Meyers and Moe Sanders.

Louis Phillips, Attorney and Executive Secretary of the F. I. L. M. Club, acted as toastmaster.

The Blake theatre, 834 Blake Ave., Brooklyn, mentioned in these columns last week as having been sold by Sam Zahler to A. Sherman, is now reported as an incomplete transaction and the latest report is that this house has been taken over by the Rapthal Amusement Corp., who operates the New Singer, the Review and the Miller on Sutter Ave., all in Brooklyn.

The Livonia theatre, Livonia Ave., Brooklyn will close for the summer the end of this week. During the summer it will undergo extensive alterations.

J. Wolf's theatre, the Miller on Saratoga Ave., Brooklyn, will go on a three day a week schedule for the balance of the summer.

Silvia Goodman of the Prudential Film Delivery is on a two weeks vacation in the mountains. Eddie Seider, son of Isidore Seider, is looking after her work while she is away. The Prudential will go into spacious new quarters on the sixth floor of the building known as the 745-7th Ave., Corp. building on August 1st.

The Colonial on Willis Ave., owned by S. Melnick is reported as sold. The name of the purchaser was not given out.

John Shade who leads the orchestra at Louis Heiman's New Empire at Rahway, N. J., is the proud possessor of a brand new Chrysler Six. Also, Louis Heiman is telling about a theatre over in Jersey that is located in an Italian section. This house has a sign telling the world that it is twenty degrees cooler inside. An Italian family out shopping for an evening's entertainment, not being able to read English very well, were seemingly impressed only by the numerals "20", and with a "Whats a da mat! they raisa da price! passed on.

The Capitol at Elizabeth has closed down for the summer months and will make alterations and increase the seating capacity.



Ann Pennington, in "Madame Lucy," for Producers Dist. Corp.

The "Big U" exchange is displaying a handsome new Greater Movie sign at their offices. It is illuminated and a clever piece of work.

A number of prominent New Jersey exhibitors were callers at the New York exchanges this week. S. Fabian of the Fabian Circuit was over, also Bill McChesney of the Walter Reade Chain. Geo. Trilling of the U. B. O. office, S. Sobelson of Jersey City, Louis Rosenthal, Lee Newberry of South Jersey, Louis Heiman of Rahway, and Sam Perry of Englewood were also shopping around.

It is reported that the Strand at Jersey City, owned by Tannhauser and Sobelson has been sold to an un-named party who will increase the seating capacity 1200.

From New Brunswick comes the news that Dave Snapper of the Strand, Michael Jelin of the Opera House and Sol Kelsey and Phil Kilvan of the Wilbur Amusement Co., have purchased a piece of property in South River on which they are planning to erect a new motion picture theatre.

The tendency towards finer and smaller theatres is indicated by the for equipment being placed by the increasing orders for equipment being placed by the houses of smaller capacity. For instance, the Tompkinsville Amusement Corp., has just inaugurated a new Wurlitzer Unit organ in their Victory Theatre at Tompkinsville, Staten Island.

Middle Village, L. I. also has a new Wurlitzer Unit Organ. One has been purchased for the Gilrose Amusement Company for their Arion Theatre.

Denver

THE Empress Theatre, one of the Curtis Street houses of Denver has reopened after a two weeks suspension of business. The Empress is a vaudeville and first run picture theatre. Its closing down was in accordance with its customary policy during the summer affording the management an opportunity to make the necessary improvements and redecorating before the opening of the new season. The theatre is managed by Louis Levand, who, by the way has just been made the treasurer of the local Greater Movie Season campaign.



Hallam Cooley in the Producers Dist. Corp. release "Madame Lucky."

Charles R. Gilmour manager of Warner Bros.-Vitagraph is almost continuously out in the territory these days. Charlie just returned from an extended trip into the Wyoming territory, visiting Casper, Glenrock and all other key cities in that part of the country. He is leaving to-day for a two weeks trip into New Mexico making stops in all the important key cities of that territory including, probably, Juarez.

Sid Weisbaum of Film Booking Offices left last Monday for Western Nebraska. When last heard from he was in Bridgeport. He is expected back in Denver for July 4th. A few days after Sid's departure Joe Ashby, manager of Associated First National packed his grip and left also for the Western Nebraska territory. He will also be back to take advantage of the week end holidays. Joe has a new secret fishing hole somewhere up in Bolder Canon he is anxious to try out.

Thomas Berta, who with his brother owns and manages the Rialto theatre, Rock Springs, Wyoming stopped over in Denver for a few days enroute to Chicago where he will spend his vacation visiting relatives.

The Park Theatre of Estes Park, Colorado is filling a very important part in the lives of the summer tourists visiting the resort this year. The theatre is running every day in the week. Up there they climb mountains and fish during the daytime and attend the theatre at night. W. R. Gwynn is managing the theatre this year.

Down in Manitou, Colorado, just before you start the climb up Pikes Peak the summer vacationists are being entertained by the Cameo and Manitou theatres. These theatres are closed during the winter but make up for lost time during the summer.

Mel Wilson, former manager of the local office of Famous Players-Lasky and later special representative for Producers has accepted the managerial duties of the local branch of the Fox Film Corporation. Mr. Wilson succeeds Harry Cassidy who resigned two weeks ago. Exhibitors and exchangemen alike are delighted to see Mr. Wilson definitely located in the territory again.

Great preparations are being made for the annual picnic of film exchange employees. Mt. Morrison is the selected spot this year. The date is Wednesday July 15th.

Ed Schoelkoph of Idaho Springs, Colorado, and Millard Peterson of Flagler Colo. were among the exhibitors visiting Denver during the past week.

J. J. Goldstein has come and gone. He left for Philadelphia yesterday in his new Cadillac sedan. On his departure he announced that his company had definitely taken over the Isis Theatre of Longmont Colo. Mr. Goldstein also owns and operates the Longmont theatre in that city. Ed Marquand, former owner and manager of the Isis Theatre will manage both theatres for Mr. Goldstein. Mr. McCormick the former manager of the Longmont Theatre has been transferred to the Palm Theatre, Pueblo Colo. as publicity manager for that theatre, another Goldstein house.

L. Marcus, District Manager for Famous Players-Lasky has spent the past week visiting the local branch of Paramount.

C. H. Van Horn, local Pathe manager has just returned from a trip into the Black Hills territory of South Dakota. Eugene Gerbase, Universal Manager, and J. S. Hommel local manager for Producers Distributing Corp. were visitors in Colorado Springs this week.

Frank Curran, sales manager for Rayart Pictures Corp. of New York City stopped in Denver for a short visit before continuing his journey to Seattle.

Mr. and Mrs. Waintrop of the State Film Service of Indianapolis were also visitors in Denver for a few days. They are returning back home after spending a week in California.



San Francisco



JOE MEALEY of Vitagraph and Elvira Porterfield of Educational are receiving the congratulations and good wishes of all of Film Row, this happy couple now being Mr. and Mrs. Mealey since Saturday June 13th.

Eddie Meck in charge of Pathe's Poster Department at the Los Angeles branch has been visiting in San Francisco while on a two weeks' vacation. Eddie has friends here, having been connected with the S. F. Branch for several years.

Jimmy Lima has acquired the Crystal Theatre at Salinas, according to reports on the Avenue.

Jack Valpey of the Hall Exchange infected his foot recently and has been laid up.

Mark Harrison, former owner of Star, has returned unto his old love, having bought back his Haight street house.

Morris Gallos of the Majestic Theatre has a new Hudson coach.

J. R. Murtaugh of the Robert E. Power Studios spent four weeks at the Los Angeles headquarters of the decorative concern which he represents.

J. J. Ryan of Vallejo has taken over an interest in the Rose Theatre at Roseville and the Vallejo Theatre in Vallejo

Fred Voigt, Metro-Goldwyn Manager, has had a severe and serious illness, which has confined him to the hospital for some little time. He is now recuperating at Paraiso Springs.

W. T. Bond, personal friend to Manager Tom Bailey, was here from Atlanta, Ga., where he was associated with Famous-Players-Lasky.

Edythe Flynn, popularly the prettiest girl in San Francisco, is making personal appearances at the Aztec and Egyptian.

Dave Farquhar has been chosen for the branch of exchange in Vancouver, B. C. Charles Code has taken Dave's place in the Oregon territory for Vitagraph Warner.

Newton Levi, salesman for First National of Territory B., is spending his vacation in Vancouver, B. C.

J. A. Harvey, well known showman of Merced has placed an order for the entire equipment for his new theatre now under construction at Watsonville.

Virginia Theatre at Bakersfield long operated by John Carnikas, has installed new Reflector Lamps, also the Casino theatre at Oakland, operated by Golden State Theatre and Realty Corporation.

M. Summers states that he is opening a theatre at Winthrop, Cal. Other visitors from out of town were George Roy of Reno, Wm. Englehart of Truckee, Leo Killingsworth of Willows, Mr. Wood of Redding.

Ned Martin, salesmanager for Universal, has been spending a short time in San Francisco, while on his semi-annual tour of his territory.

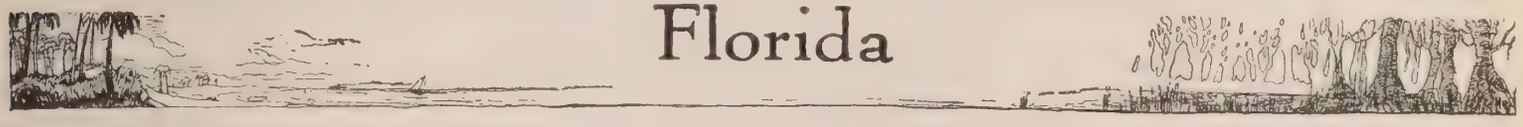
The large Wurlitzer Hope-Jones unified organ installed in the Loew's Warfield Theatre in San Francisco is now completed and opened Saturday, June 27th, to an admiring audience. Considerable alterations had to be made to accommodate this mammoth instrument and a special relay room constructed in the basement was built from which the entire key connections are distributed.

Ward LaSalle, producer of the Ruth Mix pictures, was a visitor at the office of Mr. Edmonds of Progress Exchange recently. Mr. LaSalle was accompanied by his wife.

After several years of affiliation with West Coast in Los Angeles, as house manager of Loew's State Theatre, and also Riverside and Burbank Theatres, M. E. Fulton, well known theatre man, has purchased the Strand Theatre in Santa Rosa.

Through erroneous reports it was stated that the recent Paramount fire in their vault was caused by an electric drill, this naturally giving the unwarranted impression of negligence. The local office has asked that we correct this statement since the real cause was from a short circuit in the electric wiring.

Albert Huntley has equipped his Starland Theatre at Sebastapol, Cal., with a new Wurlitzer Unit Organ



Florida

MANAGER John B. Carroll, of the Victory, Tampa, pulled a good one on Father's Day. He advertised ahead that he wished all fathers over the age of 60 to be his guests on that day, and that he would give a prize to the oldest father. Nearly a hundred attended and they had a jolly reunion. The prize was awarded to Dr. John McCracken who was 96 years old. In addition to this prize Mr. Carroll gave each of the others a necktie.

John S. Jackson, owner of the Palms at New Port Richey, was a visitor in Tampa this week, looking up some equipment for a house he is building in a big saw mill settlement near his city. Mr. Jackson says there are nearly 2,000 at work in these mills and they have no amusement, so he proposes to supply that need.

B. B. Scarborough and R. H. Palmer, Jr., who operate the Highlands in Frost Proof, are arranging to open another house in West Frost Proof.

N. V. Darley, manager of the Rivoli in Ybor City, was married last Thursday. After the honeymoon Mrs. Darley will act as his assistant.

B. H. Trumbull, manager of the Liberty, St. Petersburg, visited in Tampa last Sunday. Mr. Trumbull says that business is great with him and that he is planning to open another theatre there.

One night last week vandals broke into the Hyde Park Theatre, Tampa, and broke up the screen and other fixtures. They tore the machines from the booth and threw them in the river. D. A. Stewart, the owner, is at a loss as to the reason for all this wrecking, as he is a new comer to Tampa and can't figure out who should have it in for him. The house is located in the residential section of the city.

Jno. B. Carroll, City Manager for the Consolidated Amusement Co., Tampa, has placed David Ginsburg in charge of the publicity for the Strand and Grand theatres. Mr. Ginsburg was formerly connected with the Tampa Times.

St. Petersburg's newest theatre, the Patio, located at 19th street and Central avenue, will open it's doors on Monday night, July, 13th. The house is unique through the fact that the entire roof can be mechanically opened or closed at will, so that in clear weather the house can be converted into an airdome. The building is of hollow tile and is fireproof. There is a balcony and main floor which will furnish seats for 1250. Anthony Skimbo is the owner and builder, and he stated that the building would cost approximately $30,000.

George B. Peck, manager of the Strand, Tampa, left last Thursday for Des Moines, Iowa, where he will spend his vacation with his folks. O. G. Finly, his assistant manager is keeping the home fires burning.



Buffalo

JACOB FARBER, Batavia, clothing dealer and owner of the new Lafayette theatre in the town, has turned the building over to Fred M. Zimmerman, president of Western New York Theatrical Enterprises, Inc., which has leased the theatre for a term of 15 years. The theatre is complete in every detail. James Kelly, formerly at the Avondale, North Tonowanda, has been appointed manager of the Lafayette.

Arthur L. Skinner, manager of the Victoria theatre, a popular Buffalo community theatre, is on his vacation at his summer home at Point Abino, near Crystal Beach, Ontario. He is spending most of his time chasing the elusive perch in the waters of Lake Erie. And the funny part of it, Art is catching 'em.

Roy Crandall, former Buffalo newspaperman, and now a member of the publicity staff of the Fox Film corporation in New York, was in town last week end greeting old friends and conferring with local branch manager, Bill Rowell.

Elmer Winegar and John Kimberley put over a tieup with the Crystal Beach company this week through which tickets were distributed at the theatres good for Movie Day at the beach. On this day a two reeler was made showing a couple enjoying the amusements at the resort. This film will be shown next week at the theatres which gave out the tickets.

The new Freedom Film corporation office in Franklin street is being furnished and fully equipped and Richard C. Fox, general manager, is soon to stage a formal opening celebration. Workmen are now installing shipping room equipment and a screening room is being built. Freedom is the former Rochester concern which was consolidated with Golden Rule Pictures corporation. The name of the former company is being retained under the reorganization plan.

Jake Rappaport of the Lovejoy, a popular Buffalo East Side community house, says he remembers way back when it used to be a tough job to get 'em out of the theatre while now it's a harder job to get 'em in. Jake operated a theatre when they came in at a nickel a throw and brought their lunch and bedding with them and when, having seen the same picture all afternoon and evening—asked him if that was all.

A. Edmund Lee of the Lock City Theatres, Inc. has just completed installation of a new Wurlitzer Unit Organ.

"SEVEN HUNDRED DOLLARS GONE BLUEY"

—?—

LETTER FROM AN EXHIBITOR

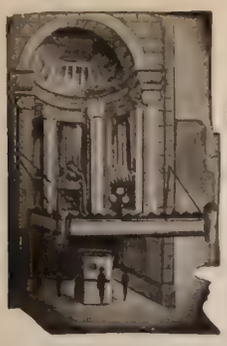
Copy on File in Our Office

"YOU insist on having two machines even for a small town show and the price of a first-class machine made me sit up and take notice—BUT I AM ORDERING A POWER'S THIS A. M. Something like seven hundred dollars gone bluey. Just think what a nice flivver this would buy."



OR HAS THIS EXHIBITOR MADE A MIGHTY GOOD INVESTMENT

NICHOLAS POWER COMPANY
INCORPORATED
NINETY GOLD ST. NEW YORK, N.Y.



CONSTRUCTION & EQUIPMENT DEPARTMENT



New Color Effects for Stage Presentation

Eastman Theatre and Kodak Co. Develop Method Giving Remarkable Results That Are Easily Obtainable

By Thomas F. Murray, Jr.

TO satisfy the desire for color in the motion picture theatre the public looks, and does not look in vain, to the man who in the first place made motion pictures possible, to George Eastman, and through him to the personnel and facilities of the Research Laboratories of the Eastman Kodak Company and the Eastman Theatre. It was through the cooperation and combined effort of the men of these two organizations that the color lighting effects to be described, were perfected, and it is worthy of note, in passing, that the color effects thus obtained are easily produced, have a large sphere of applicability, and are decidedly pleasing to the spectators.

Let us go up into the projection room of the Eastman Theatre and learn how these color effects are produced. When new effects are being tried out, which is every week, we will find Lewis M. Townsend, projection engineer for the Eastman interests in Rochester taking direct charge. It was Mr. Townsend, in collaboration with Lloyd A. Jones, head of the physics department of the Research Laboratories of the Eastman Kodak Company, who devised and developed this type of color lighting, greatly assisted in the work by William Hennessy of the Eastman Theatre staff whose agile brush and clever mind are responsible for the designs used.

The equipment for producing these color effects at the Eastman Theatre consists of four flood lights, to each of which has been added an eight inch plano-convex lens and an optical bed, or rigid metal support, on which is mounted an objective lens, additional iris diaphragms, and a rack of slots for holding masks, designs, and color filters.



Lloyd A. Jones, head of Physics department of the Eastman Research Laboratories and Lewis M. Townsend, projection engineer for the Eastman Theatre and other Eastman interests in Rochester. It was Mr. Jones in collaboration with Mr. Townsend who devised and developed the type of colored lighting described in the accompanying article.

There is also in the added equipment a place for mounting a color wheel. The optical bed and additional lens equipment changes the flood light into a mammoth stereopticon. The equipment includes also a double dissolving stereopticon, with its two color wheels, and slide holders arranged so that one or both plates carrying the designs may be rotated in the same direction or in opposite directions.

The color filters used are made by mounting appropriate sized sheets of colored gelatin in the metal slides supplied by the manufacturers of the flood lights for this purpose. The masks or slides used are of metal cut to fit the slits in the rack on the optical bed. Each mask has an opening in its center of such a size and shape that the light passing through illuminates the stage or the stage and the orchestra pit, but no other part of the house. The designs, depending on the original drawing and the results desired, are either photographed in the regular way and printed on five by seven inch sheets of cine positive film on acetate base, or are photographed directly on cine positive film on acetate base. That the design used in the stereopticons should be on cellulose acetate base is important, because the heat of the arc will crack glass plates and ignite nitro cellulose or celluloid base.

The method for producing what Loyd A. Jones calls "statie" color introductions may be divided into four general classifications. (A) Those in which no design is used. (B) Those in which one drawn design is used, with or without a supplementary photograph. (C) Those in which two drawn designs are used. (D) Those in which two photographs are used.

In the first of these methods pleasing color effects are obtained by combining on the curtain the colors produced by allowing the light to pass through appropriate filters using only a plain mask in each stereopticon to confine the light to the stage, or to the stage and orchestra pit. In this way very delightful effects have been obtained by using two different shades of red. At another time red was used with the iris half closed and a full flood of blue. Again the combination was one shade of blue irised off 1-4; red irised off 1-2; and a second shade of blue full flood. By choice of the iris diaphragms and a judicious use of the size of the opening on each, various types of color effects are to be had. The partial irising down of some of the colors take

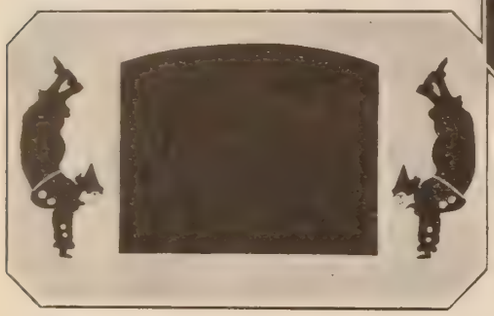


Left (Figure 1) The old ship used in the introduction to the "Sea Hawk." Center (Figure 2 B) Aileen Pringle in "A Thief in Paradise." Right (Figure 2 A) The shell used as a background in "A Thief in Paradise."

New Color Effects for Stage Presentation

(*Continued from preceding page*)

these colors out of the region of the screen corresponding to the amount the iris is closed. By using a diaphragm that is in



(Figure 3 A) Background used in the introduction of "He Who Gets Slapped."

focus, the colors are cut sharply and distinct bands of color are produced, giving an effect similar to that of the rainbow. If, on the other hand, a diaphragm is used that is not in focus, the colors blend and there is an easy color transition across the whole curtain.

By far the largest number of static color effects used at the Eastman Theatre so far have been produced by the method designated (B). In general, in this class, an attempt is made to link the color scheme and the design with a prominent feature or personage in the picture to follow. As an example of such an instance might be sighted the use of the drawing of the old time boat as an introduction to the picture, "The Sea Hawk". In this case the drawing, (Fig. 1) was photographed in the usual way on standard film and a print was made on cine positive film on acetate base. This was mounted on a metal support and projected through a filter giving a background of blended colors on which floated a black ship. The curtain was then flooded with light from another stereopticon using a violet-blue filter so selected that it gave color to the vessel without destroying its contrast with the background. The blended color filter used with the figure of the boat was made at the Eastman Theatre by mounting strips of colored gelatin in a filter slide. The colors ranged from blue over the surface of the water, through violet-blue and violet and on into rose for the reflection from the rising sun. In order that the colors would blend gracefully, the filter was placed in a special holder close to the objective lens.

In the photoplay, "A Thief in Paradise", the dance representing the tragedy of the pearl fisher furnished the motif for the introduction. Here a conventional drawing of a huge shell (Fig. 2A) was used with a red filter. From another lamp Figure 2B was projected through a flesh colored filter showing Aileen Pringle in the dance. This photograph was reduced and blocked out so that it fit conveniently into the shell. A similar idea was employed in connection with the showing of, "He Who Gets Slapped". In this instance Figure 3A was used with a green filter and a photgoraph of Lon Chaney and Norma Shearer (Fig. 3B) was projected through a flesh colored filter, while a blue flood played over the whole stage. With "The Golden Bed", the drawing of the peacocks (Fig. 4) was projected through a green filter while the curtain was flooded with magenta. During Easter week, as an introduction to the news reel, there was used a drawing of calla lilies (Fig. 5). The negative was used in this instance and it was hand colored; therefore, no filter was used with it, but from another source a soft green flooded the stage.



(Figure 3 B) Still from "He Who Gets Slapped."

The instances illustrated were some of the more pretentious efforts in this class



Top (Figure 5) The calla lillies used during Easter week. Bottom (Figure 4) Peacocks used in the introduction to the "Golden Bed."

and they serve to show that a real effort is being made, where possible, to use a color introduction that is in keeping with the season, or with the spirit of the production. There are, of course, several less ambitious designs, which have their place and which give surprisingly delightful effects. Some of these consist of dense areas in the form of rectangles, discs, hearts, shamrocks and the like having bands of lesser and lesser density following the original contour, or there might be alternate clear and dense areas. Such designs are usually used in connection with a picture of the actor or actress taking the leading part. One instance of this was the use of a circle "gradation film", as this type of design has come to be called at the Eastman, using a red filter, a picture of "Farina" through a yellow filter, and a flood through a blue filter. As you suspect, the introduction was to an "Our Gang" comedy.

The method designated as (C) does not differ greatly from (B), but with it and the judicious use of the iris diaphragm some very interesting results can be obtained. In one instance the curtain was flooded with violet-blue and the design of the cattails and butterflies (Fig. 6A) was slowly irised on through a green filter. When this diaphragm was completely open, the diaphragm on the third machine, in which was the design of the butterflies alone (Fig. 6B) and an orange filter, was slowly opened. This caused the orange butterflies to appear one by one over the cattails. The designs are then slowly irised off in the reverse order. In this case, as with the calla lilies, negatives of the drawings are made on acetate base film, and these negatives are used in the stereopticons.

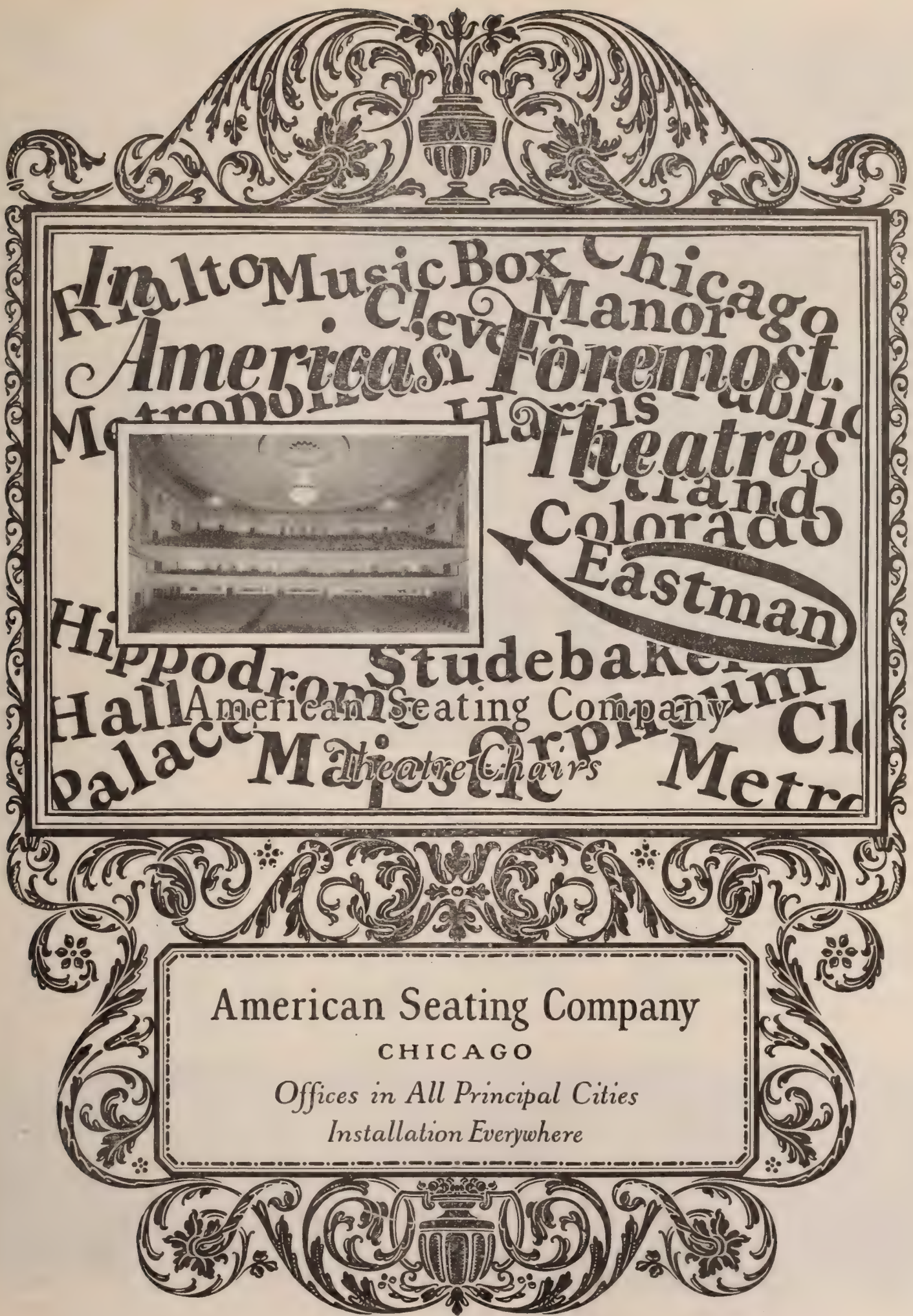
Method (D) is used to reproduce in colors, designs which are in colors in the original. This method requires a little more technique in its production, but the results justify the extra effort. Nearly any design in colors may be used as the basis of this work, but it is advisable to select something whose colors are bright and contrasty and whose design is comparatively free from detail. A few suggestions might include pebbled paper such as is sometimes used for catalogue covers, wall paper, cloth having flower designs, or the border of a Navajo blanket. Figure 7 (348) shows a simple design that gave a very artistic effect. The little "shamrocks" or "propellers" were colored red, green, yellow, purple, orange, and blue.

The design selected is photographed on two panchromatic plates, one photograph being made through a cine red filter and one through a cine green filter. Prints of each of these negatives are made on cine positive film coated on celulose acetate base and the positives are mounted on metal slides. The two designs are then thrown onto the curtain in register with each other through filters similar to those used in photographing the original. When pleasing effects are desired in colors other than those of the original design, different filters from the red

(*Continued on page 356*)



Left (Figure 6 A.) Butterflies and Cattails. Right (Figure 6 B) Butterflies used with figure 6 A.



American Seating Company

CHICAGO

Offices in All Principal Cities

Installation Everywhere



The striking front of the West Coast Theatres, Inc., latest theatre, Long Beach, Cal., is an example of the individuality that is being developed in theatre architecture. This house has a seating capacity of 2,300.

Evolution of Daffin Theatre, Tallahassee Fla., Since Origin in 1912

ALTHOUGH the paint is hardly dry on his new and modern-to-the-minute motion picture theatre, Charles E. Daffin, of Tallahassee, Florida, already has purchased one of the best corners on Monroe street and College avenue, near his present location, plans have been drawn and steel is on the ground ready for even greater expansion. His new location is on one of the most ideally situated corners of the city where the new building will be erected when the time arrives that larger quarters will be required.

Mr. Daffin began his career in the moving picture field at Marianna, Fla., his home town, 17 years ago. Adopting at the beginning the slogan of service to his patrons, his success has been little short of phenomenal, not only in his home town, but in the larger field he sought at the state Capital. Here he established himself in the year of 1912 in his present location, the quarters of which have been modernized to meet changing conditions.

His progressive policies of giving his patrons the best pictures available increased his business to such an extent that he soon found it necessary to enlarge the seating capacity of the theatre. The growth of his show house may be seen in the accompanying pictures.

The first picture on the left of the illustration shown on this page is the Daffin Theatre in 1912; the house in the center shows the remodeled Daffin, in which Otis Skinner's screen version of "Kismet" played in 1921. The four young ladies, in front, in Turkish harem garb, served as ushers on that occasion. The right view is the Daffin Theatre as it is today, following extensive improvements that have just been completed. The 1925 model is generally conceded by patrons of motion picture houses to be the equal of those in much larger cities, and such as few places the size of Tallahassee can boast.

Not only does Mr. Daffin own the improved building but he has it equipped with apparatus of the most modern type, including a ventilating system. The building is lighted with four flood lights. The stage is ample for any road attraction. It can be easily seen from any part of the auditorium and is fitted with velvet draperies, with French windows on each side, baskets of flowers. Music for the show is furnished by an organ.

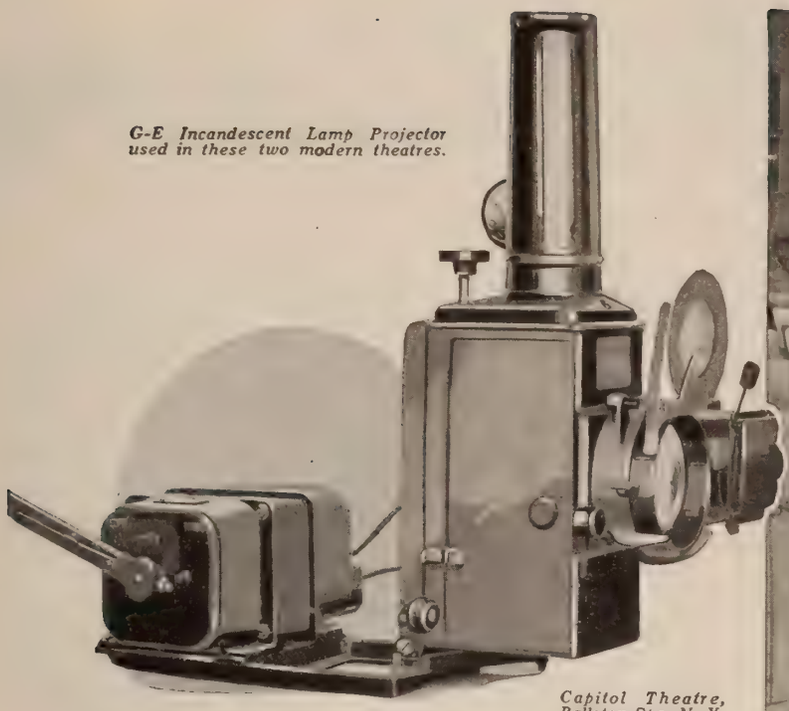
Of Spanish architecture, the Daffin Theatre presents an appearance that adds beauty to its surroundings. It is finished in twelve-color chip-glass as the dash where pebble is commonly used. The structure is three stories high above ground with basement for dressing rooms. The upper floors, after providing commodious space for balcony purposes, leaves room for two apartments. Entrance to the theatre is denoted by an electric flash advertising sign of 350 lights, hung above the marquee, which also has 32 lights with an encircling flex-lume sign.

The theatre is located in the heart of the business district of Tallahassee, where ground is at the highest value. On the West side of the entrance are located the administrative offices of the theatre.

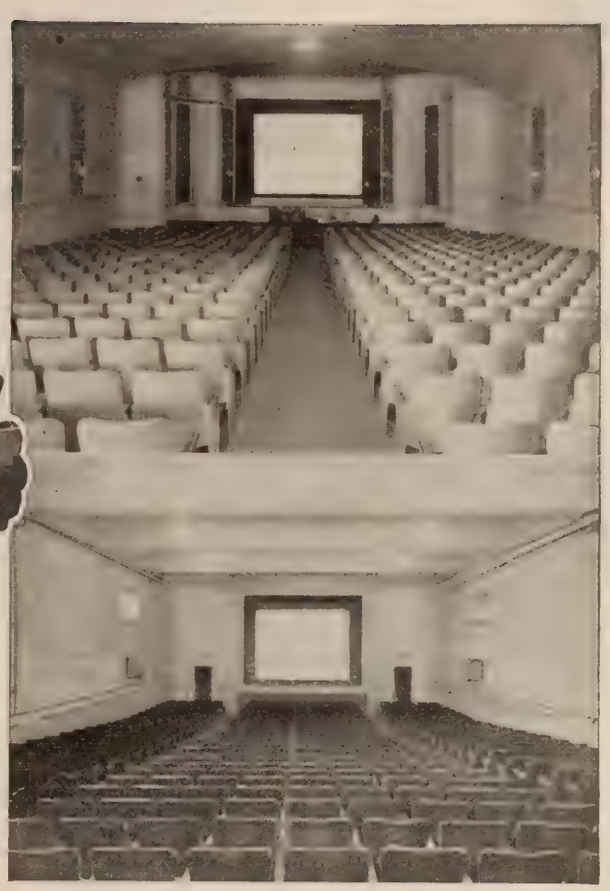
During his residence in Tallahassee and throughout his entire career in the motion picture exhibiting business Mr. Daffin has formed valuable contracts in his state and made friends for the industry by his own splendid example as a worthy factor in community life.



Evolution of the Daffin theatre, Tellahassee, Fla. The picture on the left shows the first Daffin theatre in 1912; in the center is the remodelled house in which Otis Skinner's screen version of "Kismet" played in 1921; the right view is the newly opened Daffin which it is claimed vies with the better theatres in larger centers.



G-E Incandescent Lamp Projector used in these two modern theatres.



Capitol Theatre, Ballston Spa, N. Y. Cameo Theatre, Schenectady, N. Y. Typical installations of incandescent projection. Each theatre seats 600 and shows a 16 ft. picture at a throw of 90 ft.

Low First Cost—Low Operating Expense with Incandescent Projection

G-E Incandescent Lamp Projectors have increased profits for many exhibitors who have kept abreast of modern developments in motion picture equipment.

Recent improvements have broadened the field for incandescent projection—perhaps your theatre could now use this method and secure material savings in overhead and operating expense.

G-E engineers, experienced in the application of both arc and incandescent systems, will be glad to give unprejudiced advice to theatre owners. Apply to the nearest G-E office.

The development of the MAZDA lamp for motion picture projection has not only saved money for exhibitors but has greatly improved working conditions for the projectionist and enabled him to secure better screen results. There are no fumes, dust or excessive heat from a MAZDA lamp and operation is simplified, no adjustments being necessary after the machine is started.

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Projection

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Inquiries and Comments

THE New York office of First National Pictures, Inc., informs us that the English Company of that name with offices in Oxford Street, London, has apparently solved the difficulty of non-standardized projector spindles in the United Kingdom, by the simple expedient of using a reel with a hub which will fit the spindles of the various projectors.

In order to appreciate the difficulty which exists along these lines it should be mentioned that no fewer than ten makes of projectors, using three sizes of spindles, are in use in England. They are as follows:

13/32″ spindle	Erneman, Kalee, Kamm, Omnia, Powers, Pathe Motiograph, Ross.
1/2″ spindle	Gaumont.
5/16″ spindle	Simplex.

This difference in spindle size had been the main obstacle to the adoption of the method universally employed in the United States of sending out film on reels or "spools," as the English call them.

Inter-Changeable Reel

At a recent First National Convention, the advent of a patented inter-changeable reel was announced and the statement was made that this company would adopt the invention with a view toward solving the problem of shipping film on reels which could be used on all projectors.

A large order for Hog Patented Spools, as these reels are called, was placed with the intentions of putting them into use as soon as possible.

Before the adoption of this reel, however, it was decided to test the practicability of Mr. Hogg's invention prior to actually placing the reels in service in the field. For eight months a number of sample reels have been in continuous service, and First National are more than satisfied that the mechanism is not only sound, but what is more important, that the purpose of the Hogg reel which is to prolong the life of a copy and insure better service of good-condition prints to the exhibitor is fully accomplished.

The advantages which the Hogg reel offers, it is claimed, to both renters and exhibitors is obvious. The shipping of film on reels which is made possible by the inter-changeable core means protection and support of the reels in transit cases, the scrapping of individual film containers, minimum re-winding and handling, prevention against scratching caused by pulling and loosening the coils of the reel, protection of sprocket holes against the damaging effect of thumping to get the reels level and so on.

There is no doubt that an enormous amount of damage to film which reflects both on the exchange and of course, on the exhibitor, is caused either through tightening up reels or through thumping them to get them level, in one case bad scratching of ends being caused, and in the other serious injury to the sprocket holes.

It should be noted that owing to the elimination of film tins, and owing to the fact that the Hogg mechanical spool is only an ounce or two heavier than the ordinary spool that the additional carriage is negligible. An instruction sheet to projectionists shows the simplicity of the mechanism and the ease with which it may be adjusted to suit any projector.

How It Works

The Hogg Spool, as this interchangeable reel is called, is shown in Fig 1. It is used as follows:

The dimension marked against the hole in which the locking pin (A) is engaged, represents the size of spindle bearing (B) which is in position. This may be either 5/16″, 13/32″ or ½″ according to which make of projector is used.

To bring any desired spindle bearing into position insert any sharp pointed instrument into the counter sunk end of locking pin (A), depress and wedge it sideways

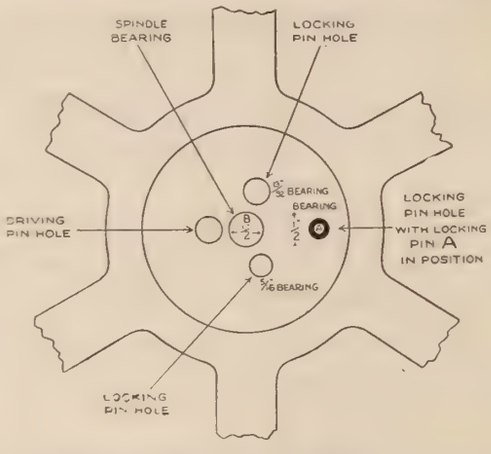


Figure 1

under flange towards the locking pin hole marked with the size of spindle bearing (B) desired. Then insert the pointed instrument into spindle bearing (B) and rotate in the same direction until locking pin (A) reaches hole and engages with a sharp "click." The "spool" is now ready for use.

To Promote Its Use

It is the intention to induce each exhibitor to purchase one spare Hogg spool for each of their projectors. Although this is not essential, this small expenditure will avoid re-winding the last reel off the local reel on to the Hogg spool following the last performance. The possession of the spare reel will enable the last part of the copy to be taken straight from the lower magazine and placed in transit cases for despatch without delay, the first reel having been picked up in the lower magazine by the spare spool.

There is also the hope that other exchanges will adopt the idea as a money saving adjunct to their service, and with a view to eliminating the poor condition of prints which is fairly general throughout the trade.

They wish to point out, however, that the Hogg spool is in no wise exclusive to First National, nor are they deriving from those ordered by other exchanges any financial benefit. The only person benefiting financially, who is connected with the firm, being Mr. Hogg, the inventor to whom a small royalty will accrue.

One feels it incumbent to express satisfaction on the adoption of an invention which can but prove for the general good of the print service in this country. There is no doubt that the Hogg device should prove vastly helpful, and the value of it has already been proved by the eight months' trial which has taken place.

Theatre to Be Erected in Ludlow Section, New York City

The Ludlow section of New York is to have a new $150,000 theatre to be erected on Riverdale Ave., near Morris Street on a plot 100 x 200 ft. The theatre is to have every modern convenience. It is to have a seating capacity of 1,000, and will be under the management of Guy Graves, Vice-president of Yonkers Strand Realty Corp. The architect who is drawing the plans is H. Lansing Quick.

Third St. Louis House is Planned by R. Levine

A third St. Louis house is planned by Reuben Levine of R. Levine & Company, Inc., Chicago. Levine recently purchased 647 feet on Gravois avenue near Meramec street from C. W. Beck for $187,000 and will erect on a plot 147 by 213 feet a theatre seating 2,500 persons, also seven stores and forty apartments. It will be ready about February, 1926. It will be three stories and constructed of reinforced concrete and brick and terra cotta trim.

Detroit Co. Plans Ownership of Seven Theatres

Seven motion picture houses are to be owned by the James N. Robertson Theatrical Enterprises, Detroit, according to the latest reports. This company now has the Cinderella and the Delux and will open the new Roosevelt in August. In addition a new theatre, seating 2,000 will be built at Charlevoix and Mt. Elliott streets.

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X 82154

Australia Equipment Dealer in New York on Trip Around World

JOHN HARRINGTON who with his wife and son left their home in Australia last March, arriving in California sixteen days later, finally reached New York several weeks ago and will leave in a few days for England on a world tour which they believe will bring them home about Christmas of this year.

Mr. Harrington is founder and managing director of the firm of Harringtons, Ltd., Australia and New Zealand. The company carries on a very extensive business in both wholesaling and retailing in every state of the Commonwealth of Australia and the Dominion of New Zealand, and, it is claimed, is the largest motion picture theatre supply house in that part of the world, and is distributor of Power's Projectors.

Harringtons, Ltd., has large and up-to-date warehouses in Sydney, Melbourne, Brisbane, Adelaide, Katoomba, Auckland, N. Z., and Wellington, N. Z. The company has been building up a dealer clientele for 36 years.

It is 18 years since Mr. Harrington last visited this country and, of course, noticed marked changes and improvements when visiting the leading movie studios in California. He was greatly impressed with the splendid advances made in equipment, methods and acting.

Mr. Harrington states that motion pictures are becoming more and more popular in Australia and New Zealand. In fact it is now the usual thing for many families to attend the movies at least two or three times a week and this may offer an example to the motion picture industry in this country.

Mr. Harrington speaks very favorably of American motion picture projectors and says that they have a wonderful reputation in Australia and New Zealand for wearing qualities. Although higher in price than foreign makes they are popular among those who want the best. Mr. Harrington makes the interesting note in connection with this statement that the Commonwealth Film Censors have used the same two Power's 6B projectors for many years and every film which has entered the great Australian continent from the United States has passed through those two projectors.



Photograph taken on the roof of the Power's plant during the recent visit of John Harrington, Australian equipment dealer. Reading from right to left shows A. R. Schulze and A. E. Meyer, of the Nicholas Power Co.; J. E. Harrington, son of John Harrington; H. Griffin, Nicholas Power Co.; John Harrington, founder and managing director of Harringtons, Ltd., Australia and New Zealand; and P. A. McGuire, Nicholas Power Co.

Film Standardizer to Help Make Better Pictures

Selection of movie films, camera plates, and printing papers suitable to the work in hand is to be aided by an instrument for the testing and standardizing of light sensitive emulsions developed by Raymond Davis, Chief of the Photographic Laboratory of the Bureau of Standards, of the Commerce Department, and known as a sensitometer.

The emulsions with which plates, films, and papers are coated vary considerably in speed and contrast, and in sensitiveness to light of different colors. All of these properties affect the use to which the product can be put. A fast plate or film is needed for recording swiftly moving objects, a contrasty plate for use on cloudy days, a soft place in brilliant sunshine. Brilliantly colored objects are rendered best by a plate and color filter combination giving the same color sensitiveness as the eye, while in photographing distant mountains or making airplane maps a greater sensitiveness to red is needed.

The Davis sensitometer will permit the exact measurement of all these factors, and the setting up of standards for them. It is, in effect, an instrument for giving a precisely known set of exposures to a strip of the emulsion, and for making these exposures with a light of known intensity and color. The darkness of the exposed strips is measured by means of a photometer to obtain values for plotting curves of the densities.

A large disc having a multiple of different apertures cut in it forms the shutter which gives the graduated exposure. The opening is so shaped as to give a series of exposures varying by a constant ratio and forming on the plate a row of small rectangles, each a little darker than the one preceding it. The disc must be driven at constant sped, and for this purpose an electric motor is provided, having ingenious devices to make it run at constant speed and to keep it in step with a clock. There is an electric shutter, also, which is set to remain open during one revolution of the disc.

An electric light of carefully measured candlepower is used, togegether with a special light filter.

West Coast Theatres Install Robert Morton Organs

J. A. G. Schiller, General Manager of the Robert Morton Organ Co. reports the sale of four Robert Morton Units to the West Coast Theatres, Inc. for their newest and latest theatres, the Royal at Los Angeles, the New Capitol in Sacremento, as well as the new theatres under construction at 87th and Vermont Streets, Los Angeles, and Slauson & Messa Street, also in Los Angeles.

Small Modern Theatre for White Plains, N. Y.

Harold E. Padden, Herald Building, 35th St. & Broadway, New York, has completed plans for the erection of a $30,000 motion picture theatre and stores to be erected at White Plains Road, White Plains, N. Y., on a plot 50x125.

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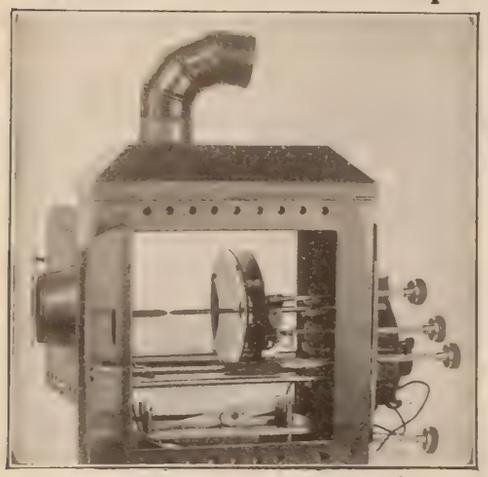
EASTMAN POSITIVE FILM

To make the most of a picture from the box office view point you carefully plan the publicity notices, newspaper advertisements, lobby displays, tie-ups.

But one more safeguard for success remains—photographic quality. Look in the film margin for the black-lettered identification "Eastman" and "Kodak" and you know that the screen will show all the quality of the negative.

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Approved by
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265 Canal St. New York

New Color Lighting Effects for Stage Presentation

(*Continued from page* 340)

and green may be chosen for use in the projector. At one time a red filter was used with a blue. At another time two different blues were used with the design and a flood through red was irised down half way and thrown onto the curtain. For those interested in the photography of colored objects the Eastman Kodak Company has prepared, "Color Plated Films, and Filters for Commercial Photography" which is distributed free on application, and "The Photography of Colored Objects" for which a charge of fifty cents is made.

(*To be concluded next week*)



(Figure 7) These "Shamrocks" were painted in various bright colors and photographed on panchromatic plates. Thrown on the screen through similar filters, the design appeared in its original colors.

Instrument for Outdoor Advertising Proving Success

The Tangley Company of Muscatine, Iowa, who manufacture the Calliaphone, recently have entered the motion picture field with this novelty instrument, which is suited not only to outdoor advertising, but to installation in a theatre.

Already a number of installations have been made, it is claimed, and a number of Calliaphones, mounted on Ford chassis for outdoor work, delivered to exhibitors in different parts of the country.

It is claimed by the manufacturers that the Tangley Calliaphone is the first new toned instrument that has been heard in forty years. It is small, light and compact, built practically of metal throughout, and is unaffected by weather conditions, so that it will stand rough usage in an automobile for street work in any kind of weather.

The instrument operates with electric motor, for theatre use, and has forty-three solid brass whistles, three and one-half octaves, chromatic scale and is played automatically or by hand, music rolls being available at low cost.

An interesting feature of the Calliaphone, is the tone control.

Plans Made for New House at Omaha, Nebr.

John & Alan McDonald, 2nd floor of Standard Oil Building, Omaha, are drawing plans for a new theatre building to be erected on site 50 x 128 at 50th & Dodge Streets, Omaha, Nebraska, at an approximate cost of $50,000. The owner of the new construction is A. R. Hansen, 4901 Dodge Street, Omaha, Nebraska.

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No.	Leaves	Height	With Pot Each	With Pot Per Dozen
7769/9....	9	42 inches	$3.50	$36.00
7769/11...	11	60 inches	4.00	40.00
7769/15...	15	7 feet	8.50	85.00
7769/20...	20	9 feet	10.00	100.00

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FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adventurous Sex, The	Clara Bow	Assoc Exhib	5039 feet	Mar. 21
Air Mail, The	Special Cast	Paramount	6976 feet	Mar. 28
Beauty and the Bad Man	Special Cast	Prod. Dist. Corp.	5794 feet	May 9
Beyond the Border	Harry Carey	Prod. Dist. Corp.	4469 feet	April 25
Billy, The Kid	Franklyn Farnum	Inde. Pict. Corp. (S. R.)	4800 feet	
Blood and Steel	Desmond Holmes	Inde. Pict. (S. R.)	5300 feet	
Border Justice	Bill Cody	Inde. Pict. Corp. (S. R.)	5432 feet	Nov. 8
Coast Patrol, The	Kenneth McDonald	Barsky (S. R.)	5000 feet	
Confessions of a Queen	Terry-Stone	Metro-Goldwyn	5820 feet	April 4
Crimson Runner, The	Priscilla Dean	Prod. Dist. Corp	4775 feet	June 6
Daddy's Gone A'Hunting	Joyce-Marmont	Metro-Goldwyn	5851 feet	Mar. 2
Denial, The	Special Cast	Metro-Goldwyn	4791feet	Mar 1
Double Action Daniels	Buffalo Bill, Jr.	Weiss Bros. (S. R.)	4650 feet	
Dressmaker from Paris, The	Rod La Rocque	Paramount	7080 feet	Mar. 28
Fighting Romeo, A	Al Ferguson	Davis Dist. Div. (S.R.)	5000 feet	
Fighting the Flames	Haines-Devore	C. B. C. (S. R.)	5800 feet	
Forbidden Cargo	Evelyn Brent	F. B. O	4850 feet	April 11
Friendly Enemies	Weber and Fields	Prod. Dist. Corp	6288 feet	May 9
Golden Trails		Sanford Prod. (S.R.)	5 reels	
Goose Hangs High, The	Constance Bennett	Paramount	6186 feet	Feb. 14
Great Divide, The	Terry-Tearle	Metro-Goldwyn	7811 feet	Feb. 21
Head Winds	House Peters	Universal	5309 feet	Mar. 28
Hunted Woman, The	Seena Owen	Fox	4954 feet	April 4
I Want My Man	Sills-Kenyon	First National	6175 feet	April 18
Jimmie's Millions	Richard Talmadge	F. B. O.	5167 feet	Feb. 28
Just Traveling	Bob Burns	Sierra Pict. (S. R.)	4400 feet	
Last Laugh, The	Emil Jannings	Universal	6519 feet	Dec. 20
Let 'er Buck	Hoot Gibson	Universal	5547 feet	Jan. 3
Mad Whirl, The	May McAvoy	Universal	6184 feet	Dec. 6
Marriage in Transit	Edmund Lowe	Fox Film	4800 feet	April 11
Men and Women	Special Cast	Paramount	6223 feet	Mar. 28
Monster, The	L. Chaney-J. Arthur	Metro-Goldwyn	6435 feet	Feb. 28
My Wife and I	Special Cast	Warner Bros	6700 feet	June 6
New Lives for Old	Betty Compson	Paramount	6796 feet	Mar. 7
New Toys	Richard Barthelmess	First National	7250 feet	Feb. 21
One Year to Live	Special Cast	First National	6064 feet	Feb. 28
Percy	Charles Ray	Asso. Exhib	5384 feet	Feb. 28
Playing With Souls	Special Cast	First National	5831 feet	Mar. 14
Price of Pleasure, The	Valli-Kerry	Universal	6618 feet	June 13
Recompense	M. Prevost-M. Blue	Warner Bros.	7480 feet	May 2
Renegade Holmes, M.D.	Ben Wilson	Arrow (S. R.)	4947 feet	
Riders of the Purple Sage	Tom Mix	Fox	5578 feet	Mar. 28
Romance and Rustlers	Yakima Canutt	Arrow (S. R.)	4994 feet	Nov. 15
Sackcloth and Scarlet	Alice Terry	Paramount	6732 feet	Mar. 7
Sally	Colleen Moore	First National	8636 feet	Mar. 28
Scar Hanan	Yakima Canutt	F. B. O	4684 feet	April 4
Scarlet Honeymoon, The	Shirley Mason	Fox	5080 feet	Mar. 21
Seven Chances	Buster Keaton	Metro-Goldwyn	5113 feet	Mar. 28
Sign of the Cactus, The	Jack Hoxie	Universal	4938 feet	Jan. 10
Speed	Betty Blythe	Banner Prod. (S. R.)	6000 feet	May 30
Stop Flirting	Special Cast	Prod. Dist. Corp	5161 feet	June 6
Too Many Kisses	Richard Dix	Paramount	5759 feet	Mar. 14
Waking Up the Town	Jack Pickford	United Artists	4802 feet	April 11
Where Romance Rides	Dick Hatton	Arrow	4301 feet	Feb. 12
Zander the Great	Marion Davies	Metro-Goldwyn	5851 feet	May 16

APRIL

Feature	Star	Distributed by	Length	Reviewed
Adventure	P. Starke-T. Moore	Paramount	6602 feet	April 25
After Business Hours	Hammerstein-Tellegen	C. B. C. (S. R.)	5800 feet	
Awful Truth, The	Agnes Ayres	Prod. Dist. Corp	5917 feet	July 11
Bandit Tamer, The	Franklyn Farnum	Inde. Pict. (S. R.)	5000 feet	
Border Vengeance	Jack Perrin	Madoc Sales (S. R.)	4500 feet	
Fighting Sheriff, The	Bill Cody	Inde. Pict. (S. R.)	4500 feet	May 30
Charmer, The	Pola Negri	Paramount	6076 feet	April 18
Code of the West	O. Moore-C. Bennett	Paramount	6777 feet	April 25
Courageous Fool, The	Reed Howes	Rayart (S. R.)		
Crowded Hour, The	Bebe Daniels	Paramount	6558 feet	May 9
Dangerous Innocence	LaPlante-R. O'Brien	Universal	6759 feet	Mar. 21
Declasse	Corinne Griffith	First National	7869 feet	April 4
Eyes of the Desert	Al Richmond	Sierra Prod. (S. R.)	4500 feet	
Fifth Avenue Models	Philbin-Kerry	Universal	6581 feet	Jan. 24
Fighting Parson, The	Al Ferguson	Davis Dist. Div. (S.R.)	5000 feet	
Fighting Sheriff, The	Bill Cody	Inde. Pict. (S. R.)	4500 feet	May 30
Galloping Vengeance	Bob Custer	F. B. O.	5095 feet	April 11
Getting 'Em Right	George Larkin	Rayart (S. R.)	4669 feet	
Gold and the Girl	Buck Jones	Fox	4521 feet	April 4
Go Straight	Gladys Hulette	B. P. Schulberg (S.R.)	6107 feet	May 23
Heart of a Siren, The	Barbara La Marr	First National	6700feet	Mar. 21
How Baxter Butted In	M. Moore-D. Devore	Warner Bros	6650 feet	July 11
Justice Raffles	Henry Edwards	Cranfield & Clarke. (S. R.)	6000 feet	
Kiss in the Dark, A	Special Cast	Paramount	5767 feet	April 18
Kiss Me Again	M. Prevost-M. Blue	Warner Bros	7200 feet	June 6
Love's Bargain	M. Daw-C. Brook	F. B. O.	5641 feet	April 25
Madame Sans Gene	Gloria Swanson	Paramount	9994 feet	May 2
Man and Maid	Special Cast	Metro-Goldwyn	5307 feet	April 18
My Son	Nazimova-J. Pickford	First National	6500 feet	April 25
Night Club, The	R. Griffith - V. Reynolds	Paramount	5732 feet	May 16
One Way Street	Special Cast	First National	5596 feet	April 11
Pioneers of the West		Sanford Prod. (S. R.)	5 reels	
Private Affairs	Special Cast	Prod. Dist. Corp	6132 feet	
Proud Flesh	Special Cast	Metro-Goldwyn	5770 feet	April 25
Roaring Adventure, The	Jack Hoxie	Universal	4657 feet	Feb. 14
Ridin' Comet, The	Yakima Canutt	F. B. O	4354 feet	May 16
Rough Going	Franklyn Farnum	Indep. Pict. Corp. (S. R.)	4800 feet	
Shackled Lightning	Frank Merrill	Hercules Prod. (S. R.)		
She Wolves	Alma Rubens	Fox	5783 feet	May 9
Silent Sanderson	Harry Carey	Prod. Dist. Corp	4841 feet	June 20
Sky Raider, The	Capt. Charles Nungesser	Assoc. Exhib	6638 feet	April 4
Spaniard, The	Cortez-Goudal	Paramount	6676 feet	April 18
Sporting Venus	Special Cast	Metro-Goldwyn	5938 feet	May 23
Straight Through	Wm. Desmond	Universal	4867 feet	
Tale of a Thousand and One Nights	Special Cast	Davis Dist. Div. (S. R.)	6800 feet	Feb. 14
Tearing Thru	Richard Talmadge	F. B. O	4714 feet	May 23
That Devil Quemado	Fred Thomson	F. B. O.	4768 feet	April 4
Two-Fisted Sheriff, A	Yakima Canutt	Arrow (S. R.)	4149 feet	Dec. 6
Way of a Girl, The	Boardman-M. Moore	Metro-Goldwyn	5025 feet	April 18
Western Engagement, A	Dick Hatton	Arrow		
Wings of Youth	Madge Bellamy	Fox	5340 feet	May 16
Winning a Woman	Perrin-Hill	Rayart (S. R.)	4865 feet	

MAY

Feature	Star	Distributed by	Length	Reviewed
Alias Mary Flynn	Evelyn Brent	F. B. O	5559 feet	May 30
Any Woman	Alice Terry	Paramount	5963 feet	June 13
Bandit's Baby, The	Fred Thomson	F. B. O	5291 feet	June 20
Barriers of the Law	Holmes-Desmond	Indep. Pict. (S. R.)	5400 feet	
Burning Trail, The	William D smond	Univ rsal	4783 feet	April 18
Chickie	Mackaill-Bowers	First National	7767 feet	May 9
Crackerjack, The	Johnny Hines	C. C. Burr (S. R.)	6500 feet	May 23
Every Man's Wife	All Star	Fox	4365 feet	July 4
Eve's Lover	Irene Rich	Warner Bros	6450 feet	
Fear Fighter, The	Billy Sullivan	Rayart (S. R.)		
Fighting Demon, The	Richard Talmadge	F. B. O	5470 feet	June 20
Fugitive, The	Ben Wilson	Arrow	4892 feet	
His Supreme Moment	B. Sweet-R. Colman	First National	6600 feet	April 25
Lilies of the Streets	J. Walker-V. L. Corbin	F. B. O.	7160 feet	April 25
Little French Girl, The	Betty Bronson	Paramount	5628 feet	June 13
Lunatic at Large, A	Henry Edwards	Cranfield & Clarke (S. R.)	6000 feet	
Makers of Men	Kenneth McDonald	Barsky Prod. (S. R.)	5000 feet	
Necessary Evil, The	Dana-Lyon	First National	6307 feet	May 23
Old Home Week	Thomas Meighan	Paramount	6780 feet	June 6
Phantom Rider, The	Al Richmond	Sierra Prod. (S. R.)	4750 feet	
Quick Change	George Larkin	Rayart (S. R.)		
Raffles, The Amateur Cracksman	House Peters	Universal	5557 feet	May 30
Rainbow Trail, The	Tom Mix	Fox	5251 feet	April 25
Red Love	Lowell-Russell	Lowell Film Prod. (S. R.)	6500 feet	May 23
Saddle Hawk, The	Hoot Gibson	Universal	5468 feet	Mar. 7
Scandal Proof	Shirley Mason	Fox	4400 feet	June 6
School for Wives	Tearle-Holmquist	Vitagraph	6750 feet	April 11
Shock Punch, The	Richard Dix	Paramount	6151 feet	May 23
Snob Buster, The	Reed Howes	Rayart (S. R.)		
Soul Fire	Barthelmess-B. Love	First National	8262 feet	May 16
Speed Wild	Maurice B. "Lefty" Flynn	F. B. O	4700 feet	June 20
Talker, The	A. Nilsson-L. Stone	First National	7861 feet	May 23
Texas Bearcat, The	Bob Custer	F. B. O.	4770 feet	
Up the Ladder	Virginia Valli	Universal	6023 feet	Jan. 31
Welcome Home	Special Cast	Paramount	5909 feet	May 30
White Fang	Strongheart (dog)	F. B. O	5800 feet	June 20
White Thunder	Yakima Canutt	F. B. O.	4550 feet	
Wildfire	Special Cast	Vitagraph	6 reels	June 20
Wizard of Oz	Larry Semon	Chadwick (S. R.)		April 25
Wolves of the Road	Yakima Canutt	Arrow	4375 feet	
Woman's Faith, A	Reubens-Marmont	Universal	6023 feet	April 4
Woman Hater, The	Helene Chadwick	Warner Brothers	7000 feet	

JUNE

Feature	Star	Distributed by	Length	Reviewed
Dangerous Odds	Bill Cody	Inde. Pict. (S. R.)	4800 feet	
Desert Flower, The	Colleen Moore	First National		June 13
Double Fisted	Jack Perrin	Rayart (S. R.)		
Down the Border	Al Richmond	Sierra Prod. (S.R.)	4750 feet	
Eve's Secret	Betty Compson	Paramount	6305 feet	May 9
Faint Perfume	Special Cast	B. P. Schulberg (S.R.)	6228 feet	July 11
Grounds for Divorce	Florence Vidor	Paramount	5712 feet	
Hearts and Spurs	Buck Jones	Fox	4600 feet	June 20
High and Handsome	"Lefty" Flynn	F. B. O	7 reels	July 4
Human Tornado, The	Yakima Canutt	F. B. O.		
I'll Show You the Town	Reginald Denny	Universal	7400 feet	June 6
Introduce Me	Douglas McLean	Assoc. Exhib	5980 feet	Mar. 21
Just a Woman	Windsor-Tearle	First National	6500 feet	June 6
Lost—a Wife	Special Cast	Paramount	6420 feet	June 27
Making of O'Malley, The	Milton Sills	First National	6 reels	July 4
Man From Lone Mountain, The	Ben Wilson	Arrow		
Man in Blue	Herbert Rawlinson	Universal	5634 feet	Feb. 21
Man She Bought, The	Constance Talmage	First National		
Meddler, The	William Desmond	Universal	4890 feet	May 23
Mike		Metro-Goldwyn		
Mist in the Valley	Alma Taylor	Cranfield & Clarke (S. R.)	5500 feet	
Modern Babylon		Paramount		
My Lady's Lips	Special Cast	B. P. Schulberg (S. R.)		
Ridin' Easy	Dick Hatton	Arrow	4483 feet	
Ridin' Thunder	Jack Hoxie	Universal	4354 feet	May 234
Rough Stuff	George Larkin	Rayart (S. R.)		
Smooth as Satin	Evelyn Brent	F. B. O.	6003 feet	July

Feature	Star	Distributed by	Length	Reviewed
Texas Trail, The	Harry Carey	Prod. Dist. Corp.		
Tracked in the Snow Country	Rin-Tin-Tin (dog)	Warner Brothers	6900 feet	
White Monkey, The	La Marr-T. Holding	First National	6121 feet	July 4
Whirling Lariats	Fred Thomson	F. B. O.		
Youth's Gamble	Reed Howes	Rayart (S. R.)		

JULY

Feature	Star	Distributed by	Length	Reviewed
Bad Lands, The	Harry Carey	Prod. Dist. Corp.		
Bloodhound, The	Bob Custer	F. B. O.		
Cold Nerve	Bill Cody	Inde. Pict. (S. R.)	5000 feet	
Don Daredevil	Jack Hoxie	Universal	4810 feet	
Danger Signal, The		Columbia Pict. (S.R.)		
Don't	S. O'Neill-B. Roach	Metro-Goldwyn		
Drug Store Cowboy, The	Franklyn Farnum	Ind. Pict. Corp. (S.R.)	5100 feet	Feb. 7
Duped	Holmes-Desmond	Inde. Pict. (S. R.)	5400 feet	
Fighting Youth		Columbia Pict. (S.R.)		
Lady Who Lied, The	L. Stone-V. Valli	First National		
Lady Robinhood	Evelyn Brent	F. B. O.		
Marriage Whirl, The	C. Griffith-H. Ford	First National		
Mysterious Stranger, The	Richard Talmadge	F. B. O.		
Pipes of Pan	Alma Taylor	Cranfield & Clarke (S. R.)	6200 feet	
Ranger of the Big Pines, The	Kenneth Harlan	Vitagraph	5800 feet	
Secret of Black Canyon, The	Dick Hatton	Arrow		
Strange Rider, The	Yakima Canutt	Arrow		
Taming the West	Hoot Gibson	Universal	5304 feet	Feb. 28
Trailed	Al Richmond	Sierra Prod. (S. R.)	4750 feet	
White Desert, The	Special Cast	Metro-Goldwyn		

AUGUST

Feature	Star	Distributed by	Length	Reviewed
American Pluck	George Walsh	Chadwick (S. R.)	5900 feet	
Camille of the Barbary Coast	Busch-O. Moore	Assoc. Exhib.	5600 feet	
Children of the Whirlwind	Lionel Barrymore	Arrow		
Don Q	Douglas Fairbanks	United Artists		June 27
Drusilla With a Million	Special Cast	F. B. O.	7391 feet	May 30
Fine Clothes	L. Stone-A. Rubens	First National		
Girl Who Wouldn't Work, The		B. P. Schulberg (S.R.)		
Gold Rush, The	Charles Chaplin	United Artists		
Graustark	Norma Talmadge	First National		
Halfway Girl, The	Doris Kenyon	First National		
Her Sister From Paris	C. Talmadge	First National		
His Buddy's Wife	Glenn Hunter	Assoc. Exhib.	5600 feet	
In the Name of Love	Cortez-Nissen	Paramount		
Limited Mail, The	Monte Blue	Warner Brothers	6250 feet	
Love Hour, The	Ruth Clifford	Vitagraph	5900 feet	
Lucky Devil, The	Richard Dix	Paramount	5935 feet	
Manhattan Madness	Dempsey-Taylor	Assoc. Exhib.	5500 feet	
My Pal	Dick Hatton	Arrow		
Only Thing, The	Special Cast	Metro-Goldwyn		
Overland Limited, The		Gotham Prod. (S. R.)		
Parisian Love		B. P. Schulberg (S.R.)		
Penalty of Jazz, The		Columbia Pict. (S.R.)		
Range Justice	Dick Hatton	Arrow		
Speed Demon, The		Columbia Pict. (S.R.)		
Street of Forgotten Men	Special Cast	Paramount		
Unwritten Law, The		Columbia Pict. (S.R.)		
Wanderer, The	William Collier, Jr.	Paramount		
Wife Who Wasn't Wanted, The	Irene Rich	Warner Brothers	6400 feet	
Wizard of Oz	Larry Semon	Chadwick (S. R.)	6300 feet	

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Below The Line	Rin-Tin-Tin (dog)	Warner Brothers	6100 feet	
Bobbed Hair	Prevost-Harlan	Warner Brothers	6700 feet	
Bronze Collar, The	Valentino	United Artists		
Fifty-Fifty	L Barrymore-H. Hampton	Assoc. Exhib	5564 feet	June 20
If Marriage Fails	J. Logan-C. Brook	F. B. O.	6006 feet	May 23
Keep Smiling	Monty Banks	Assoc. Exhib.		
Lost World The	Special Cast	First National	9700 feet	Feb. 21
Marrying Money		Truart (S. R.)	5800 feet	
New Champion, The		Columbia Pict. (S.R.)		
Parisian Nights	E Hammerstein-L. Tellegen	F. B. O.	6278 feet	June 20
Prince of Broadway, The	George Walsh	Chadwick (S. R.)		
Sealed Lips		Columbia Pict. (S.R.)		
Ship of Souls	B. Lytell-L. Rich	Assoc. Exhib.	6800 feet	
Some Pun'kins	Chas. Ray	Chadwick (S. R.)		
Souls for Sables		Tiffany (S. R.)	6500 feet	
S. O. S. Perils of the Sea		Columbia Pict. (S.R.)		
Three in Exile		Truart (S. R.)	5800 feet	
Three Weeks in Paris	M. Moore-D. Devore	Warner Brothers	5900 feet	
Throwback, The	Special Cast	Universal		
Unchastened Woman, The	Theda Bara	Chadwick (S. R.)		
Under the Rouge	Tom Moore	Assoc. Exhib.	6500 feet	

Comedy Releases

Feature	Star	Distributed by	Length	Reviewed
Across the Hall	Edna Marian	Universal	2 reels	
Adventures of Adenoid	Aesop's Fables	Pathe	1 reel	April 25
After a Reputation	Edna Marian	Universal	2 reels	
Air Tight	Bobby Vernon	Educational	2 reels	June 13
Alice's Egg Plant	"Cartoon"	M. J. Winkler (S. R.)	1 reel	
Almost a Husband	Buddy Messinger	Universal	2 reels	
Amateur Detective	Earle Foxe	Fox	2 reels	
Andy in Hollywood	Joe Murphy	Universal	2 reels	
Apache, The	Earle Foxe	Fox Film	2 reels	
Apollo's Pretty Sister		Fox	2 reels	
Are Husbands Human	James Finlayson	Pathe	1 reel	April 11
Artists' Blues	G. Joy-J. Moore	Rayart (S. R.)	2 reels	
Ask Grandma	"Our Gang"	Pathe	2 reels	May 30
At the Seashore	Monkey	Fox	2 reels	
At the Zoo	Aesops Fables	Pathe	1 reel	
Baby Blues		Educational	2 reels	
Bachelors	Special Cast	Universal		
Bad Bill Brodie	Charles Chase	Pathe	2 reels	
Bad Boy	Charles Chase	Pathe	2 reels	April 11
Balboa Discovers Hollywood	"Red Head"	Sering D. Wilson (S.R.)	1 reel	
Bark is the Woods	Harry Langdon	Pathe	2 reels	
Bashful Jim	Ralph Graves	Pathe	2 reels	Mar. 21
Below Zero		Educational	2 reels	July 4
Big Chief Ko-Ko (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)	1 reel	
Big Red Riding Hood	Charley Chase	Pathe	1 reel	May 9
Black Gold Bricks	Roach-Edwards	Universal	1 reel	
Black Hand Blues	"Spat Family"	Pathe	2 reels	April 18
Bobby Bumbs & Co	Cartoon	Educational	1 reel	July 4
Brainless Horsemen		Fox	2 reels	
Brass Button	Billy West	Arrow	2 reels	
Breaking the Ice	Ralph Graves	Pathe	2 reels	April 11
Bride Tamer, The	Milburn Moranti	Sierra Pict. (S.R.)	2 reels	
Butterfly Man, The		Fox	2 reels	
Cat's Shimmy, The	"Kid Noah"	Sering D. Wilson (S.R.)	1 reel	
Chasing the Chasers	Jas. Finlayson	Pathe	1 reel	July 4
City Bound	Charles Puffy	Universal	1 reel	
Clean-Up Week	"Aesop's Fables"	Pathe	1 reel	Mar. 7
Clear the Way	Buddy Messinger	Universal	2 reels	
Cleopatra and Her Easy Mark	"Cartoon"	Sering D. Wilson (S. R.)	1 reel	
Cloudhopper, The	Larry Semon	Educational	2 reels	June 6
Columbus Discovers a New Whirl		Sering Wilson (S. R.)	1 reel	
Cotton King	Lloyd Hamilton	Educational	2 reels	
Crime Crushers	Lige Conley	Educational	2 reels	
Cure, The (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S.R.)	1 reel	
Daddy Goes A'Grunting		Pathe	2 reels	
Curses	Al. St. John	Educational	2 reels	May 23
Darkest Africa	"Aesop's Fables"	Pathe	1 reel	
Day's Outing A	"The Gumps"	Universal	2 reels	
Deep Stuff	Aesops Fables	Pathe	1 reel	
Dinky Doodle and Cinderella	"Dinky Doodle"	F. B. O.	1 reel	
Discord In "A" Flat	Arthur Lake	Universal	1 reel	
Dog Days	"Our Gang"	Pathe	2 reels	Mar. 14
Dog 'On It	Bobby Dunn	Arrow	2 reels	
Dome Doctor, The	Larry Semon	Educational	2 reels	
Don't Pinch	Bobby Vernon	Educational	2 reels	April 25
Don't Worry	Wanda Wiley	Universal	2 reels	Mar. 21
Dragon Alley	Jackie McHugh	Educational	2 reels	May 16
Dry Up	Singleton Burkett	Universal	2 reels	
Dumb and Daffy	Al. St. John	Fox	2 reels	
Dynamite Doggie	Al. St. John	Educational	2 reels	Mar. 21
Echoes From the Alps	Aesops Fables	Pathe	1 reel	May 23
End of the World, The	Aesops Fables	Pathe	1 reel	
Excuse My Glove	"Spat Family"	Pathe	2 reels	Mar. 14
Expensive Ebony	"Ebenezer Ebony"	SerinWg ilson (S. R.)	1 reel	
Fares Please	Al. St. John	Educational	2 reels	May 16
Fast Worker, A	Aesops Fables	Pathe	1 reel	
Felix Full O'Fight	"Cartoon"	M. J. Winkler (S. R.)	1 reel	
Felix Gets His Fill	"Cartoon"	M. J. Winkler (S. R.)	1 reel	
Felix Grabs His Grub	"Cartoon"	M. J. Winkler (S. R.)	1 reel	
First Love	"Our Gang"	Pathe	2 reels	
Fishermen's Luck	"Aesop's Fables"	Pathe	1 reel	
Fer Hire	Edward Gordon	Universal		
For Love of a Gal	"Aesop Fable"	Pathe	1 reel	
Fun's Fun	Bowes-Vance	Educational	1 reel	June 6
Getting Trimmed	Wanda Wiley	Universal	2 reels	April 18
Giddap	Special Cast	Pathe	2 reels	Mar. 21
Going Great	Eddie Nelson	Educational	2 reels	June 13
Goldfish's Pajamas	"Kid Noah"	Sering D. Wilson (S.R.)	1 reel	
Good Morning, Nurse	Ralph Graves	Pathe	2 reels	May 30
Good Scouts		M. J. Winkler (S. R.)	2 reels	
Great Guns	Bobby Vernon	Educational	2 reels	Feb. 21
Gridiron Gertie	Wanda Wiley	Universal	2 reels	
Guilty Conscience, A	Eddie Gordon	Universal		
Gypping the Gypsies		Sering Wilson (S. B.)	1 reel	
Half a Hero	Lloyd Hamilton	Educational	2 reels	Mar. 7
Hard Boiled	Charley Chase	Pathe	2 reels	Mar. 21
Hard Working Loafer, The	Arthur Stone	Pathe		
Haunted Honeymoon	Tryon-Mehaffey	Pathe	2 reels	Feb. 28
Heart Trouble	Arthur Lake	Universal		July 4
Hello, Goodby	Lige Conley	Educational	2 reels	May 30
Hello, Hollywood	Lige Conley	Educational	2 reels	Mar. 28
Helping Hand	Jimmy Aubrey	F. B. O.	2 reels	
Help Yourself		Fox	2 reels	
Here's Your Hat	Arthur Lake	Universal	1 reel	May 9
Her Lucky Leap	Wanda Wiley	Universal	2 reels	
He Who Gets Crowned	Jimmy Aubrey	F. B. O.	2 reels	
He Who Got Smacked	Ralph Graves	Pathe	2 reels	May 9
Hey! Taxi!	Bobby Dunn	Arrow	2 reels	
High Hopes	Bowes-Vance	Educational	1 reel	Feb. 14
High Jinx, A		Fox	2 reels	
His Marriage Wow	Harry Langdon	Pathe	2 reels	Mar. 7
Hold My Baby	Glenn Tryon	Pathe	2 reels	April 25
Home Scouts	Jimmie Aubrey	F. B. O.		
Honeymoon Heaven		Sering Wilson (S. R.)	1 reel	
Horace Greely, Jr.	Harry Langdon	Pathe	2 reels	June 6
Horrible Hollywood		Lee-Bradford (S. R.)		
Hot and Heavy	Educational		2 reels	
Hot Dog	Animal	C B C (S R)	2 reels	
Hot Times in Iceland	Aesops Fables	Pathe	1 reel	
House of Flickers, The		Fox	2 reels	
House That Dinky Built	(Cartoon)	F. B. O.	1 reel	
Housing Shortage, The	Aesop Fable"	Pathe	1 reel	
Hysterical History (Series)		Universal	1 reel	
Ice Boy, An		Sering D. Wilson (S.R.)	1 reel	
Ice Cold	Arthur Lake	Universal	1 reel	June 13
In Dutch	Aesop's Fables	Pathe	1 reel	
Inside Out	Bowes-Vance	Educational	1 reel	Mar. 28
Into the Grease	James Finlayson	Pathe		June 27
Iron Mule	Al St. John	Educational	2 reels	April 18
Is Marriage the Bunk	Charles Chase	Pathe	1 reel	April 4
Isn't Life Terrible	Charles Chase	Pathe	2 reels	July 4
Itching for Revenge	Eddie Gordon	Uaiversal	2 reels	Mar. 7
It's All Wrong	Karr-Engle	Universal		
James Boys' Sister		Sering Wilson (S. R.)	1 reel	
Jungle Bike Riders	Aesop's Fables	Pathe	1 reel	Mar. 14
Just in Time	Wanda Wiley	Universal	2 reels	July 11
Kicked About	Eddie Gordon	Universal	2 reels	Mar. 14
Kidding Captain Kid	"Cartoon"	Sering Wilson (S R.)	1 reel	
King Cotton	Lloyd Hamilton	Educational	2 reels	May 9
King Dumb	Jimmy Aubrey	F. B. O.	2 reels	
Ko-Ko Trains Animals (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)	1 reel	
Lead Pipe Cinch, A	Al Alt	Universal		
Lion Love		Fox	2 reels	Feb. 28
Lion's Whiskers		Pathe	2 reels	April 18
Little Red Riding Hood	"Dinky Doodle"	F. B. O.	1 reel	
Locked Out	Arthur Lake	Universal	1 reel	May 30

Feature	Star	Distributed by	Length	Reviewed
Looking for Sally	Charles Chase	Pathe	2 reels	May 9
Lost Cord, The	Bert Roach	Universal	1 reel	Feb. 21
Love Bug, The	" Our Gang "	Pathe	2 reels	April 4
Love Goofy	Jimmie Adams	Educational	2 reels	Mar. 7
Love Sick	Constance Darling	Universal	2 reels	May 23
Love's Tragedy		Sering Wilson (S. R.)	1 reel	
Lucky Accident, The	Charles Puffy	Universal	1 reel	
Lucky Leap, A	Wanda Wiley	Universal	2 reels	
Marriage Circus, The	Ben Turpin	Pathe	2 reels	April 11
Married Neighbors	Engle-Darling	Universal	2 reels	July 4
Meet the Ambassador	Jimmy Aubrey	F. B. O.	2 reels	
Mellow Quartette	Pen & Ink Vaudeville	Educational	1 reel	April 4
Merrymakers	Bowes-Vance	Educational	1 reel	Mar. 28
Met by Accident	Wanda Wiley	Universal	2 reels	
Milky Way, The	Charles Puffy	Universal	1 reel	
Miss Fixit	Wanda Wiley	Universal	2 reels	
Monkey Business	" Pen & Ink Vaude."	Educational	1 reel	May 9
Moonlight Nights	Gloria Joy	Rayart (S. R.)	2 reels	
Nearly Rich	Charles Puffy	Universal	1 reel	
Neptune's Stepdaughter		Fox	2 reels	
Nero's Jazz Band		Sering Wilson (S. R.)	1 reel	
Never Fear	Bowes-Vance	Educational	1 reel	
Never on Time		Lee-Bradford	2 reels	
Never Weaken	Lloyd reissue	Assoc. Exhib.	2237 feet	
Nice Pickle, A	Edwards-Roach	Universal	1 reel	
Nicely Rewarded	Chas. Puffy	Universal	1 reel	June 27
Nobody Wins	Arthur Lake	Universal	1 reel	
No Place to Go	Arthur Lake	Universal	1 reel	
Now or Never (re-issue)	Harold Lloyd	Assoc. Exhib.	3 reels	
Office Help	"Aesop Fables"	Pathe	1 reel	June 27
Official Officers	" Our Gang"	Pathe	2 reels	June 27
Oh, Bridget	Walter Hiers	Educational	2 reels	
Oh, What a Gump	" The Gumps "	Universal	2 reels	
Old Family Toothbrush		Sering Wilson (S. R.)	1 reel	
On Duty	Wanda Wiley	Universal	2 reels	
One Glorious Fourth		M. J. Winkler (S. R.)	2 reels	
Orphan, The	Al Joy	Ricardo Films, Inc. (S. R.)		
Over the Bottom	Stan Laurel	F. B. O.	2 reels	
Over Here	Harry Langdon	Pathe	2 reels	
Papa's Darling		Fox	2 reels	
Papa's Pet	Roach-Edwards	Universal	1 reel	April 11
Pegg's Love Affair		Screen Art Dist.		
Peggy the Vamp		Davis Distr.	2 reels	Oct. 11
Permanent Waves	" Aesop's Fables "	Pathe	1 reel	
Permit Me	Bowes-Vance	Educational	1 reel	July 11
Pie-Eyed	Stan Laurel	F. B. O.	2 reels	
Pie Man, The	" Aesop Fable "	Pathe	1 reel	Mar. 21
Plain Clothes	Harry Langdon	Pathe	2 reels	Mar. 28
Plain and Fancy Girls	Charles Chase	Pathe	1 reel	Mar. 14
Plain Luck	Edna Marian	Universal	2 reels	
Plenty of Nerve	Edna Marian	Universal	2 reels	July 4
Polo Kid, The	Eddie Gordon&	Universal	2 reels	
Poor Sap, The		Fox	2 reels	
Powdered Chickens	Edna Marian	Universal	2 reels	Mar. 28
Props' Dash for Cash		Educational	1 reel	
Putting on Airs	Edna Marian	Universal	2 reels	April 11
Puzzled by Crosswords	Eddie Gordon	Universal	2 reels	Mar. 7
Queen of Aces	Wanda Wiley	Universal	2 reels	May 16
Raid, The	Gloria Joy	Rayart Pictures	2 reels	
Raisin' Cain	Constance Darling	Universal	2 reels	April
Rapid Transit	Al. St. John	Educational	2 reels	
Rarin' Romeo	Walter Hiers	Educational	2 reels	Mar. 28
Raspberry Romance	Ben Turpin	Pathe	2 reels	Feb. 28
Red Pepper	Al. St. John	Educational	2 reels	April 4
Regular Girl, A	Wanda Wiley	Universal	2 reels	
Riders of the Kitchen Range	Mohar-Engle	Pathe	1 reel	June 6
Remember When	Harry Langdon	Pathe	2 reel	April 25
Rip Without a Wink		Sering Wilson (S. R.)	1 reel	
Ripe Melodrama, A		Sering Wilson (S. R.)	1 reel	
Rivals	Billy West	Arrow	2 reels	
Robinson Crusoe Returns on Friday		Sering Wilson (S. R.)	1 reel	
Rock Bottom	Bowes-Vance	Educational	1 reel	May 9
Robbing the Rube		Lee-Bradford Corp.	2 reels	
Rolling Stones	Charles Puffy	Universal	1 reel	May 30
Rough Party	Al Alt	Universal	2 reels	
Royal Four-Flush	" Spat Family "	Pathe	2 reels	June 13
Runaway Balloon, The	"Aesop's Fables "	Pathe	1 reel	June 27
Runt, The	" Aesop's Fables "	Pathe	1 reel	June 6
Sailor Papa, A	Glenn Tryon	Pathe	2 reels	April 4
Saturday		Davis Dist. Div.	2 reels	
Say It With Flour		Fox	2 reels	
Sheiks of Bagdad		Pathe	1 reel	
Sherlock Sleuth	Arthur Stone	Pathe	2 reels	July 11
Ship Shape	Vance-Bowes	Educational	1 reel	April 18
Shootin Injuns	" Our Gang "	Pathe	2 reels	May 9
Short Pants	Arthur Lake	Universal	1 reel	
Should a Husband Tell?		Red Seal Pict. (S.R.).	1 reel	
Should Husbands Be Watched	Charles Chase	Pathe	1 reel	Mar. 14
Sir Walt and Lizzie		Sering Wilson (S. R.)	1 reel	
Sit Tight	Jimmie Adams	Educational	2 reels	May 30
Skinners in Silk		Pathe	2 reels	May 13
Skyscraper, The	Harry Langdon	Principal Pict. (S. R.)	2 reels	
Sleeping Sickness	Edwards-Roach	Universal	1 reel	May 30
Slick Articles	Engle-Karr	Universal	2 reels	May 30
Smoked Out	Lake-Hasbrouch	Universal	1 reel	April 18
Sneezing Beezers		Pathe		
Snow-Hawk	Stan Laurel	F. B. O.	2 reels	April 18
S. O. S.	"Aesop's Fables "	Pathe	1 reel	
Spanish Romeo, A (Van Bibber)		Fox	1 reel	
Speak Freely	Edna Marian	Universal	2 reels	
Stick Around	Bobby Dunn	Arrow	2 reels	
Stop, Look and Whistle		Fox	2 reels	
Storm, The (Out of the Inkwell)	" Cartoon "	Red Seal Pict. (S. R.)	1 reel	
Super-Hooper-Dyne Lizzies		Pathe	2 reels	June 13
Sure Mike!	Martha Sleeper	Pathe	1 reel	May 23
Teaser Island		Sering Wilson (S. R.)	1 reel	
Tell It To a Policeman	Glenn Tryon	Pathe	2 reels	May 23
Tender Feet	Walter Hiers	Educational	2 reels	May 2
Tenting Out	Roache-Edwards	Universal	1 reel	Mar.28
This Week-End		Lee-Bradford (S. R.)		
hundering Landlords	Glenn Tryon	Pathe	2 reels	June 27
Too Young to Marry	Buddy Messinger	Universal	2 reels	
Tough Night, A	Jimmy Callahan	Aywon Film	2 reels	
Tourists De Luxe	Hayes-Karr	Universal	2 reels	May 16
Transatlantic Flight, A	"Aesop's Fables "	Pathe	1 reel	
Twins	Stan Laurel	F. B. O.	2 reels	
Two Cats and a Bird (Novelty)	" Cartoon "	Educational	1 reel	
Two Poor Fish	„ Pen & Ink "	Educational	1 reel	May 30
Uncle Tom's Girl	Edna Marian	Universal	2 reels	
Unwelcome	Charles Puffy	Universal	1 reel	June 27
Waiting	Lloyd Hamilton	Educational	2 reels	July 11
Wake Up	Bowes-Vance	Educational	1 reel	June 13
Water Wagons	Special Cast	Pathe	2 reels	Feb. 21
Welcome Danger	Bowes-Vance	Educational	1 reel	Feb. 28
West is West	Billy West	Arrow	2 reels	
What Price Goofy	Charley Chase	Pathe	2 reels	June 6
When Dumbells Ring		Fox	2 reels	
When Men Were Men	" Aesop Fable "	Pathe	1 reel	
White Wing's Bride	Harry Langdon	Pathe	2 reels	July 11
Whose Baby Are You	Glenn Tryon	Pathe	2 reels	
Why Hesitate	Neal Burns	Educational	2 reels	April 11
Why Sitting Bull Stood Up		Sering Wilson (S. R.)	1 reel	
Wide Awake	Lige Conley	Educational	2 reels	
Wild Papa	" Spat Family "	Pathe	2 reels	May 16
Wild Waves	Bowes-Vance	Educational	1 reel	May 23
Wine, Woman and Song	"Aesop Fable "	Pathe	1 reel	
Wooly West, The	Buddy Messinger	Universal	2 reels	

Short Subjects

Feature	Distributed by	Length	Reviewed
Action (Sportlight)	Pathe	1 reel	
All Under One Flag (Sportlight)	Pathe	1 reel	
Animal Celebrities (Sportlight)	Pathe	1 reel	June 27
Animated Hair Cartoon	Red Seal (S. R.)	1 reel	
Balto's Race to Nome (Special)	Educational	2 reels	May 23
Barbara Snitches (Pacemaker Series)	F. B. O.	2 reels	
Battle of Wits (Josie Sedgwick)	Universal	2 reels	
Bashful Whirlwind, The (Edmund Cobb)	Universal	2 reels	
Beauty and the Bandit (Geo. Larkin)	Universal	2 reels	July 4
Beauty Spots (Sportlight)	Pathe	1 reel	April 18
Broken Trails	Denver Dixon (S.R.)	2 reels	
Cabaret of Old Japan	M. J. Winkler (S.R.)	1 reel	
Color World	Sering Wilson (S. R.)	1 reel	
Captured Alive (Helen Gibson)	Universal	2 reels	
Close Call, The (Edmund Cobb)	Universal	2 reels	
Cocoon to Kimona	M. J.Winkler (S.R.)	1 reel	
Come-Back, The (Benny Leonard)	Henry Ginsberg-S. R.	2 reels	
Concerning Cheese (Varieties)	Fox	1 reel	
Covered Flagon, The (Pacemaker Series)	F. B. O.	2 reels	
Cowpuncher's Comeback, The (Art Acord)	Universal	2 reels	
Cross Word Puzzle Film (Comedy-Novelty)	Schwartz Enterprises (S. R.)	1 reel	
Day With the Gypsies	Red Seal Pict. (S. R.)	1 reel	
Divertisement	Sering Wilson (S. R.)	1 reel	
Do You Remember?	Red Seal (S. R.)	1 reel	
Dude Ranch Days (Sportlight)	Pathe	1 reel	May 30
Earth's Other Half (Hodge-Podge)	Educational	1 reel	June 6
East Side, West Side	DeForrest (S. R.)		
Fighting Cowboy (Series)	Universal		
Fighting Ranger (Serial)	Universal	15 episodes	Feb. 7
Fighting Schoolmarm (Josie Sedgwick)	Universal	2 reels	
Film Facts	Red Seal (S. R.)	1 reel	
Fire Trader, The (Serial)	Universal	15 episodes	
Floral Feast, A	Sering Wilson (S.R.)	1 reel	
Frederick Chopin (Music Masters)	Jas. A. Fitzpatrick (S. R.)	1 reel	
From Mars to Munich (Varieties)	Fox	1 reel	April 4
Frontier Love (Billy Mack)	Denver Dixon	2 ree's	
Fugitive Futurist	Cranfield & Clarke (S. R.)		
George F. Handel (Music Masters)	Jas. A. Fitzpatrick (S. R.)	1 reel	
Gems of the Screen	Red Seal (S. R.)	1 reel	
Ghost City, The (Serial)	Universal	15 episodes	
Golden Panther, The (Serial)	Pathe		
Great Circus Mystery, The (Serial)	Universal	15 episodes	
Hittin' the Trail (Fred Hank)	Sierra Pict. (S. R.)	2 reels	
Idaho (Serial)	Pathe	10 episodes	Feb. 28
If a Picture Tells a Story	Cranfield & Clarke (S. R.)		
In the Spider's Grip (Novelty)	Educational	1 reel	April 11
Jazz Fight, The (Benny Leonard)	Henry Ginsberg (S. R.)	2 reels	
Judge's Cross Word Puzzle (Novelty)	Educational	1 reel	Jan. 31
Klondike Today (Varieties)	Fox	1 reel	
Knockout Man, The (Mustang)	Universal	2 reels	July 11
Land of the Navajo (Educational)	Fox	1 reel	Feb. 28
Learning How (Sportlight)	Pathe	1 reel	
Leopard's Lair	Universal	Serial	
Let's Paint	Cranfield & Clarke (S. R.)		
Line Runners, The (Arnold Gregg)	Universal	2 reels	
Little People of the Garden (Secrets of Life)	Educational	1 reel	
Little People of the Sea (Secrets of Life)	Educational	1 reel	Feb. 28
Lizzie's Last Lap	Cranfield & Clarke (S. R.)		
Loaded Dice (Edmund Cobb)	Universal	2 reels	April 4
Luna-cy (Stereoscopik)	Pathe	1 reel	
Mad Miner, A (Western)	Hunt Miller (S. R.)		
Magic Hour, The	Red Seal Pict. (S. R.)	1 reel	
Marvels of Motion	Red Seal (S. R.)	1 reel	
Marvellous Manhattan	M. J. Winkler (S. R.)	1 reel	
Merton of the Goofies	"Pacemaker"	F. B. O.	2 reels
Mexican Melody (Hodge-Podge)	Educational	1 reel	
Mexican Oil Fields	M. J. Winkler (S. R.)	1 reel	
Movie Morsels (Hodge Podge)	Educational	1 reel	April 4
Neptune's Nieces (Sportlight)	Pathe	1 reel	
New Sheriff A (Western)	Hunt Miller (S. R.)	2 reels	
Olympic Mermaids (Sportlight)	Pathe	1 reel	
One Glorious Scrap (Edmund Cobb)	Universal	2 reels	
Only a Country Lass (Novelty)	Educational	1 reel	May 23
Ouch (Stereoscopik)	Pathe	1 reel	
Our Six-legged Friends (Secrets of Life)	Educations	1 reel	
Outlaw, The (Jack Perrin)	Universal	2 reels	
Paris Creations (Novelty)	Educational	1 reel	Feb. 7
Paris Creations in Color (Novelty)	Educational	1 reel	Feb. 28
People You Know (Screen Almanac)	Film Booking Offices	1 reel	

Feature	Star	Distributed by	Length	Reviewed
Perfect View, The (Varieties)		Fox	1 reel	
Plastigrams (Novelty)		Ed ational		
Play Ball (Serial)		Pathe	10 episodes	June 27
Power God, The (Serial)		Davis Dist. Div.(S.R)	15 episodes	
Pronto Kid, The (Edmund Cobb)		Universal	2 reels	June 27
Queen of the Round-Up (J. Sedgwick)		Universal	2 reels	June 13
Race, The (Van Bibber)		Fox	2 reels	
Record Breaker, The		Pathe	Serial	
Rim of the Desert (Jack Perrin)		Universal	2 reels	
Roaring Waters (Geo. Larkin)		Universal	2 reels	
Rock Bound Brittany (Educational)		Fox	1 reel	
Ropin' Venus, The (Mustang Series)		Universal	2 reels	July 11
R. Valentino and Eighty-eight Prize-winning American Beauties		Chesterfield (M. P. Corp.) (S. R.)	3 reels	
Secrets of Life (Educational)		Principal Pict. (S. R.)	1 reel	Feb. 21
Shadow of Suspicion (Eileen Sedgwick)		Universal	2 reels	
Show Down, The (Art Acord)		Universal	2 reels	
Smoke of a Forty-Five, The (Western)		Hunt Miller (S. R.)		
Soft Muscles (Benny Leonard)		Ginsberg (S. R.)	2 reels	
Song Cartunes (Novelty)		Red Seal Pict. (S. R.)	1 reel	
Sporting Judgment (Sportlight)		Pathe	1 reel	May 9
Steam Heated Islands (Varieties)		Fox	1 reel	
Stereoscopiks (Novelty)		Pathe	1 reel (Series)	May 16
Storm King (Edmund Cobb)		Universal	2 reels	
Straight Shootin' (Harry Carey)		Universal	2 reels	
Strangler Lewis vs Wayne Munn		Educational	2 reels	July 4
Stratford on Avon		Red Seal Pict. (S. R.)	1 reel	
Sunken Silver (Serial)		Pathe	10 episodes	April 18
Surprise Fight, The (Benny Leonard)		Henry Ginsberg (S. R.)	2 reels	
Thundering Waters (Novelty)		Sering D. Wilson (S. R.)	1 reel	April 25
Tiger Kill, The (Pathe Review)		Pathe		
Traps and Troubles (Sportlight)		Pathe	1 reel	Mar. 21
Turf Mystery (Serial)		Chesterfield Pict. Corp. (S. R.)	15 episodes	
Valley of Rogues (Western)		Universal	2 reels	April 18
Van Bibber and the Navy (Earle Foxe)		Fox	2 reels	
Village School, The (Hodge Podge)		Educational Film	1 reel	
Voice of the Nightingale, The (Novelty)		Educational	1 reel	Mar. 28
Waiting For You (Music Film)		Hegerman Music Novelties (S. R.)		
Wheels of the Pioneers (Billy Mack)		Denver Dixon	2 reels	
Where the Waters Divide (Varieties)		Fox	1 reel	
White Paper (Varieties)		Fox	1 reel	
Wild West Wallop, The (Edmund Cobb)		Universal	2 reels	May 16
Wonder Book, The (Series)		Sering D. Wilson	500 feet	
Zowie (Stereoscopik)		Pathe	1 reel	

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Ace of Spades, The	Desmond-McAllister	Universal		
Age of Indescretion		Truart (S. R.)	5800 feet	
Amazing Quest, The	Henry Edwards	Cranfield & Clarke	5500 feet	
American Pluck	George Walsh	Chadwick Pict. (S. R.)	5 reels	July 11
An Enemy of Men		Columbia Pict. (S.R.)		
An Old Man's Darling	Laura La Plante	Universal		
Another Woman's Life	Mary Philbin	Universal		
Are Parents People?	Bronson-Vidor	Paramount	7 reels	June 6
Aristocrat, The	Special Cast	B. P. Schulberg (S. R.)		
As No Man Has Loved	Edward Hearn	Fox	10000 feet	Feb. 28
Ashes	Corinne Griffith	First National		
Atlantis		First National		
Back Wash	Mary Pickford	United Artists		
Baree Son of Kazan	Wolf (dog)	Vitagraph	7 reels	May 2
Barrier That Was Burned	Monte Blue	Warner Brothers		
Beautiful Cheat, The	Laura La Plante	Universal		
Beautiful City	R. Barthelmess	First National		
Beauty and the Brute	Norman Kerry	Universal		
Beggar on Horseback, A	Ralston-Nissen	Paramount	6800 feet	June 20
Bells, The	Lionel Barrymore	Chadwick (S. R.)		
Beloved Pawn, The	Reed Howes	Rayart (S. R.)		
Ben Hur	Special Cast	Metro-Goldwyn		
Beyond the Law	Jack Hoxie	Universal		
Big Parade, The	John Gilbert	Metro Goldwyn		
Black Cyclone	Rex (horse)	Pathe		May 30
Blackmail	Special Cast	Universal		
Blind Virtue	Special Cast	Atlas Educ. Co (S. R)		
Blue Blood	George Walsh	Chadwick (S. R.)		
Boden's Boy	Special Cast	Hepworth Dist. (S. R.)	5300 feet	
Bohemian Girl, The	Gladys Cooper	Cranfield & Clarke (S. R.)		
Border Intrigue	Franklyn Farnum	Inde. Pict. (S. R.)	5 reels	June 6
Border Women	Special Cast	Phil Goldstone (S.R.)	5000 feet	
Broken Hearts of Hollywood	Harlan-Miller	Warner Brothers		
Brown of Harvard		Metro-Goldwyn		
California Straight Ahead	Reginald Denny	Universal		
Captain Fearless	Reginald Denny	Universal		
Cave Man, The	Harlan-Miller	Warner Brothers		
Charity Ball, The		Metro-Goldwyn		
Circle, The		Metro-Goldwyn		
Claim No. 1	Special Cast	Universal		
Clean-Up, The	Richard Talmadge	F. B. O		
Clinging Fingers	Special Cast	Universal		
Coast of Folly	Gloria Swanson	Paramount		
College Widow, The	Syd Chaplin	Warner Brothers		
Coming of Amos	Rod La Rocque	Prod. Dist. Corp.		
Count of Luxembourg, The	Larry Semon	Chadwick (S. R.)		
Crack of Dawn	Reed Howes	Rayart (S. R.)		
Crashing Through	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Cyclone Bob	Bob Reeves	Anchor Film Dist.		
Dance Madness	Pringle-Cody	Metro Goldwyn		
Dark Angel, The	R. Colman-V. Dana	First National		
Dark Horse, The	Harry Carey	Prod. Dist. Corp.		
Deerslayer, The		Weiss Bros. (S. R.)	4780 feet	
Demon, The	Jack Hoxie	Universal		
Detour		Prod. Dist. Corp		
Does Marriage Pay		Inde. Pict. Corp. (S. R.)		
Dollar Down	Ruth Rolland	Truart (S. R.)	5800 feet	
Dollar Mark	Mildred Harris-Fraser	F. B. O		
Down Upon the Swanee River	Special Cast	Lee Bradford (S. R.)		
Dumb Head		Tiffany (S. R.)	6500 feet	
Easiest Road, The	Marie Prevost	Warner Brothers		
East of the Setting Sun	Constance Talmadge	First National		
Ermine and Rhinestone		H. F. Jans (S. R.)		
Everlasting Whisper, The	Tom Mix	Fox		
Every Woman's Desire		First National		
Exchange of Wives, An	Special Cast	Metro Goldwyn		
Exquisite Sinner, The	Special Cast	Metro-Goldwyn		
Extra Man, The		Universal		
Face to Face	Viola Dana	Metro-Goldwyn		
Face on the Air, The	Evelyn Brent	F. B. O		
Fair Play	Special Cast	Wm. Steiner (S. R.)		
Fall of Jerusalem		Weiss Bros. (S. R.)	6800 feet	
Fast Pace, The	Special Cast	Arrow		
Fate of a Flirt, The		Columbia Pict. (S.R.)		
Fighter's Paradise, The	Rex Baker	Phil Goldstone	5000 feet	
Fighting Courage	Ken Maynard	Davis Dist. Div. (S.R.)	5 reels	July 11
Fighting Edge, The	Harlan-Miller	Warner Brothers		
Fighting Heart, The		Fox		
Fighting Smile, The	Bill Cody	Inde. Pict. Corp. (S. R.)	4630 feet	
Fight to a Finish, A		Columbia Pict. (S.R.)		
First Year, The	Special Cast	Fox		
Flaming Waters		F. B. O		
Florrie Meets a Gentleman	Barbara La Marr	First National		
Fool, The	Special Cast	Fox		April 25
Forest of Destiny, The		Gotham Prod. (S. R.)		
Free to Love	C. Bow-R. McKee	B. P. Schulberg (S. R.)		
Friends	Special Cast	Vitagraph		
Frivolity		B. P. Schulberg (S. R.)		
Galloping Dude, The	Franklyn Farnum	Inde. Pict. Corp. (S. R.)	4700 feet	
Going the Limit	Richard Holt	Gerson Pict. (S. R.)		
Golden Cocoon		Warner Bros		
Good Deed O'Day	Wm. Desmond	Universal		
Goose Woman, The		Universal		
Go West	Buster Keaton	Metro-Goldwyn		
Grand Dutchess and the Waiter, The	Adolphe Menjou	Paramount		
Grass		Paramount	10 reels	Mar. 7
Great Sensation, The		Columbia Pict. (S.R.)		
Gulliver's Travels	Special Cast	Universal		
Handsome Brute, The		Columbia Pict. (S.R.)		
Happy Warrior, The		Vitagraph		
Havoc	Special Cast	Fox		
Headlines	Alice Joyce	Assoc Exhib.		
Hearts and Fists		Asso. Exhib		
Hearts and Spangles		Gotham Prod. (S. R.)		
Hell Bent for Heaven		Warner Bros		
Hell's Highroad	Leatrice Joy	Prod. Dist. Corp.		
Heir's Apparent	Special Cast	First National		
Her Father's Daughter		F. B. O		
Hero of the Big Snows, A	Rin Tin Tin (dog)	Warner Brothers		
His Master's Voice	Thunder (dog)	Gotham Prod. (S. R.)		
His Woman	Special Cast	Whitman Bennett	7 ree s	
Home Maker, The	Alice Joyce	Universal		
Honeymoon Express, The	M. Moore-D. Devore	Warner Brothers		
Hurricane		Truart (S. R.)	5800 feet	
I'll Tell The World	Richard Dix	Paramount		
Invisible Wounds		First National		
Iron Horse, The		Fox Film Corp	11335 feet	Sept. 13
John Forrest	Henry Edwards	Cranfield & Clarke (S.R.)	5000 feet	
Jungle Law, The	Richard Dix	Paramount		
Justice of the Far North		C. B. C. (S. R.)	5500 feet	
Kings of the Turf		Fox		
Kivalina of the Ice Lands	Native Cast	Rossman-B. C. R. Prods	6 reels	July 11
Knockout Kid, The	Jack Perrin	Rayart Pict. Corp. (S. R.)		
La Boheme	Lillian Gish	Metro-Goldwyn		
Lady Windermere's Fan	Special Cast	Warner Brothers		
Lariat, The	William Desmond	Universal		
Law and the Lady	Special Cast	Aywon (S. R.)	6 reels	Jan. 10
Lazybones		Fox Film		
Lena Rivers	Special Cast	Arrow	6 reels	
Lew Tyler's Wives		B. P. Schulberg (S. R.)		
Life of a Woman		Truart (S. R.)	6500 feet	
Lightnin'	Jay Hunt	Fox		
Lightning		Tiffany (S. R.)	5500 feet	
Lightning Jack	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Lightning Lover, The	Reginald Denny	Universal		
Lightning Passes, The	Al Ferguson	Fleming Prod. (S.R.)		
Light of Western Stars	Special Cast	Paramount	6 reels	July 4
Lights of New York	Marion Davies	Metro-Goldwyn		
Little Annie Rooney	Mary Pickford	United Artists		
Little Girl in a Big City, A		Gotham Prod. (S. R.)		
Live Wire, The	Johnny Hines	First National		
Lodge in the Wilderness		Tiffany (S. R.)	6500 feet	
Lord Jim	Percy Marmont	Paramount		
Lost Chord, The	Alice Lake	Arrow	6300 feet	Jan. 3
Love Cargo, The	House Peters	Universal		
Love Gamble, The	Special Cast	Banner Prod. (S. R.)	5 reels	July 11
Lover's Island	Hampton-Kirkwood	Assoc. Exhib.		
Loyalties	Special Cast	Fox		
Lure of Broadway, The		Columbia Pict. (S.R.)		
Lying Wives	Special Cast	Ivan Abramson (S. R.)	7 reels	May 2
Mad Marriage, The	Special Cast	Rosemary Films (S. R.)	6 reels	Jan. 10
Man and the Moment		Metro-Goldwyn		
Man and the Law, The	Thomas Meighan	Paramount		
Manicure Girl, The	Bebe Daniels	Paramount	5959 et.	June 27
Man of Iron, A	L. Barrymore	Chadwick (S. R.)	6 reels	July 4
Man on the Box, The	Sydney Chaplin	Warner Bros		
Man Without a Conscience	Louis-Rich	Warner Bros	6850 feet	May 2
Mare Nostrum	Special Cast	Metro-Goldwyn		
Married Hypocrites	Fredericks-La Plante	Universal		
Marry Me	Special Cast	Paramount		
Men of Steel		First National		
Merry Widow	Mae Murray	Metro-Goldwyn		
Message to Garcia, A		Metro-Goldwyn		
Midshipman Sterling	Ramon Novarro	Metro-Goldwyn		
Miracle of Life, The	Busch-Marmont	Assoc. Exhib.		
Miracle of the Wolves, The			10346 feet	Mar. 7
Midnight Flames		Columbia Pict. (S.R.)		
Miss Vanity	Mary Philbin	Universal		
Million Dollar Doll		Asso. Exhib		
Moonlight Kisses	Mary Philbin	Universal		
Morals for Men		Tiffany (S. R.)	6500 feet	
Morganson's Finish		Tiffany (S. R.)	6500 feet	
Napoleon the Great		Universal		
Night Call, The	Rin-Tin-Tin (dog)	Warner Brothers		
Night Life of New York	Special Cast	Paramount	8 reels	July 4
Oats for the Woman	Special Cast	Universal		
Once to Every Man	O'Brien-Dove	Fox Film Corp		
Open Trail, The	Jack Hoxie	Universal	4800 feet	May 16
Outlaw Tamer, The	Clayton-F. Farnum	Inde. Pict. (S. R.)		
Pace That Thrills, The	Ben Lyon	First National		
Painted Woman, The	Kirkwood-Lee	Prod. Dist. Corp		
Pals		Truart (S. R.)	5800 feet	
Paris	Pauline Starke	Metro Goldwyn		

Feature	Star	Distributed by	Length	Reviewed
Passionate Youth	Special Cast	Truart (S. R.)	6 reels	July 11
Part Time Wife, The		Gotham Prod. (S. R.)		
Paths to Paradise	Bronson-R. Griffith	Paramount	6741 feet	June 27
Peacock Feathers	Virginia Valli	Universal		
Peak of Fate, The		F. B. Rogers	8 reels	June
Phantom of the Opera	Lon Chaney	Universal		
Perfect Clown, The	Larry Semon	Chadwick (S. R.)		
Pleasure Buyers, The	Irene Rich	Warner Brothers		
Police Patrol The	James Kirkwood	Gotham Prod. (S. R.)		
Pony Express, The	Special Cast	Universal		
Pony Express, The	Betty Compson	Paramount		
Price of Success		Columbia Pict. (S.R.)		
Prince, The	Philbin-Kerry	Universal		
Purchased Youth	Anna Q. Nilsson	F. B. O.		
Quality Street		Metro-Goldwyn		
Quicker 'n Lightning	Buffalo Bill	Weiss Bros. (S. R.)	5 reels	June 13
Quo Vadis	Emil Jannings	First National	8945 feet	Feb. 28
Racing Blood		Gotham Prod. (S. R.)		
Reckless Courage	Buddy Roosevelt	Weis Bros. (S. R.)	4851 feet	May 2
Reckless Sex, The	Special Cast	Truart (S. R.)	6 reels	Feb. 14
Red Clay	William Desmond	Universal		
Resurrection		Principal Pict. (S. R.)		
Return of a Soldier	Special Cast	Metro-Goldwyn		
Rime of the Ancient Mariner, The		Fox Film		
Road to Yesterday, The	Special Cast	Prod. Dist. Corp		
Road That Led Home, The		Vitagraph		
Romance of an Actress		Chadwick (S. R.)		
Romola	Gish Sisters	Metro-Goldwyn	About 12 reels	Dec. 13
Ropin' Venus, The	Josie Sedgwick	Universal		
Rose of the World	Special Cast	Warner Bros.		
Sally of the Sawdust	Fields-Dempster	United Artists		
Salvage		Truart (S. R.)	5800 feet	
Sap, The	M. Moore D. Devore	Warner Brothers		
Satan in Sables	Lowell Sherman	Warner Bros.		
Satan's Son	Special Cast	Inde. Pict. (S. R.)		
Savages of the Sea	Frank Merrill	Hercules (S. R.)	4859 feet	Mar. 7
Scraps	Mary Pickford	United Artists		
Sea Woman, The	Sweet-McLaglen	First National		
Seventh Heaven	Special Cast	Fox		
Shadow on the Wall		Gotham Prod. (S. R.)		
Shadow of the Mosque	Odette Taylor	Cranfield & Clarke (S. R.)	6200 feet	
Shattered Lives	Special Cast	Gotham (S. R.)	6 reels	July 4
Shenandoah		B. P. Schulberg (S.R.)		
Shootin' Square	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Siege	Virginia Valli	Universal	6424 feet	June 20
Siegfried		Ufa		
Sign of the Claw		Gotham Prod. (S.R.)		
Silent Witness		Truart (S. R.)	5800 feet	
Skyline of Spruce, The	Special Cast	Universal		
Slave of Fashion, A	Special Cast	Metro-Goldwyn		
Social Highwayman, The	Harlan-Miller	Warner Brothers		
Some Pun'kins	Chas. Ray	Chadwick, (S. R.)		
Sorrows of Satan	Special Cast	Paramount		
Souls Adrift	Rosemary Davies	Assoc. Exhib.		
Souls That Pass in the Night	Special Cast	Universal		
Span of Life	Betty Blythe	Banner Prod. (S. R.)		
Speed Limit, The		Gotham Prod. (S. R.)		
Spook Ranch	Hoot Gibson	Universal	5147 feet	May 2
Sporting Chance		Tiffany (S. R.)	6500 feet	July 4
Steele of the Royal Mounted		Vitagraph	6 reels	June 27
Stella Dallas		First National		
Strange Bedfellows		Metro-Goldwyn		
Stranger of the North	Richard Travers	Assoc. Exhib.	6 reels	July 5
Storm Breakers, The	House Peters	Universal		
Sunshine of Paradise Alley	Special Cast	Chadwick Pict. (S.R.)		
Sun Up		Metro-Goldwyn		
Super Speed	Reed Howes	Rayart (S. R.)		
Tale of a Vanishing People		Tiffany (S. R.)	6500 feet	
Tearing Loose	Wally Wales	Weiss Bros. (S. R.)	4900 feet	June 13
Teaser, The	Laura La Plante	Universal		May 30
Temptress		Metro-Goldwyn		
Ten Commandments	Special Cast	Paramount	9980 feet	Jan. 5-24
Ten to Midnight		Prod. Dist. Corp.		
Tenderfoot, The	Jack Hoxie	Universal		
Thank U	Special Cast	Fox		
That Man from Arizona	D.Revier-W.Fairbanks	F. B. O.		
That Royle Girl	Kirkwood-Dempster	Paramount		
This Woman	Special Cast	Fox		
Three Faces East		Prod. Dist. Corp.		
Tides of Passion	Mae Marsh	Vitagraph	6279 feet	May 9
Timber Wolf, The	Buck Jones	Fox		
Too Much Youth	Richard Holt	Gerson Pict	4800 feet	Feb. 23
Tower of Lies	Chaney-Shearer	Metro-Goldwyn		
Trailing Shadows	Edmond Lowe	Fox Film		
Transcontinental Limited, The	Special Cast	Chadwick (S. R.)		
Travelin' Fast	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Travis Coup, The		Tiffany (S. R.)	6500 feet	
Twin Sister, The	Constance Talmadge	First National		
Unchastened Woman, The	Theda Bara	Chadwick (S. R.)		
Unholy Three	Lon Chaney	Metro-Goldwyn		
Unknown Lover, The	Elsie Ferguson	Vitagraph		
Up and At 'Em	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Vanishing American, The	Richard Dix	Paramount		
Vengeance of Durand, The	Irene Rich	Warner Brothers		
Viennese Medley	Special Cast	First National		
What Will People Say		Metro-Goldwyn		
Wheel, The	Special Cast	Fox		
When Honor Ends	Richard Dix	Paramount		
Where the Worst Begins		Truart (S. R.)	8005 feet	
White Chief, The	Monte Blue	Warner Brothers		
White Mice	Jacqueline Logan	Sering D. Wilson (S. R.)		
White Outlaw, The	Jack Hoxie	Universal	4830 feet	June 27
Why Girls GoBack Home		Warner Bros.		
Wild Girl		Truart (S. R.)	5800 feet	
Wild Bull's Lair, The	Fred Thomson	F. B. O.		
Wild Ridin'	Buck Jones	Fox		
Winds of Chance	A. Nilsson-B. Lyon	First National		
Winner, The	Chas. Ray	Chadwick (S. R.)		
Winning of Barbara Worth		Principal Pict. (S.R.)		
Winning the Futurity	Special Cast	Chadwick (S. R.)		
Wise Guy, The	Lefty Flynn	F. B. O.		
With Kit Carson Over the Great Divide	Special Cast	Sunset Prod. (S. R.)		
Without Mercy		Prod. Dist. Corp		
Woman Scorned, A	Pola Negri	Paramount		
Women		Banner Prod. (S. R.)		
Women and Wives		Metro-Goldwyn		
World's Illusion, The		Metro-Goldwyn		
Worst Woman, The	Special Cast	B. P. Schulberg (S.R.)		
Wrong Coat, The		Tiffany (S. R.)	6500 feet	
Wrongdoers, The	L. Barrymore	Astor Dist. Corp.		
Yoke, The	Special Cast	Warner Bros.		
You Can't Live on Love	Reginald Denny	Universal		



"The Gold Rush"—United Artists Egyptian, Hollywood

Express: "Roars greeted 'The Gold Rush.' Outshining even the powerful glare of the studio light which turned night into day, film stars of the first magnitude and their satellites filled Grauman's Egyptian theatre to pay tribute to Charlie Chaplin in his long-awaited 'Gold Rush,' his first comedy in several years. The Comedy King's picture is his longest and his greatest. It is constructed with more technical finish and builds its laughs more definitely on an ascending scale."

Hollywood News: "'The Gold Rush' is a masterpiece of life. It is the crowning achievement of the master comedian—No, the master artist. In 'The Gold Rush' the little man with the funny walk is no more. In his place has sprung a genius of human understanding a man who knows life, its humors, its pathos, its joys and its sorrows. Chaplin has done that which no other artist has done, he has recorded on thin film the soul of a man. He has created a masterpiece."

Times: "Charlie Chaplin has had his hour of sovereign triumph in the picture realm. There has never been a premiere equal to that of 'The Gold Rush', a dramatic comedy—'The Gold Rush' a super-comedy, one may well call it in size and elaborateness. This huge feature will go down as epoch-making, It is as daring and spectacular an experiment as has ever been attempted on the screen. It is amazing that comedy in the films shall have reached such a point in its development where a picture rivalling 'The Birth of a Nation', a 'Robin Hood' or a 'Thief of Bagdad', and from this trail Chaplin has at least come forth with the laurels of a pioneer."

Examiner: "Charlie Chaplin has given a Chaplin comedy of yore in his return to the silver sheet. Genius is exhibited in 'The Gold Rush'. Chaplain has returned, and he has come back with a rush in the 'The Gold Rush.' At Grauman's Egyptian theatre one of the greatest demonstrations which the film world ever had paid to one of its fellows was given to Charlie. Chaplin, after a three year absence from the screen came back, funny shoes, baggy pants and all. Every foot of 'The Gold Rush' showed the comedian as the world has grown to know and love him."

Daily News: "Charlie Chaplin reaches the pinnacle of his career in 'the Gold Rush' with more than the usual amount of pyrotechnics. His latest and probably greatest contribution to the screen was unfolded at Grauman's Egyptian Theatre before an assemblage of Los Angeles notables and screenland celebrities that packed the theatre to its doors. There are really two Chaplins in this epic of the Klondike gold pilgrimage, There is first, Charlie Chaplin the clown as we have heretofore seen him, and then there is Charlie Chaplin, the dramatic artist who plays tenderly upon the heart-strings."

Herald: "'The Gold Rush' is an epic comedy, and the star's best. Seldom has there been such unanimity of opinion on the artistic and general merits of an ambitious cinema production as was expressed by the vociferous applause and enthusiasm after the performance. 'The Gold Rush' is without exaggeration Chaplin's most stupendous effort. He has endeavored to make this his best picture, and I think you will agree, when you've witnessed it, that his genius-driven labors have not been in vain."

Record: "Charlie Chaplin triumphs. His new picture, 'The Gold Rush', evoked stormy applause, and it was magnificently presented. It is a picture nobody will want to miss seeing. It is by long odds the most pretentious he has ever sponsored and is a combination of the episodic method he introduced in 'A Woman of Paris' with his old personality of 'The Kid' and his earlier pictures, studded with thrills."

"The Sporting Chance"—Tiffany Colony, New York

Telegraph: "It is the best racing drama in a long, long time. The race itself is thrilling. It is a great example of an audience picture."

Evening World: "A thrill in every scene."

Mirror: "The Sporting Chance climaxes with a wow of a racing scene, guaranteed to thrill."

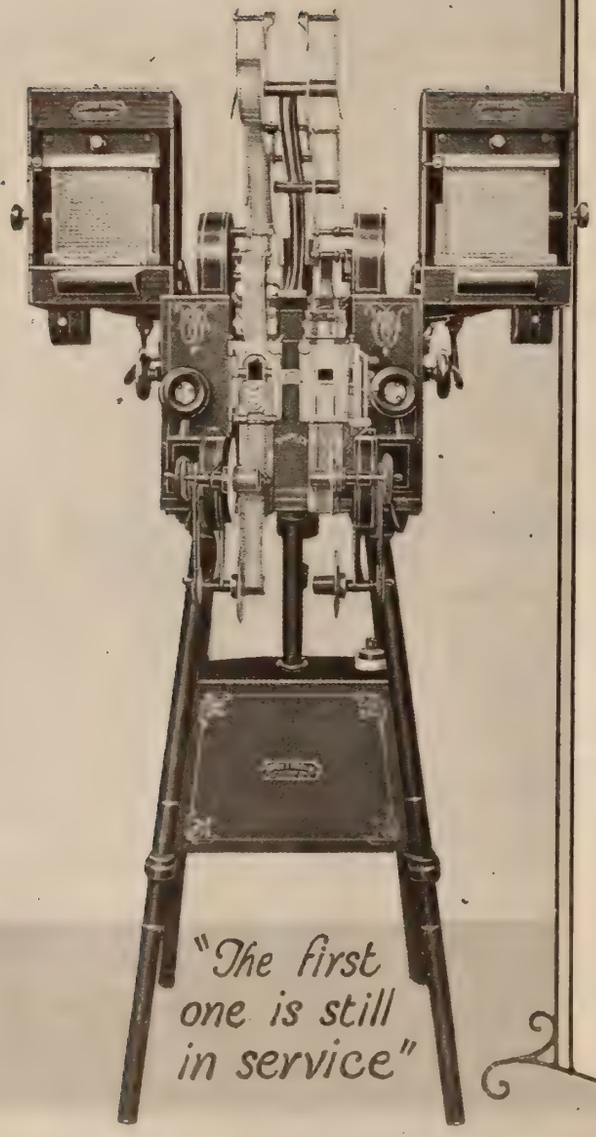
World: "Everyone will be thrilled by it.

Herald-Tribune: "No one need go to see it with the least doubt in his mind as to whether or not he will enjoy it."

Journal: "'The Sporting Chance' is excellent."

Telegram: "If you remember what Wildfire was like, then you will understand when it is said that 'The Sporting Chance' is more so."

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Vol. XXXII No. 4

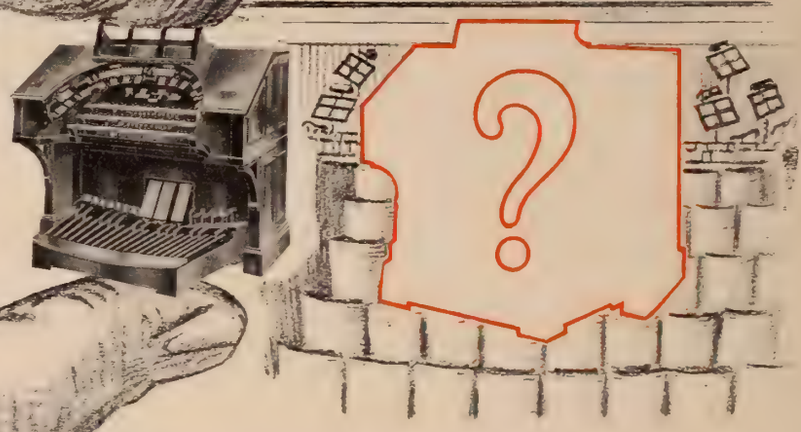
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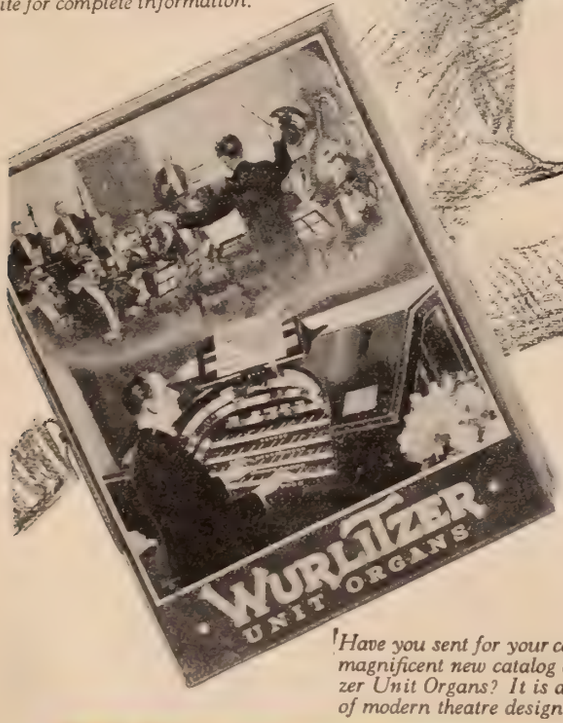
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"WAGES OF VIRTUE" · "MISS BLUEBEARD" · ·
"FORTY WINKS" · · · "PATHS TO PARADISE" · ·
"ARE PARENTS PEOPLE?" "DRESSMAKER FROM PARIS"
"PETER PAN" · · · · · "MANHATTAN" · · · · ·
"THE SHOCK PUNCH" "OLD HOME WEEK" · ·

"WANDERER OF THE WASTELAND"
"THE COVERED WAGON" · · ·
"LIGHT OF WESTERN STARS"
"THE THUNDERING HERD" · ·
"NEW LIVES FOR OLD" · · · ·
"THE BORDER LEGION" · · · ·





Speaking of Electric Light Names

GLORIA SWANSON	THOMAS MEIGHAN	POLA NEGRI
RICHARD DIX	BEBE DANIELS	RAYMOND GRIFFITH
BETTY BRONSON	ADOLPHE MENJOU	RUDOLPH VALENTINO
DOUGLAS MacLEAN	ERNEST TORRENCE	WALLACE BEERY
BETTY COMPSON	GRETA NISSEN	LOIS WILSON
BILLIE DOVE	RICARDO CORTEZ	FLORENCE VIDOR
NOAH BEERY	BESSIE LOVE	RAYMOND HATTON
WILLIAM COLLIER, JR.	ESTHER RALSTON	MARY BRIAN
NEIL HAMILTON	HARRISON FORD	PERCY MARMONT
WARNER BAXTER	VIRGINIA VALLI	JAMES KIRKWOOD
CAROL DEMPSTER	GEORGE HACKATHORNE	DOROTHY GISH

are in THE GREATER FORTY

Speaking of Directors

D.W. GRIFFITH	JAMES CRUZE	HERBERT BRENON
ALLAN DWAN	IRVIN WILLAT	RAOUL WALSH
WILLIAM HOWARD	MONTA BELL	VICTOR FLEMING
FRANK TUTTLE	MALCOLM ST. CLAIR	GEORGE B. SEITZ
ALFRED E. GREEN	PAUL BERN	EDWARD SUTHERLAND

are in THE GREATER FORTY

Speaking of Big Stage Hits

"THE BEST PEOPLE"	"COBRA"	"NOT SO LONG AGO"
"NEW BROOMS"	"KISS FOR CINDERELLA"	"BEGGAR ON HORSEBACK"

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. . . $50,000 LIBERTY MAGAZINE PRIZE STORY . . .
. . . "POLLY OF THE BALLET" EXCELLA MAGAZINE TIE-UP . . .
"THE AMERICAN VENUS" "KISS FOR CINDERELLA" "NIGHT LIFE OF NEW YORK"
"THE PONY EXPRESS" "NOT SO LONG AGO" "WOMANHANDLED"
"THE TROUBLE WITH WIVES"

are in THE GREATER FORTY

Speaking of Comedies —

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DOUGLAS MacLEAN in the sequel to "23½ HOURS' LEAVE"
RAYMOND GRIFFITH in "ON DRESS PARADE" and "STAGE DOOR JOHNNY"
BEBE DANIELS in . . . . . "WILD WILD SUSAN"
RICHARD DIX in . . . . . "THE LUCKY DEVIL"
ADOLPHE MENJOU in "THE KING ON MAIN STREET"
ALLAN DWAN'S . . . . . "NIGHT LIFE OF NEW YORK"
MALCOLM ST. CLAIR'S "THE TROUBLE WITH WIVES"

are in THE GREATER FORTY

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PETER B. KYNE'S *latest* . . "THE ENCHANTED HILL"
JAMES OLIVER CURWOOD'S *latest* . . "THE ANCIENT HIGHWAY"
JOSEPH C. LINCOLN'S *latest* . . . . . "RUGGED WATER"
EDWIN BALMER'S *latest* . . . . "THAT ROYLE GIRL"
JOSEPH CONRAD'S *immortal* . . . . . "LORD JIM"
CONINGSBY DAWSON'S "THE COAST OF FOLLY"
ZANE GREY'S . . . . . "WILD HORSE MESA"
ZANE GREY'S "THE VANISHING AMERICAN"

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GLORIA SWANSON'S "The COAST OF FOLLY"
THOMAS MEIGHAN'S "The MAN WHO FOUND HIMSELF"
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POLA NEGRI'S "FLOWER OF NIGHT"
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Classics of the Screen

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PRINCESS LEA

Story by - Edward Meagher
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WITH brilliant directorial, scenario and production staffs working as a unit under his direct supervision—with stars of proved box-office value ideally cast in great stories by world-famous authors—Cecil B. De Mille is working out a group of twelve master productions that, individually or as a unit, surpass any productions ever offered to motion picture exhibitors in the history of the industry.



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ROD LA ROCQUE

These three attractions are typical of the super-excellence of the Cecil B. De Mille product—a product that has consistently led the industry in box-office successes.

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"The Road to Yesterday"

WITH JOSEPH SCHILDKRAUT - JETTA GOUDAL VERA REYNOLDS - WILLIAM BOYD and JULIA FAYE

Adapted by Jeanie Macpherson *and* Beulah Marie Dix - From the stage play by Beulah Marie Dix and E.G. Sutherland

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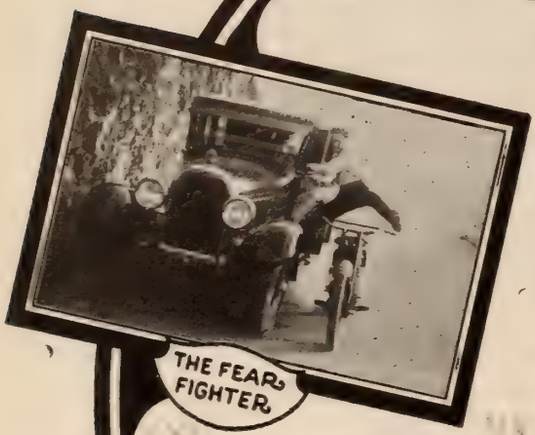
HARRY J. BROWN PRODUCTIONS *starring*
BILLY SULLIVAN

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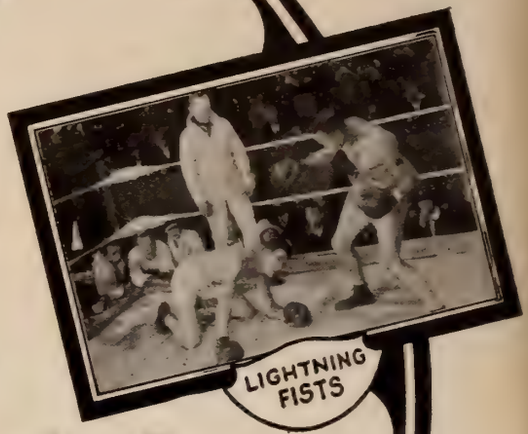


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"Any kind of audience

Proclaimed the N. Y. Telegraph during

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—New York Daily News

"Snappy entertainment, packed with big moments and love interest!"
—New York Daily Mirror

Nothing but knockouts on U

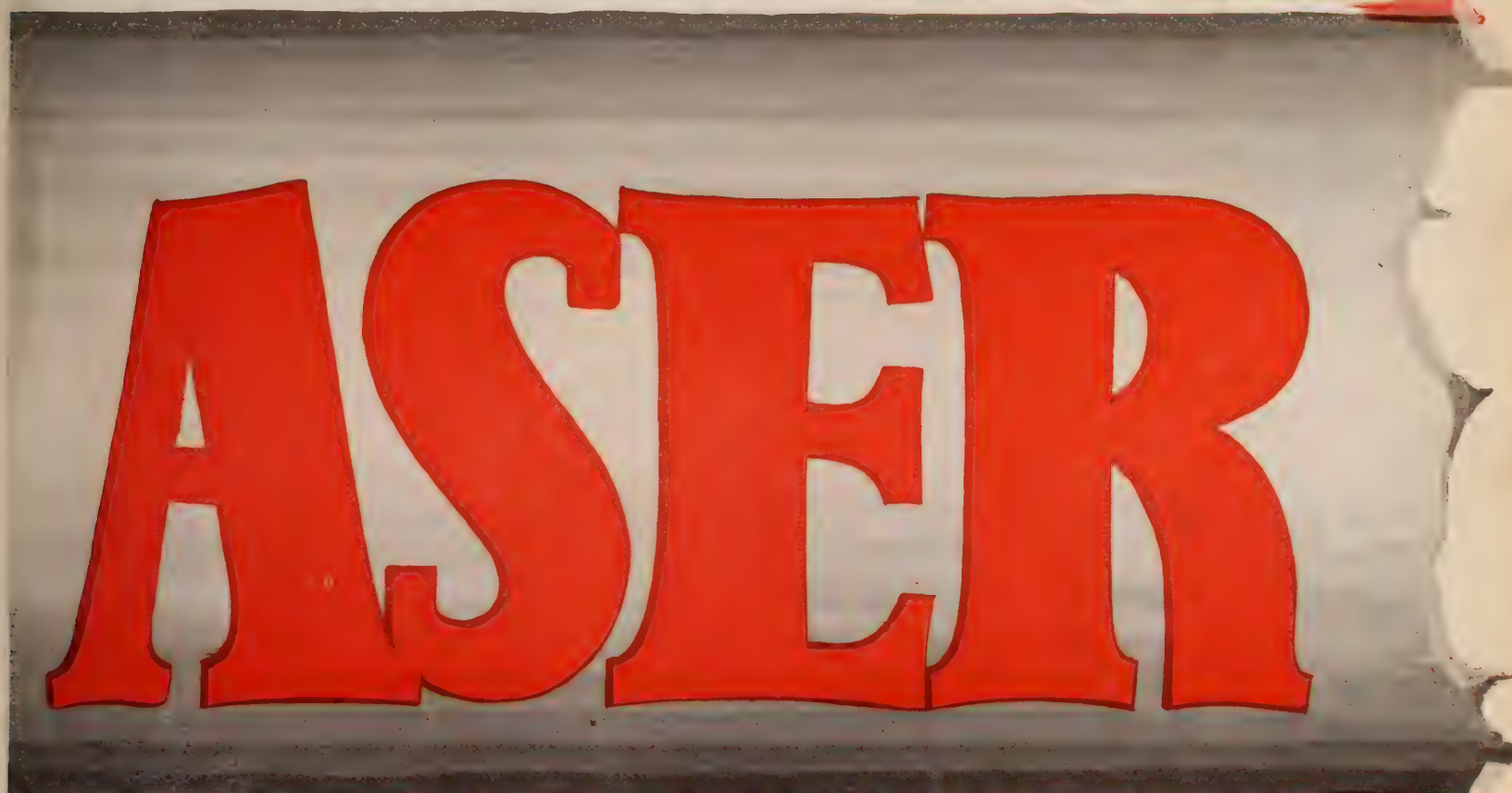
It's miles ahead of all!

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UNIVERSAL JEWEL

by Adelaide Mathews and Martha M. Stanley

PRODUCTION



anywhere will revel in it!"

its run at the Strand Theatre, N. Y.

"As smartly farcical as anything that's been done!"
—*Photoplay*

"One of the season's best comedies!"
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"Fast-moving . . . sprightly. Well handled and managed with skill."
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CARL LAEMMLE presents

HARRY POLLARD'S

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America's Greatest Male Star

REGINALD DENNY IS ADMITTEDLY WITHOUT PEER OR equal. You know him today as the greatest box office male star on the screen. "Sporting Youth", "Reckless Age", "Oh, Doctor" and "I'll Show You The Town" have planted him first and foremost in the hearts of the American movie public.

IN "CALIFORNIA STRAIGHT AHEAD" UNIVERSAL OFFERS Reginald Denny in the biggest and most diverting comedy-drama ever offered for any money. See the terrific road race full of thrills, spills, laughs and skids—See the best bunch of wild animals ever shown at one time—

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Hits Keep Rolling In

PRODUCTION

thrilling comedy-drama

UNIVERSAL
JEWEL



in His Finest, Funniest Picture!

and fascinating shots of the luxurious Palace on Wheels—All in the funniest of funny pictures!

TO ATTEMPT to DESCRIBE REGINALD DENNY in "CALIFORNIA Straight Ahead" is like trying to paint a lily white or describing the golden sun—it's beyond all words—it must be seen! And everyone everywhere will want to see it. It narrows down to a simple question: Are you going to beat your competitor to the picture and the heavy lucre that goes with it?

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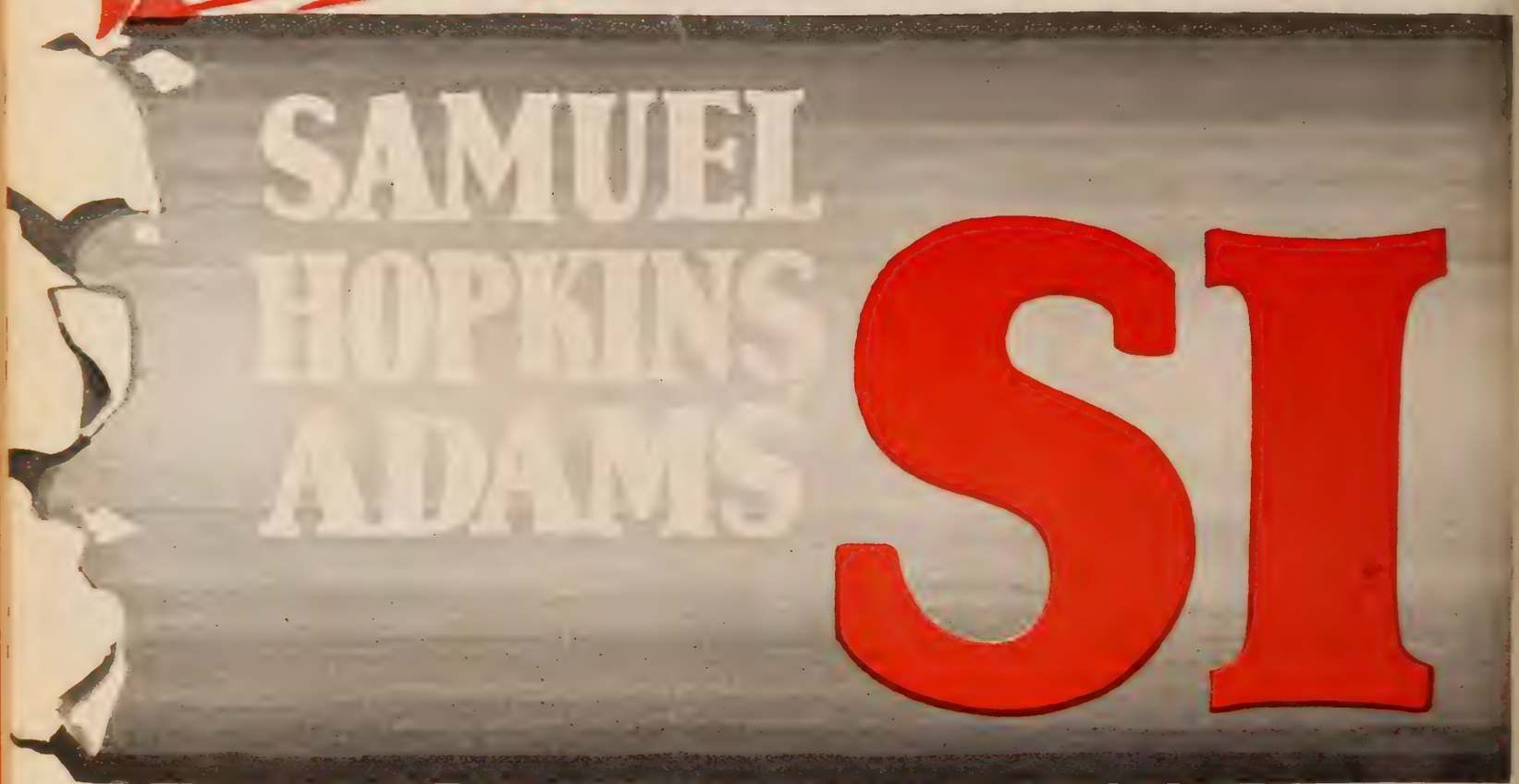
"Thank Heaven for Uni

CARL LAEMMLE
Presents

VIRGINIA VALLI

with Mary Alden and an

A SVEND GADE



"Everything a Good

"Remarkably good picture."
—*The New Yorker*

"One of the most unusual productions this year. A masterpiece!"
—*N. Y. Evening Graphic*

"One of the year's most engrossing pictures! First-rate!"
—*Variety*

"Distinguished. A real achievement!"
—*New York Sun*

"Outstandingly good. Should go well with any audience." —*N. Y. Morning Telegraph*

"Splendid . . . excellent. Plenty of heart interest!" —*N. Y. Daily Mirror*

"Would be a blessing if more pictures were produced along its lines." —*New York Times*

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versal's 2nd White List"

and EUGENE O'BRIEN

UNIVERSAL JEWEL

All Star Supporting Cast

PRODUCTION



Movie Should Be!"

—Declared the N. Y. Evening Post during its run at the Capitol Theatre

"You simply must see it. It's worth it!"
—N. Y. *Daily News*

"Thoroughly interesting. The best in many weeks!" —N. Y. *Evening Post*

"One of the very best—gripping, marvelous, skillful!" —N. Y. *Evening World*

"Unusually effective. The entire cast does good work." —N. Y. *Evening Journal*

"Gripped its watchers . . . thrilling!"
—N. Y. *Telegram*

"Well worth seeing. A fine picture. Splendid!"
—N. Y. *American*

"A revelation. Most interesting and gripping."
—*Christian Science Monitor*

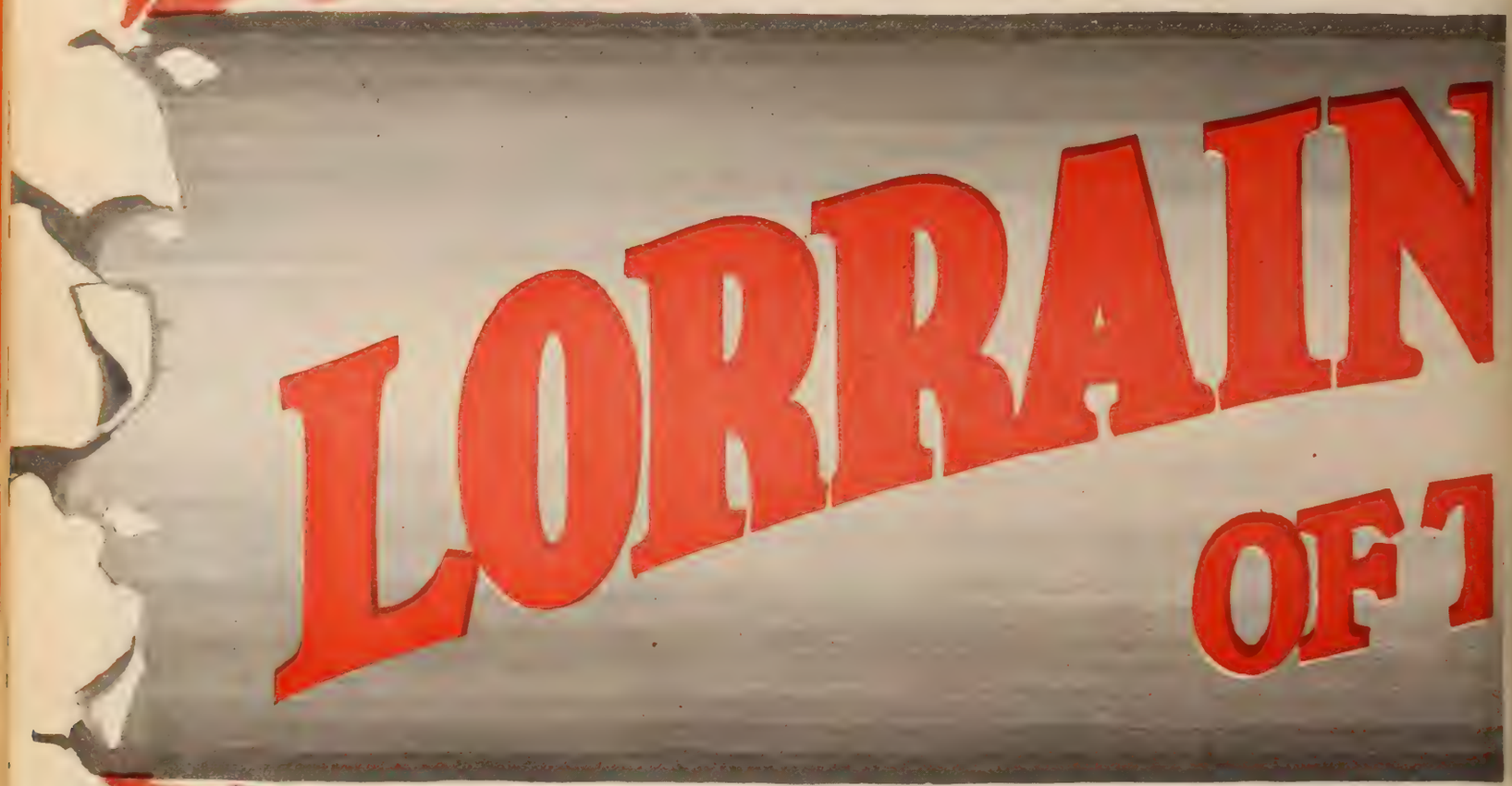
"Unquestionably among the 'best ten' of the year!" *Editor, The Billboard*

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Lick the platter clean with

CARL LAEMMLE
Presents
NORMAN KERRY with

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HOKUM—NICE, GOOD, GRAND SURE-FIRE hokum—the kind that every showman recognizes as a cinch clean-up with any audience—hokum that makes 'em laugh—hokum that makes 'em cry—hokum that thrills 'em and chills 'em—makes 'em hate and love and hiss and applaud.

"Lorraine of the

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PATSY RUTH MILLER

UNIVERSAL
JEWEL

and a Splendid Cast of Popular Players—
and the amazing BIMI, The-What-Is-It?

SEDGWICK PRODUCTION



an's Paradise

HERE IT IS—WE'VE GOT IT—IT'S A SHOW-man's paradise—all this S. R. O. hokum beautifully blended, strikingly told with a great cast and lavish backgrounds in the greatest ballyhoo picture in years! It will mop up for you—go to it—plaster your town—scream it from the house tops.

Lions" is here!

NIVERSAL'S 2ND WHITE LIST

Universal Has No

CARL LAEMMLE
presents
JACQUELINE LOGAN
and a cast of
A SVEND GADE



The Heartaches
The First Year
Women Everywh

If you married for wealth and found——— only love! *What would you do?*

If your husband gave you a hut for the palace he promised! *What could you do?*

If temptation in the shape of a handsome millionaire came your way at that moment!
What should you do?

If your husband risked his life in a terrifying snowslide for a bauble to please you—while you toyed with a new love!

And you got—

Oh! What a surprise!

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Close Second Now!

and CULLEN LANDIS

UNIVERSAL JEWEL

rare ability PRODUCTION



The Heartlaughs

of Married Life

ere Will Adore It!

YOU MAY THINK YOU KNOW THE ANswers to a few of the questions in "Peacock Feathers"—but you are sure to be wrong. Svend Gade has made a faithful reproduction of Temple Bailey's highly successful book and the result is a strikingly, daringly unusual picture.

TWO NATIONAL FAVORITES, JACQUELine Logan and Cullen Landis, with a brilliant supporting cast including George Fawcett, Ward Crane, Prince Troubetzkoy and others help to make this another reason why you'll be proud to play "Peacock Feathers".

NIVERSAL'S 2ND WHITE LIST

Universal's cut

CARL LAEMMLE
Presents

ALICE JOYCE and

with George Fawcett, "Billy Boy"
A KING BAGGOT



It Will Take Your

THE GREATEST SELLING FORCE IN THIS business is word-of-mouth advertising. When you can make people talk about your picture — keep telling and arguing with others about it — prime the spotlight attention on your theatre — *then you know you've got a sensational box-office smash!*

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loose again!!!

CLIVE BROOK

UNIVERSAL
JEWEL

Kent Schaeffer and an All Star Cast
PRODUCTION



Town by the Ears!

A PICTURE HAS TO BE BIG AND VITAL to do these things—think what "THE HOME MAKER" is when we tell you that it will be the most discussed picture of the year. It will take men and women by storm—it will take your town by its ears!

NIVERSAL'S 2ND WHITE LIST

The Stampede is On! Everybody

CARL LAEMMLE
Presents

JACK PICKFORD, CONSTANCE BENNETT

A CLARENCE



"In Twenty Years, At Last, I Can't Boost It

IF you saw a picture.....
OF a boy in love with the dearest of girls.....
AND his mother was jealous—envious—a drunkard.....
AND he loved her because she was *his* mother.....
AND she made him confess to the girl.....
THAT he was the Son of a derelict.....
ND then accused him of a terrible murder.....

AND the girl loved him in spite of it all.....
AND held fast to the faith she had in him.....
AND then he learned that his mother hated him.....
BECAUSE when he was born she lost her golden voice
THE greatest singing voice on the operatic stage.....
AND she blamed him for all her misery.....
AND the police came—and the district attorney.....

Nothing but knockouts on U

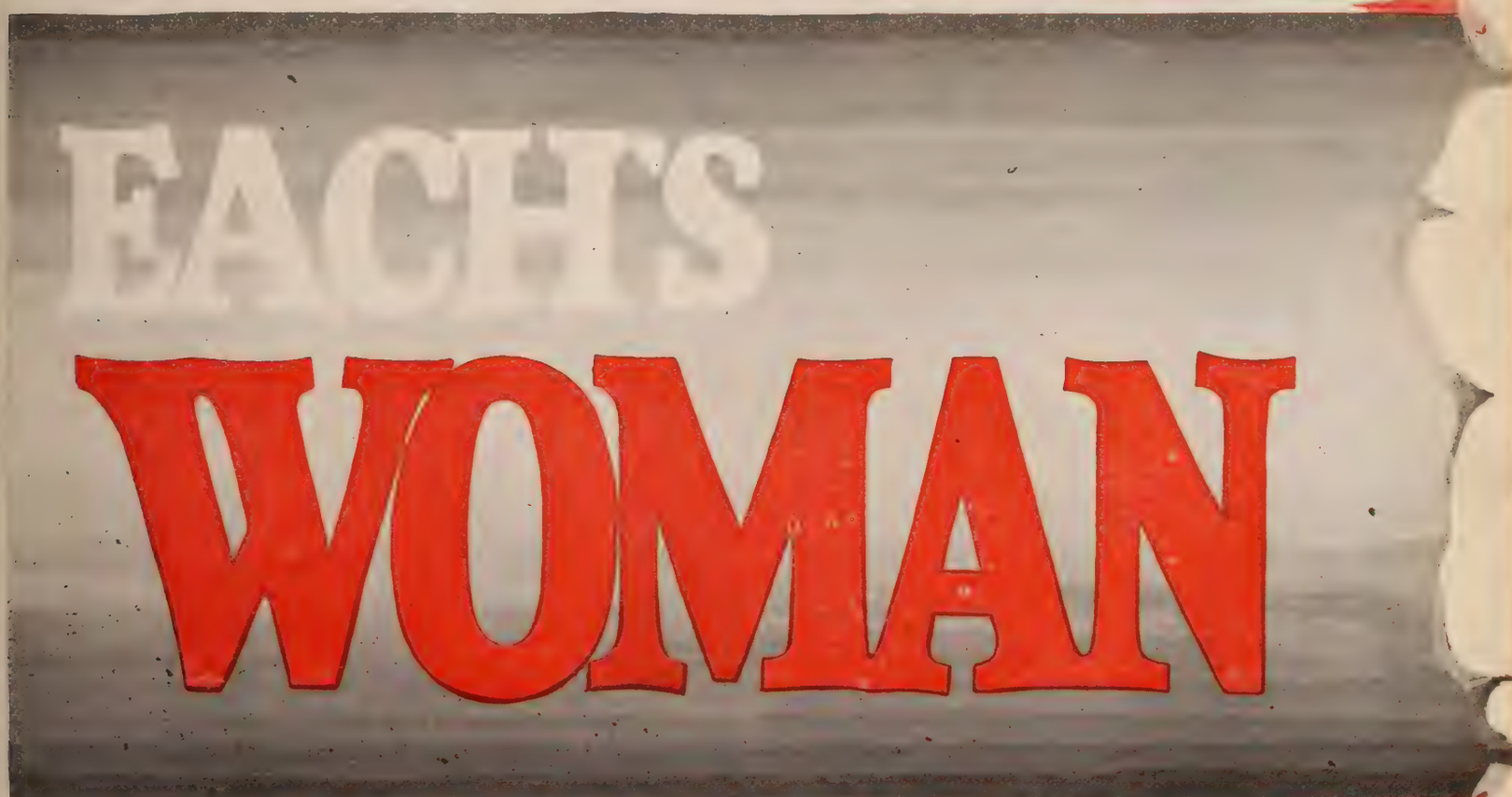
demands Universal's 2nd White List

LOUISE DRESSER

UNIVERSAL JEWEL

and an all star supporting cast

BROWN PRODUCTION



A Flawless Production! Too Strong!"

Florence Theatre, Pasadena, Calif.

AND the detectives—and the big thrilling moments.....
AND the great surprise discovery—and the understanding
AND love—and the fulfillment of happy dreams.....
AND the joyous and just ending of it all.....
ALL done marvelously by Clarence Brown the director
AND interpreted by a truly super-cast with.....
JACK Pickford, Louise Dresser and Constance Bennett

TELLING this great beautiful love story.....
BY America's greatest author, Rex Beach.....

—Wouldn't you say with T. F. McCOY,
Of the Florence Theatre, Pasadena, Cal.

"In Twenty Years, At Last, A Flawless Production! I Can't Boost It Too Strong!"

NIVERSAL'S 2ND WHITE LIST

"I AM BOOKING THE BEST IN BOX OFFICE drawing power when I book Universal Pictures. That's why I signed up 100% for Universal's 2nd White List."

O. L. MEISTER,
Whitehouse Theatre,
Milwaukee, Wis.

CRASH

Through to Bigger
Box Office Profits
with
UNIVERSAL'S

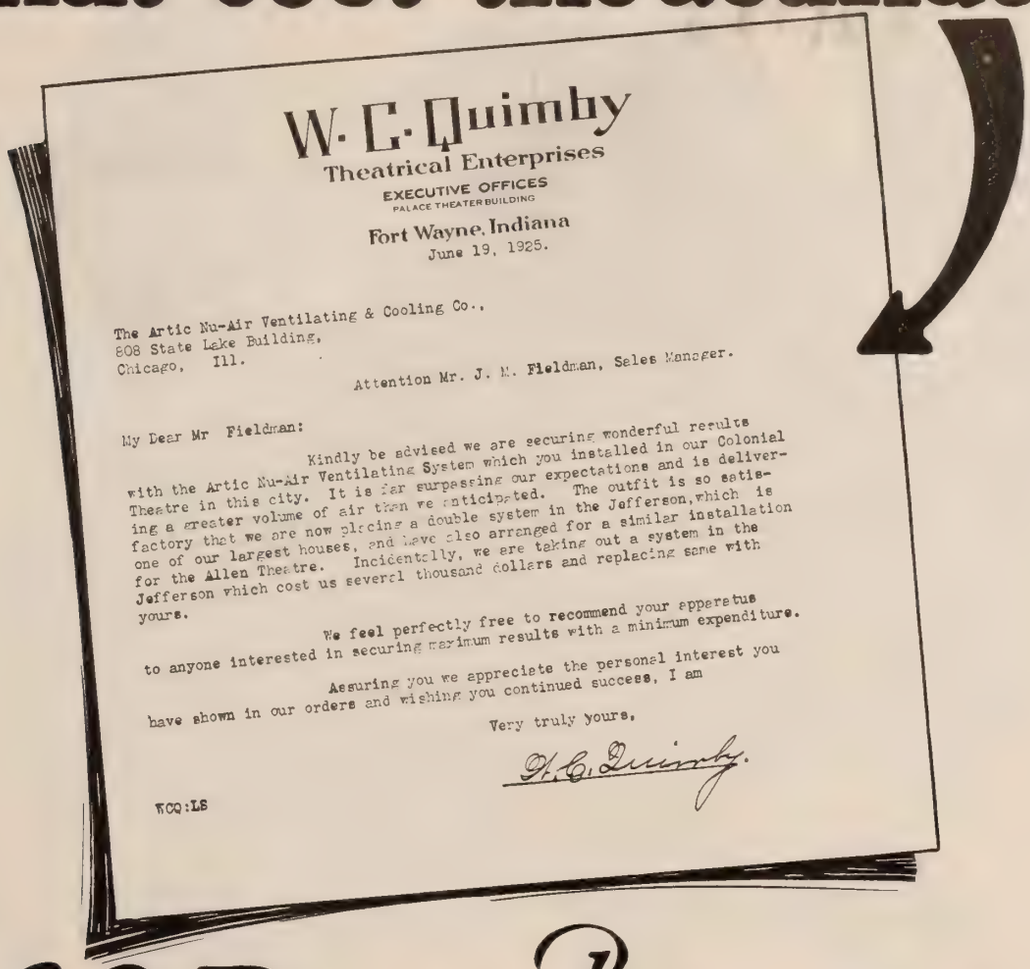
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WHITE PICTURES
WHITE CONTRACTS
WHITE TREATMENT

PRESENTED BY CARL LAEMMLE

ARTIC NU-AIR replaces cooling system that cost thousands!



W. C. Quimby
Theatrical Enterprises
EXECUTIVE OFFICES
PALACE THEATER BUILDING
Fort Wayne, Indiana
June 19, 1925.

The Artic Nu-Air Ventilating & Cooling Co.,
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Chicago, Ill.

Attention Mr. J. M. Fieldman, Sales Manager.

My Dear Mr Fieldman:

Kindly be advised we are securing wonderful results with the Artic Nu-Air Ventilating System which you installed in our Colonial Theatre in this city. It is far surpassing our expectations and is delivering a greater volume of air than we anticipated. The outfit is so satisfactory that we are now placing a double system in the Jefferson, which is one of our largest houses, and have also arranged for a similar installation for the Allen Theatre. Incidentally, we are taking out a system in the Jefferson which cost us several thousand dollars and replacing same with yours.

We feel perfectly free to recommend your apparatus to anyone interested in securing maximum results with a minimum expenditure.

Assuring you we appreciate the personal interest you have shown in our orders and wishing you continued success, I am

Very truly yours,

W. C. Quimby.

WCQ:LS

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Is a cooling and ventilating system that has become the talk of the whole theatre industry. It is outstandingly successful—as hundreds of theatre owners will tell you.

Arctic Nu-Air delivers 40,000 cubic feet of fresh air every minute. It delivers clean, cool air to every seat in your theatre **without creating a draft anywhere.** Also drives out stale, poisonous air during cold weather, when only a few minutes' operation is required each day.

At the remarkably low price you cannot afford to overlook this positive means of swelling your summer box office receipts.

Send the coupon for our illustrated literature and complete details.

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Name of theatre.....

Proprietor .....

City and State.....

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In a whirlwind of



The HORSE

BILLIE DOVE ~ ANN PENNINGTON ~
MALCOLM WAITE ~ J. FARRELL Mac DONALD

and NAPOLEON,
The horse marvel

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First of his pictures for the new season—ready now for August play-dates—and the best Mix attraction you ever played!

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Tom Mix

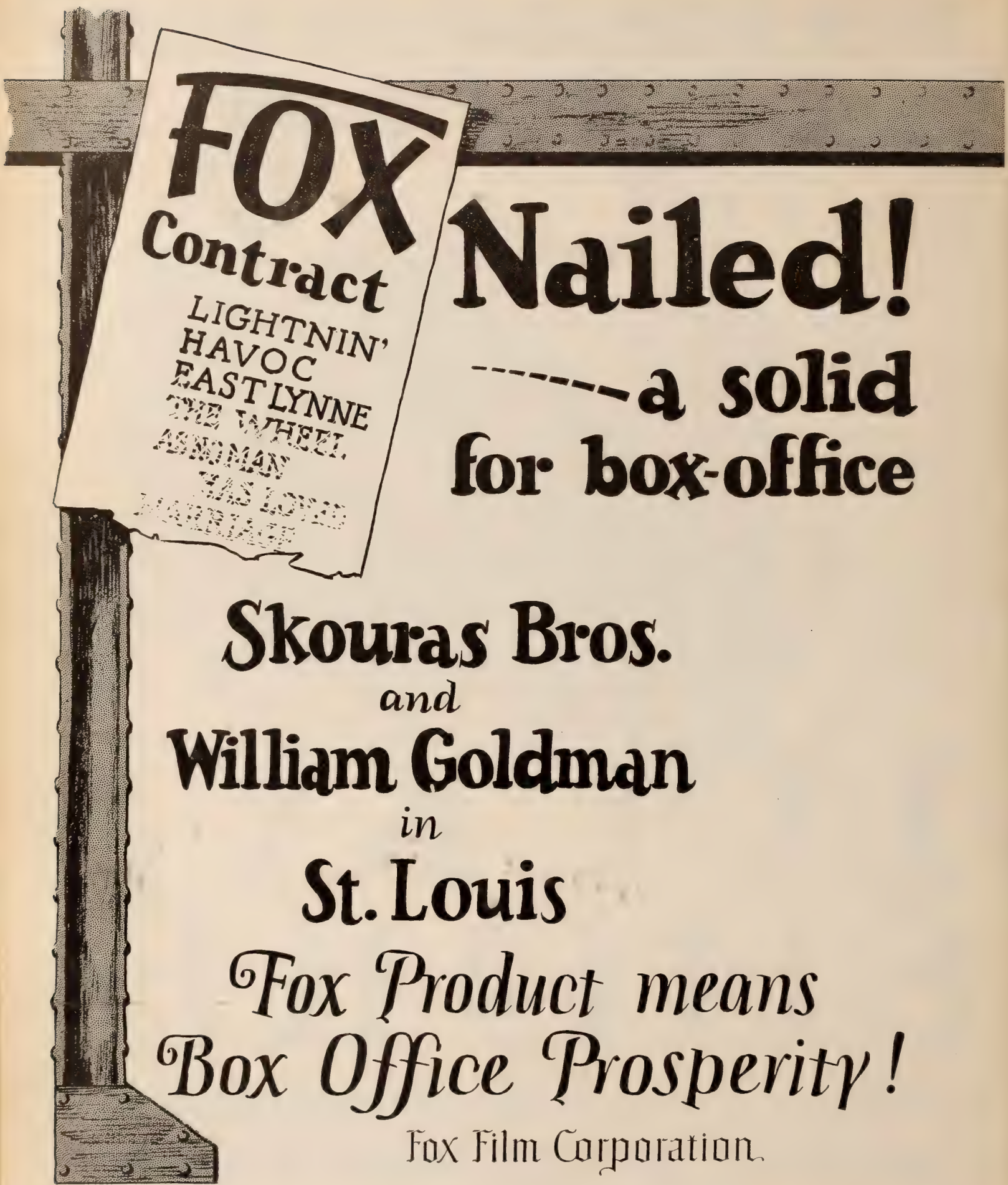
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LUCKY SHOE

A Cowboy of the Wild West Romances in old Spain

Story by Robert Lord ~ J.G.BLYSTONE *Production*

Fox Film Corporation



Nailed!

------a solid for box-office

Skouras Bros.

and

William Goldman

in

St. Louis

Fox Product means Box Office Prosperity!

Fox Film Corporation



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Jensen & Von Herberg

in

Seattle · Portland · Tacoma Astoria · Olympia

and in { Seattle / Tacoma } John Hamrick *for his* Blue Mouse Theatres

and Charles McKee, Helig Theatre, Seattle

Fox Film Corporation



Here is a pleasing novelty for your patrons !

The exhibitor is fortunate who has Kentucky Pride among his Fox Supreme Attractions— a picture dealing with the excitement and the romance of race horse breeding in the Blue Grass region of Kentucky, and the fortunes of the great families whose history is linked to that of the thoroughbred.

KENTUCKY PRIDE

A beautiful picture, splendidly produced by **William Fox, directed by John Ford, with Man O'War, Negofol, Morvich, Fair Play, The Finn, Virginia's Future, Confederacy** and other great race horses as the equine actors, and **Henry B. Walthall, Gertrude Astor** and **J. Farrell MacDonald** in the merely human roles.

HAVOC with GEORGE O'BRIEN – MADGE BELLAMY – LESLIE FENTON
MARGARET LIVINGSTON – WALTER McGRAIL – EULALIE JENSEN HAVOC

Fox Film Corporation



HAVOC ~ *A mighty drama of war-dazed women!*

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AND

MOTION PICTURE NEWS MID-WEEK EDITION

The First of

The Quality 52

LON CHA



NEY *in* The Unh



LON CHANEY as *Prof. Echo the Ventriloquist.* This is unquestionably the most fascinating role he has ever played.

Prof. Echo Saves the Dwarf from an angry Mob.





Innocent to look at, yet the Giant and the Dwarf

oly Three with Mae Busch and Matt Moore



The Ventriloquist imitates the voice of an old taay and throws the detectives off the trail. Never such a tense moment in the annals of audience-thrills!



In the arms of her man Rosie finds happiness at last.

Never Such Advance Praise!

"The Unholy Three" is already predicted to be one of the greatest hits in history

"I would not be at all surprised to find that 'The Unholy Three' becomes the best American motion picture of the year. Best underworld drama since 'The Miracle Man' and much more compelling. Superbly played especially by Lon Chaney. By all means see 'The Unholy Three.'"—*Frederick James Smith in Motion Picture Classic.*

"Be sure to see this. It is one of the finest pictures ever made. From the very beginning the story grips you. Lon Chaney gives a perfect performance."—*Photoplay Magazine.*

"This is the greatest picture I have seen to date. Anyone anywhere will get a kick out of it."—*Wid's, Los Angeles, Cal.*

"Perfect picture. Tremendous hit. Audience burst into salvos of applause. Genuine masterpiece. Whatever you do, don't fail to see 'The Unholy Three.'"—*San Francisco Call.*

"Moments when audience is almost out of the seats, so tense are the situations. If 'The Unholy Three' is not the outstanding feature of the year it will surely be among the topnotchers."—*San Francisco Bulletin.*

"'The Unholy Three' a classic of screen literature. In this masterpiece Lon Chaney creates a new standard in interpretative art of screen."—*San Francisco Daily News.*

"Better than 'The Miracle Man.'"—*San Francisco Examiner.*

"Startlingly good picture. Enthralling story. Very excellent acting."—*San Francisco Chronicle*

THE RECORD-BREAKING PREMIERE-SHOWING!

(Telegram) "World premiere Unholy Three Warfield San Francisco breaking all existing Saturday opening records in history of theatre. Picture received most enthusiastically by public and press. Look forward to one of our biggest and most successsful engagements. Congratulations"—A. M. Bowles, Gen. Mgr. West Coast Theatres, Inc.

A Metro-Goldwyn-Mayer PICTURE

Just One of the Many Great successes in

Metro-Goldwyn-Mayer's

The Quality 52

Among other Big Hits for 1925-1926

Marē Nostrum
A Rex Ingram Production

By Blasco Ibanez. With Alice Terry, Antonio Moreno. Ingram's successor to "The Four Horsemen."

The Merry Widow

Director, Erich von Stroheim with Mae Murray and John Gilbert. The picturization of one of the stage's greatest hits.

Bardelys the Magnificent

Starring John Gilbert. With Claire Windsor. King Vidor, Director. By Sabatini, author of "The Sea Hawk," "Scaramouche."

Buddies

A Cosmopolitan Production starring MARION DAVIES. From George Hobart's successful play.

The Tower of Lies

Selma Lagerlof's prize novel. Victor Seastrom, Director. Norma Shearer and Lon Chaney. Three personalities of "He Who Gets Slapped."

The Unholy Three

Tod Browning, Director. Starring Lon Chaney. With Mae Busch, Matt Moore. The story by C. A. Robbins is greater than "The Miracle Man."

The Auction Block

Rex Beach's powerful novel. Norma Shearer as an added attraction. A great actress in a story of towering strength.

Lillian Gish

This greatest star has just signed a long-term contract with Metro-Goldwyn-Mayer. Miss Gish will appear in two great pictures.

The Big Parade

King Vidor, Director. Starring John Gilbert. With Renee Adoree. By Laurence Stallings, author of "What Price Glory."

Romola

Lillian Gish, the Star. With Dorothy Gish. Also Ronald Colman, William H. Powell. Henry King, Director. The successor to "The White Sister."

Paris

Robert Z. Leonard, Director. With Pauline Starke, Lew Cody. The first Erté-gowned Fashion Special.

Norma Shearer

The Great Star, Norma Shearer, in three marvel-productions. "A Slave of Fashion" is the first. With Lew Cody. By Samuel Shipman, wise Broadway playwright. Directed by Hobart Henley.

Lon Chaney

As an exclusive Metro-Goldwyn-Mayer star, Lon Chaney will appear in another smashing vehicle, promised to be the most exciting of his career.

Sally, Irene and Mary

With Eleanor Boardman, Sally O'Neill, Renee Adoree. Hobart Henley, Director. Edward Dowling's famous Broadway stage success.

Monte Carlo

Another Erté-Fashion-Triumph! Against a background of the notorious Gambling Paradise.

Lights of Old New York
A Cosmopolitan Production

Starring MARION DAVIES. Based on "Merry Wives of Gotham," the stage success by Lawrence Eyre. Directed by Monta Bell.

The Temptress
A Cosmopolitan Production

By Blasco Ibanez, author of "The Four Horsemen," "Blood and Sand," "Enemies of Women," "Marē Nostrum."

The Torrent

A Cosmopolitan Production. By Blasco Ibanez, featuring Aileen Pringle in a cast of big names.

The Barrier

Rex Beach, author. With a big All Star Cast. The most thrilling of this famous writer's works.

Fred Niblo

One Big Production by the director of "The Mark of Zorro," "Blood and Sand," "Ben Hur."

The Circle

Frank Borzage, Director. With Eleanor Boardman, Malcolm McGregor. From the two-year stage success by Somerset Maugham.

The Flesh and the Devil

Victor Seastrom, Director. Starring John Gilbert. With Carmel Myers. The successor to "He Who Gets Slapped."

The Mystic

Tod Browning, Director. With Aileen Pringle, Conway Tearle, Mitchell Lewis. A sensational exposure of fake spirit mediums.

Pretty Ladies

Monta Bell, Director. With Zasu Pitts, Tom Moore, Lilyan Tashman. By Adela Rogers St. Johns.

Sun-Up

With Pauline Starke, Conrad Nagel, Lucille La Verne. Edmund Goulding, Director. The stirring Broadway stage success of two years. By Lula Vollmer.

Never The Twain Shall Meet

A Cosmopolitan Production. Directed by Maurice Tourneur. With Anita Stewart, Bert Lytell, Huntly Gordon and all star cast. Peter B. Kyne's million-copy best-seller.

The Span of Life

Starring Lon Chaney. With Pauline Starke, William Haines. The famous Sutton Vane stage play of America, London, Africa.

Ramon Novarro

The handsome star of "Ben Hur" will be seen in three big hits. His first is "The Midshipman," a romance of the Annapolis Naval Academy.

Time, The Comedian

Robert Z. Leonard, Director. With Mae Busch, Lew Cody, Gertrude Olmsted. Kate Jordan's story.

Money Talks!

Rupert Hughes' greatest story. Alf Goulding, Director. With Eleanor Boardman, Conrad Nagel. Successor to "Excuse Me!"

The Exquisite Sinner

With Conrad Nagel, Renee Adoree. From Alden Brooks' sensational novel "Escape." Josef von Sternberg, Director.

An Exchange of Wives

With Eleanor Boardman, Lew Cody, William Haines, Renee Adoree. Hobart Henley, Director Cosmo Hamilton's smashing Broadway comedy

Jackie Coogan

Two winning Jackie Coogan productions. By Willard Mack. Watch for Jackie in his first great entertainment, "Old Clothes."

Mae Murray
Two Big Productions

Mae Murray will appear in two big Metro-Goldwyn-Mayer productions in 1925-1926, in vehicles such as she has never before been seen.

Lovey Mary

King Vidor, Director. With Sally O'Neill, the wonder find. By Alice Hegan Rice.

I'll Tell The World

From the delightful story by George Scarborough and Annette Westbay. With George K. Arthur, Gertrude Olmsted, Charles Murray. Director, William Wellman.

The Mysterious Island

Jules Verne's companion story to "Twenty Thousand Leagues Under the Sea."

Brown of Harvard

America's most famous college classic, by Rida Johnson Young. With Conrad Nagel, Eleanor Boardman.

How Dare You!

Rupert Hughes' comedy romance. That title, with the Hughes audience angle insures pep, action, fun and a whopping love story. 100 per cent entertainment. Director and money-winning cast will be announced.

Dance Madness

With Aileen Pringle, Lew Cody. By S. J. Kaufman, the famous nationally syndicated author.

A Little Bit of Broadway

From Richard Connell's novel of a beauty among the white lights. Director and important cast to be announced.

More stars than there are in Heaven



Here's a real wild riding romance of the west!

YAKIMA CANUTT

IN

"THE HUMAN TORNADO"

A Ben Wilson Production

Directed by Ben Wilson

HE rode right into the hearts of action-lovers in "SCAR HANAN"—he established himself as a Western favorite in "THE RIDIN' COMET"—he increased his popularity in "WHITE THUNDER," and in this, the fourth of his big-action pictures for F. B. O., the champion of all cowboys has put even a little more speed, a little more recklessness!

Book and play every one of this series! They'll make money for you!

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Laughing! Roaring! Howling

With Douglas

1,000
Pre-Release Engagements

"Introduce Me"
(Released June 14th, 1925)

"Is a riot with our audiences. Uproarious laughter throughout picture."

—Milton H. Feld, Director
Newman Theatres, Kansas City.

4,000
(6 Months Booking)

"Never Say Die"
And Only Starting

"Exceeded all expectations. Picture tremendous hit and one continual roar of laughter."

—Charles H. Wuerz, Mng. Dir.
California Theatre, Los Angeles.

Here are a few of the representative which grabbed pre-release

CIRCUITS

LOEW'S GREATER NEW YORK CIRCUIT.
PARAMOUNT'S SO. ENTERPRISE CIRCUIT.
JENSEN & VON HERBERG CIRCUIT.
COMERFORD CIRCUIT.
WEST COAST CIRCUIT.
SPARK'S FLORIDA CIRCUIT.
B. & K. MID-WEST THEATRES.
STANLEY CIRCUIT.
SAENGER CIRCUIT.
LUBLINER & TRINZ.
ASCHER CIRCUIT.
SCHINE'S CIRCUIT.
GORDON'S CIRCUIT.
GRAY'S CIRCUIT.
CRANDALL'S CIRCUIT.

THEATRES

AMERICAN, Colorado Springs, Colo.
ACADEMY, Waukegan, Ill.
ALMO, Raleigh, N. C.
ARCADE, Princeton, N. J.
ALDINE, Pittsburgh, Pa.
ALBANY, Albany, N. Y.
ACADEMY, Northampton, Mass.
AVON, Brooklyn, N. Y.
ALHAMBRA, Canton, O.
APPLETON, Appleton, Wis.

BOULEVARD, Baltimore, Md.
BROADWAY, Butte, Mont.
BARDAVON, Poughkeepsie, N. Y.
BELDORF, Independence, Kan.
BROADWAY, Springfield, Mass.
BROADWAY-STRAND, Detroit, Mich.
BOWERSOCK, Lawrence, Kan.
BROADWAY, Newburg, N. Y.
BLACKSTONE, So. Bend, Ind.
BALBOA, San Diego, Cal.

CONCOURSE, New York City, N. Y.
CHELSEA, New York City, N. Y.
COLONIAL, Indianapolis, Ind.
CAMERAPHONE, E. Liberty, Pa.
CAPITOL, Salisbury, N. C.
CRITERION, Enid, Okla.
CALIFORNIA, Berkeley, Cal.
CURRAN, Boulder, Colo.
COLONIAL, Idaho Falls, Ida.
COLORADO, Denver, Colo.
CAMBRIA, Johnston, Pa.
C. H. MOSES, Staten Island, N. Y.
CRITERION, Oklahoma City, Okla.
CAPITOL, Little Rock, Ark.
CLARIDGE, Montclair, N. J.
CRITERION, Los Angeles, World's Premiere.
CABRILLO, San Pedro, Cal.
CAPITOL, Scranton, Pa.
CAPITOL, Wilkes-Barre, Pa.
CINDERELLA, St. Louis, Mo.
CALIFORNIA, San Jose, Cal.
COLUMBIA, Peoria, Ill.
COLUMBIA, Sharon, Pa.
COLONIAL, Richmond, Va.
CLINTONIA, Clinton, Ill.
CLEMMER, Spokane, Wash.

DELFT, Escanaba, Mich.
D. & R., Aberdeen, Wash.
DOME, Ocean Park, Cal.
ELKS, Prescott, Ariz.
EVERETT, Everett, Wash.
ELECTRIC, St. Joseph, Mo.
ECLIPSE, Waynesburg, Pa.
ELECTRIC, Springfield, Mo.
ELECTRIC, Joplin, Mo.

FENWAY, Boston Mass.
FREEPORT, Freeport, L. I.

GRANADA, San Francisco, Cal.
GRAND, Keokuk, Ia.
GARDEN, Charleston, S. C.
GRAMATAN, Mt. Vernon, N. Y.
GARDEN, Paterson, N. J.
GARDEN, Davenport, Ia.
GLORIA, Brooklyn, N. Y.
GRANADA, Santa Barbara, Cal.

HOLLYWOOD, Los Angeles, Cal.
HENNEPIN ORPHEUM, Minneapolis, Minn.
HIPPODROME, Gloversville, N. Y.

ILLINOIS, Sullivan, Ill.
ISIS, Cedar Rapids, Ia.
IDEAL, Winston-Salem, N. C.
ISIS, Topeka, Kans.

JEFFRIES, Janesville, Wis.
JOIE, Ft. Smith, Ark.

KEITH'S, Portland, Ore.
KEITH'S, Jersey City, N. J.
KEITH'S, No. Platte, Neb.
KEITH'S, Dayton, O.
KENEMA-LIBERTY, Fresno, Cal.
KINGS & RIVOLI, St. Louis, Mo.

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"'Introduce Me' is to be classed as one of the best laugh and thrill pictures of the year."

—Jos. L. Plunkett, Mng. Dir. Mark Strand, New York City.

5,000
(9 Months Booking)

"The Yankee Consul"
And Good for 5,000 More

"Packed theatre all week. Congratulation on another MacLean comedy knockout."

—Charles Raymond, Director
Paramount's Fenway Theatre, Boston

7,000
Theatres Already Played

"Going Up"
And Still Going Strong

"One of the most successful artistic and financial weeks in the Granada history."

Jack Partington, Director
Granada Theatre, San Francisco

first-run theatres of the country bookings for "Introduce Me."

LIBERTY, Seattle, Wash.
LYRIC, Jackson, Tenn.
LIBERTY, Tacoma, Wash.
LYRIC, Huntington, W. Va.
LOEW'S STATE, Newark, N. J.
LOEW'S STATE, Cleveland, O.
LINDEN, Brooklyn, N. Y.
LAUGHLIN, Long Beach, Cal.
LIBERTY, Portland, Ore.
LYRIC, Cincinnati, O.
LOEW'S CRESCENT, New Orleans, La.
LIBERTY, McKeesport, Pa.
LIBERTY, Cumberland, Md.
LA PORTE, La Porte, Ind.
LINCOLN, Parkersburg, W. Va.

MARK STRAND, New York City, N. Y.
MAJESTIC, Hartford, Conn.
METROPOLITAN, Atlanta, Ga.
MECCA, Saginaw, Mich.
MIDLAND, Hutchinson, Kan.
MARSHALL, Manhattan, Kans.
METROPOLITAN, Morgantown, Pa.
MAIN, Uniontown, Pa.
METROPOLITAN, Grand Forks, N. D.
MISSION, Amarillo, Tex.
MODERN, Providence, R. I.
MAJESTIC, Corvallis, Ore.

NEWMAN THEATRE, Kansas City, Mo.
NATIONAL, Greensboro, N. C.
NEW BROADWAY, Charlotte, N. C.
NEW EVANSTON, Evanston, Ill.
NEW MONTAUK, Passaic, N. J.

ORPHEUM, Ogden, Utah.
O'KLARE, Eau Claire, Wis.
ORPHEUM, Kenosha, Wis.
ORPHEUM, Clinton, Ia.
ORPHEUM, Chicago, Ill.
ORPHEUM, Pocatello, Ida.

PALACE, El Paso, Tex.
PARIS, Durham, N. C.
PASTIME, Iowa City, Ia.
PALACE, Ft. Wayne, Ind.
PALACE, Morristown, N. J.
PALACE, Tulsa, Okla.
PLAZA, Wheeling, W. Va.
PALACE, Olean, N. Y.
PALACE, Milwaukee, Wis.
PLAZA, Ocean City, N. J.
PARK, Champaign, Ill.
PALACE, McAlester, Okla.
PRINCESS, Sioux Falls, N. D.
PALACE, St. Paul, Minn.
PALACE, Orange, N. J.

RIALTO, Washington, D. C.
ROYAL, Emporia, Kan.
RIALTO, Burlington, Ia.
RIALTO, Ft. Worth, Tex.
RIVOLI, Baltimore, Md.
RIALTO, Ft. Dodge, Ia.
RIALTO, Aurora, Ill.
RITZ, St. Louis, Mo.
REGENT, Battle Creek, Mich.
ROYAL-RIVOLI, Sioux City, Ia.
RIALTO, Jamaica, L. I.
REGENT, Elizabeth, N. J.

STANLEY, Philadelphia, Pa.
STRAND, Memphis, Tenn.
STRAND, Pasadena, Cal.
STRAND, Madison, Wis.
STRAND, Lewiston, Me.
STRAND, Dubuque, Ia.
STANLEY, W. Palm Beach, Fla.
SUN, Omaha, Neb.
STRAND, Syracuse, N. Y.
STRAND, Ithaca, N. Y.
STRAND, Wichita Falls, Tex.
STAR, Hannibal, Mo.
STRAND, Akron, O.
STRAND, Des Moines, Ia.
STATE CAPITOL, Union Hill, N. J.
STRAND, Pawtucket, R. I.
STATE, Middletown, N. Y.
STRAND, Shelbyville, Ind.
STRAND, Atlantic City, N. J.
SIGMA, Lima, O.
STRAND, Haverhill, Mass.
STRAND, Schenectady, N. Y.
STACY, Trenton, N. J.

TIVOLI, Michigan City, Ind.
T. & D., Oakland, Cal.
T. & D., Stockton, Cal.
TROY THEATRE, Troy, N. Y.

VIRGINIAN, Charleston, W. Va.
VICTORY, Kokomo, Ind.
VIRGINIA, Vallejo, Cal.
VICTORY, Salt Lake City, Utah.

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Anne Cornwall

Henry Hall

Malcolm McGregor

Edith Roberts

Owen Moore



"BAD HABITS"



"THE HAREM GIRL" (SOCIAL SLAVES)

"THE WRONGDOERS"

Lionel Barrymore



"BROKEN HOMES"

"THE DANGER LINE"



"FALSE PRIDE"

Jack Mulhall

Lila Lee

Niles Welch

"WIVES AT AUCTION"



3 PRINCIPAL PICTURES CORP. PRODUCTIONS



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KATHLEEN KEY
EDWIN STEVENS



"A LOVER'S OATH"

"BUSINESS OF LOVE"



EDWARD EVERETT HORTON
ZASU PITTS
BARBARA BEDFORD





PERCY MARMONT
MABEL BALLIN
BEN ALEXANDER

"THE SHINING ADVENTURE"

1 ASTOR ARISTOCRAT "Child Wives"

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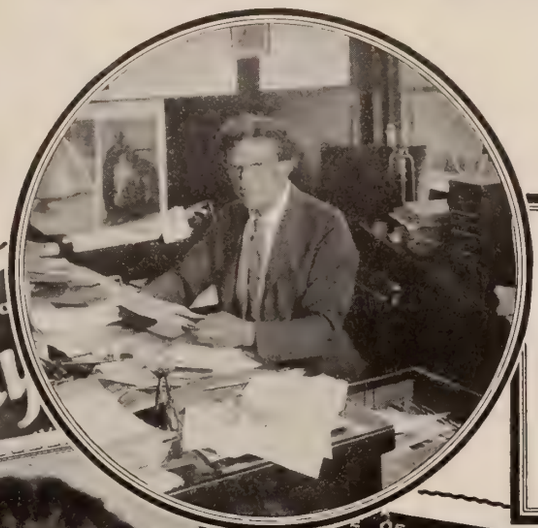
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and this is only the start of a tremendous exploitation campaign to be put behind all GOLD BOND PICTURES

F. B. O. PROMISED THE EXHIBITORS OF AMERICA THAT IT would advertise the first Gold Bond Picture in The Saturday Evening Post. Here's the ad as we promised. And that's only half of it for backing up this full page smash is a nation wide exploitation, advertising and publicity campaign on "DRUSILLA" that will pour millions of dollars into thousands of exhibitors' box offices.

TWELVE WONDERFUL GOLD BOND PICTURES COMING FROM F. B. O. beginning with "DRUSILLA" and followed by "PARISIAN NIGHTS" with Elaine Hammerstein, Lou Tellegen and Renee Adoree,—played the Capitol, N. Y. to capacity for one solid week. "IF MARRIAGE FAILS" C. Gardner Sullivan's great picture, at Moss' Colony for one solid week. Gene Stratton-Porter's "THE KEEPER OF THE BEES" running serially and being advertised simultaneously in McCall's magazine for four solid months.

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MARY CARR


PRISCILLA BONNER

WHEN "Drusilla With a Million" opened at the famous Capitol Theatre, critical, blase New York laughed, cried, and proclaimed this photodrama, "one picture in a million"—

It was AN EVENT at the Capitol, just as it will be an event when it is shown in your City, and all other cities throughout the Nation.

It is a brilliant example of how clean, big and inspiring a photoplay can be made

❦ ❦ ❦

To see Drusilla With a Million is to love it. You'll live through its poignant drama,—you'll revel in its comedy,—you'll be thrilled as you've never been before by its stunning dramatic power,—you'll laugh as you brush away a furtive tear and you'll be held spell-bound by one of the most dramatic climaxes ever witnessed on the screen.

Here is magnificent photodramatic entertainment for everybody from 8 to 80.

❦ ❦ ❦

Played by a distinguished cast including Kenneth Harlan, Mary Carr, Priscilla Bonner and many others. Brilliantly directed by F. Harmon Weight.

Not in years have dramatic critics, reviewers and editors received a motion picture on Broadway with such unanimous acclaim. Read what just a few of them said: (We have space for but a few of the many wonderful comments.)

NEW YORK TIMES "Drusilla With a Million" at the Capitol Theatre sent audiences away with wet cheeks."

NEW YORK DAILY NEWS "Did the audience like this picture? Oh-no!" They fairly ate it up, subtitles and all."

N. Y. MORNING WORLD "Here is a picture with a tremendous human appeal. This picture a knockout."

The following list of the Nation's most prominent motion picture theatres will show "DRUSILLA WITH A MILLION" the week of August 16th or shortly thereafter.

ABERDEEN, S. D. Garrick Theatre
ALLENTOWN, PA. Orpheum Theatre
ALLIANCE, OHIO Ohio Theatre
BELLINGHAM, WASH. American Theatre
BOISE, IDAHO Pinney Theatre
BUTTE, MONT. Rialto Theatre
CANTON, OHIO Strand Theatre
COLUMBUS, OHIO Dreamland Theatre
DALLAS, TEXAS Capitol Theatre
DEMOPOLIS, ALA Schon Theatre
DENVER, COLO. America Theatre
DETROIT, MICH. Broadway Strand Theatre
DURHAM, N. C. Paris Theatre
EASTON, PA. Opera House
FORT WAYNE, IND. Palace Theatre
FORT WORTH, TEXAS Rialto Theatre
GREENSBORO, ALA. Opera House
GREENSBORO, N. C. National Theatre
HAMILTON, OHIO Palace Theatre
HARRISBURG, PA. Colonial Theatre
INDIANAPOLIS, IND. Colonial Theatre
JOHNSTOWN, PA. Nemo Theatre
KANSAS CITY, MO. Liberty Theatre
LINCOLN, NEB. Lyric Theatre
LOS ANGELES, CAL. Forum Theatre
LOUISVILLE, KY. Alamo Theatre
MADISON, WIS. Madison Theatre
MARION, ALA. Bonita Theatre
MEMPHIS, TENN. Pantages Theatre
MILWAUKEE, WIS. Alhambra Theatre
MORGANTOWN, W.VA. Strand Theatre
NEW ORLEANS, LA. Orpheum Theatre
OGDEN, UTAH Ogden Theatre
PITTSBURGH, PA. State Theatre
PORTLAND, ORE. Rivoli Theatre
POTTSVILLE, PA. Hollywood Theatre
PROVIDENCE, R. I. Fay's Theatre
QUEBEC, CAN. Victoria Theatre
ROCHESTER, N. Y. Fay's Theatre
ROSWELL, N. M. Princess Theatre
SACRAMENTO, CAL. G. Addard's Theatre
SALT LAKE CITY, UTAH American Theatre
SAN DIEGO, CAL Pantages Theatre
SAN JOSE, CAL. Liberty Theatre
SCRANTON, PA. Strand Theatre
SEATTLE, WASH. Columbia Theatre
SIOUX CITY, IOWA Strand Theatre
SIOUX FALLS, S. D. Olympia Theatre
SPOKANE, WASH. Clemmer Theatre
SPRINGFIELD, ILL. Gayety Theatre
TOLEDO, OHIO Rivoli Theatre
TROY, N. Y. The Troy Theatre
WASHINGTON, D. C. Rialto Theatre
WICHITA, KAN. Palace Theatre
WILDWOOD, N. J. Blakers Theatre
WILKES-BARRE, PA. Savoy Theatre
WINSTON SALEM, N. C. Ideal Theatre
YORK, ALA. Sumter Theatre

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AN ASSOCIATED ARTS PRODUCTION

NOTE

"Drusilla With a Million" will be shown during the week of Aug. 16th, or shortly thereafter, at the theatres listed in the columns to the left. If you wish the picture shown in your community, sign and mail today coupon below:

FILM BOOKING OFFICES OF AMERICA, Inc.,
723 Seventh Ave., New York City.
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Name.....

Addrs.....City.....

.....Staff.....

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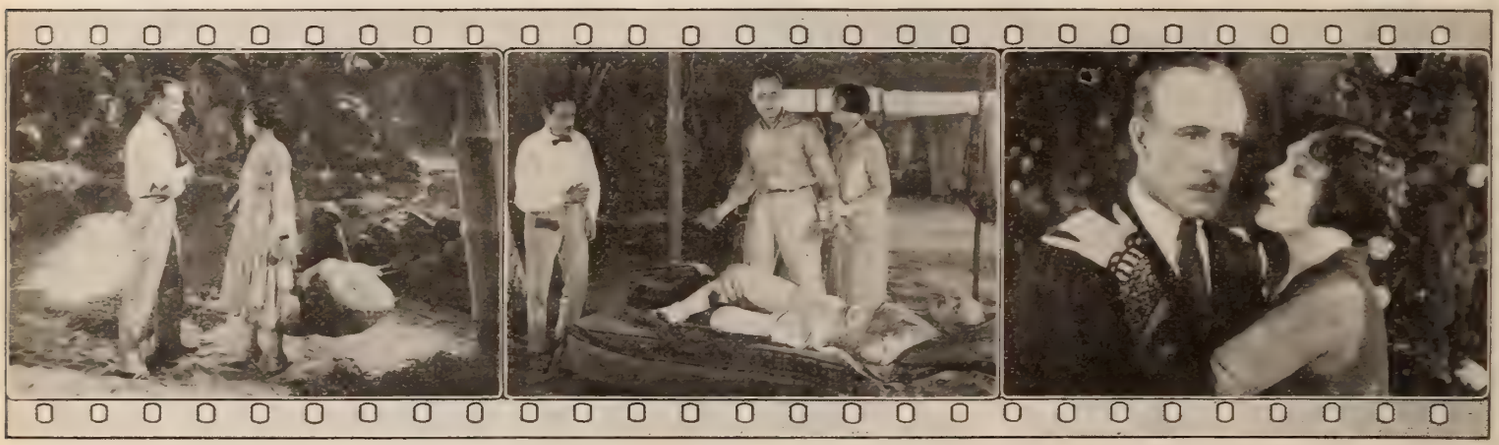
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WITH

Lewis Stone, Virginia Valli and Nita Naldi

Directed by EDWIN CAREWE

Art Director . . JOHN D. SCHULZE
Cameraman . . ROBERT B. KURRLE

Assistant Director . . WALLACE FOX
Film Editor . . . LE ROY STONE



First National Pictures

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Members of Motion Picture Producers and Distributors of America Inc.—Will Hays, President

Motion Picture News

VOL. XXXII NEW YORK, JULY 25, 1925 NO. 4

Greater Movie Season Bulletins

BECAUSE we construe the Greater Movie Season to mean a Greater Business Season for the entire motion picture industry, we are contributing this page for the cause. For the remaining weeks preceding the season's opening date of August third, this page will carry the important bulletins to be issued to the various branches of the industry.

WM. A. JOHNSTON.

THE exhibitors of the United States will owe a great deal to the 200 or 250 upstanding, hard-hitting men who are the brains and brawn of the various Greater Movie Season Campaigns.

Each Greater Movie Season drive has a General Manager—a theatre manager or a theatre publicity man—and he is the man who is carrying the load and doing the work that is putting over the campaign in his city. Each manager has been elected by the local exhibitors because they knew he was the kind of man who would neglect his own business to do a worth-while job for the good of everybody.

And that confidence is not misplaced.

* * *

THE Greater Movie Season Campaigns, like all such co-operative movements, depend for their success upon a hard-working leader. When the drive is over, the cities that have received the most benefit from it will not necessarily be those in which the most money is spent, or those in which are to be found the biggest and finest theatres. They will be those cities in which the exhibitors were so fortunate as to select for their General Manager a man who was unselfish enough to throw his heart and soul into the movement and to work night and day for the good of motion pictures in his community.

* * *

THE General Outdoor Advertising Company is leading the way with contributions of billboard space throughout the country for the campaigns. They're not the only contributors, however. The smaller plant owners are helping out also.

It is estimated that about 16,000 boards will be given by the poster advertising companies throughout the United States.

* * *

THE punch behind the Greater Movie Season campaign lies in the fact that it is a co-operative movement. Take advantage of this fact.

Your Mayor, your Governor, your Civic Bodies, your Rotary Clubs, your Women's Clubs, your Chamber of Commerce will back a co-operative movement of this kind, where they never could be induced to join in a movement for the benefit of only one theatre or for any particular production.

* * *

NEARLY every city has received permission from the city authorities to stencil streets, to decorate lamp posts, and in many cases they're even going to hang cards on the "Stop" and "Go" traffic signs.

* * *

THE Texas exhibitors are in. The M. P. T. O. of Texas have requested that a Campaign Book be sent to each of the members.

* * *

H. M. RICHEY, General Manager of the M. P. T. O. of Michigan is touring his state helping exhibitors get under way with their campaigns. That's real service.

* * *

THIRTY-EIGHT HUNDRED theatres now in the campaign.

AN EDITOR

The Week in Review

WILLIAM R. FRASER, General Manager of the Harold Lloyd Corporation, believes that "in the motion picture comedy lies the main hope for the advancement of the cinematographic art."

This is a most interesting subject. Mr. Fraser's views are of course those of a real expert.

"The greatest progress of any branch of the motion picture profession has been made in the field of comedies," continues Mr. Fraser. "It was just about five years ago that the old fashioned slapstick comedy started on the down trail in public fancy. In its place came the type of screen comedy exemplified by Harold Lloyd's 'Grandma's Boy,' comedies with a thought, one might call them. This type of fun creator has reached such an appeal with the public that the slapstick brand of comedy has been almost figuratively driven off the map. Of course, there always will be a field for the slapstick comedy, certain types of audiences that will support the broad mirth making. But that audience will grow smaller all the time.

"There unquestionably is more thought, more genius behind the comedies of the screen, than in any other type of picture making. The motion picture comedian must have a more intelligent outlook on the screen art than other stars. His ingenuity is brought into greater play. Why? In the first place, the average dramatic star does what he is told to do by a director. The average director has a script to follow, and the script writer usually has a high powered novel, stage play or a good original story to work from.

"The comedian, or anyway in the case of Harold Lloyd, usually has a staff of assistants to co-operate with him but his decision is final in all cases. It is folly for him to attempt to produce an outsider's idea, for there is not one high grade writer in a hundred, or maybe in a thousand, who can write and gag motion picture comedies. That is an art all its own.

* * *

"FROM the workshop of the comedian comes the true representation of what the motion picture was intended for. They turn out ideas that are purely cinematographic, and which would be impossible to reproduce on the legitimate stage. The best examples of this are 'Safety Last,' 'Girl Shy,' and now 'The Freshman' which is Harold's latest work. The building climb in 'Safety Last,' could not possibly be done except in real life or on celluloid. The great chase which marked the climax of 'Girl Shy' never could be produced on the biggest stage in the world, and with the best stage technicians handling the idea. And for that matter it would be an utter impossibility for the stage to repeat the football performance which stands as a highlight of 'The Freshman.' Virtually any of the so-called society dramas, and some of the thrillers of the dramatic field could, and have been, done on the stage. Consequently, in my estimation the motion picture comedy stands representative of the motion picture art at its best.

"The skill of the individual is given a freer rein in the comic field, than in the dramatic. The comedian must be an expert at construction, direction, acting, cutting, in fact of every other division of the production. The stars in the dramatic line need know only how to act, except of course in a few cases where the stars are their own producers.

* * *

"I LOOK for the comedy to make just as much progress in the next five years as it has in the last five. New ideas are being created every day. Pictorially the comedy has progressed very rapidly. Stories in Lloyd comedies stand comparison with the best in the dramatic. And one of the main points about successful comedy making, which many dramatic producers have yet to learn, is that a picture is best ended when its story is told. Many big pictures have been ruined by being dragged out interminably, because the producer insisted on keeping in his film scenes that were 'pretty' or cost a lot of money to shoot, and which handicapped rather than enhanced the value of the story. You can take any Harold Lloyd production, and find that it is cut right down to the meat. There is not an excess foot included. I have seen an entire reel thrown away after a preview, in order that the action which followed might be strengthened, and because the reel slowed up the action more than was expected by Harold and his staff.

"Producers have much to learn from the comedy makers, and this is certainly going to be true in the days to come. Comedies are progressing, while many of the leaders in the production of dramatic offerings have reached the stagnant stage."

* * *

THERE is a natural ebb and flood of motion picture employes from one company to another, which is a phenomenon of any big business which has had such a sudden and mammoth growth as the

ON BROADWAY

By William A. Johnston

film industry. It is a stage in the evolution and stabilization of the companies themselves from the more or less chaotic experimental state at their inception.

It is therefore natural that there should be a certain flux in the personnel of the producing and distributing companies. But in some instances of late this natural change has become a predatory foray of the trained and specialized force of companies which have, through months and even years of highly specialized training, built up a personnel that has accomplished highly gratifying results.

E. A. Eschmann of First National who is the type of executive that builds up his own strong and highly effective selling organization, recruits his men almost entirely from within his own force and moulds them into a compact body that stands at the head of field organization. In the course of a conversation on this tendency of certain companies he had several things of interest to say.

* * *

"THERE are always certain companies and certain executives who lack the ability to build up and organize a force of their own," said Mr. Eschmann. "These companies have made, are now making, and will continue to make overtures to members of the force of any company which has become highly efficient through careful training and compact and highly specialized organization. They have been in the business long enough to have created and developed a field force of their own. That they have not done so is proof of their lack of organizing ability. They attempt to make up for their lack by turning their effort to weaning men from companies which have built up a productive force, through the offer of more money. They believe that a productive field force can be acquired through the expenditure of money instead of through the long and patient training which creates loyalty and esprit de corps along with selling ability.

"Their reasoning, from their own point of view, may be good. It is only too apt to prove harmful, in the long run, to the men whom it thus recruits. In the first place it is not good reasoning to presume that an outsider is a better judge of a man's earning power than is his own official family. Flattery is their usual method of approach. They tell the man they want that he is not being paid what he is worth. In some instances they may be right. But if it is true, it is the man's own fault for not proving his worth to his company by the outstanding results he obtains. The only way any company can determine a man's worth is by his performance. No outsider can know a man's performance with his own company better than that company. His own, the people he is constantly in contact with, know him better than can any outsider.

* * *

"THE outsider who can't build up his own force, is seldom able to keep together one that is recruited from other companies. When the special purpose for which they were wanted is accomplished, they are the first to be let go. Not appreciating loyalty in others, they have no loyalty to their own force. Not having trained and built up their own force, they do not understand the problems which confront them, and drop them like a hot poker when they fall down—probably through no fault of their own.

"The Trojans had an old saying, 'Beware of Greeks bearing gifts.' It was through the gift of the wooden horse, concealing armed Greeks, that Troy fell. That is a saying which trained and highly paid employees should carefully consider when offered more money by an outsider."

* * *

THE summer patronage may have fallen off to some extent with the Broadway picture theatres, but it is worth anyone's time to look over the various programs offered at the Capitol, Strand, Rivoli, Rialto and Colony. The features at these respective theatres are all marked by exceptionally fine acting. There is ZaSu Pitts playing a loveless heroine in "Pretty Ladies" at the Capitol and sounding all the depths of a forlorn romance seeker. At the Strand Corinne Griffith rises to new emotional heights in a difficult role. We've never seen her more charming and expressive than in "The Marriage Whirl." The Rialto, presenting "Marry Me!" gives its patrons the chance to sympathize with Florence Vidor who, like ZaSu Pitts, longs to meet her man and marry him. Miss Vidor humanizes the character with splendid feeling. The Rivoli is carrying "Night Life of New York" this week—and its patrons are assured of good acting from Dorothy Gish, Rod La Rocque and Ernest Torrence. The Colony is presenting "Cyrano DeBergerac"—the French-Italian picture—holding it over for the second week. And no wonder. It is only a pictorial achievement, but it offers some of the best pantomime ever revealed. Pierre Magnier, in the title role, gives one of the screen's great performances.

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1925

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As Others See Us

THE report made by the British exhibitor delegation to America, and submitted to the recent Summer Conference of the C. E. A. at Glasgow, is quite a document. Some of it is rare reading. Much of it is straight-out criticism; a little of it is praise, and all of it is interesting.

The topics discussed are these: Theatres and Classes of Entertainment; Admission Prices; Hours of Opening and Closing; Price of Films; Equipment and Presentation; Censorship; Trade-Showings; The Producer-Exhibitor; The Independent Producer and Exhibitor; and the M. P. T. O. A. Convention at Milwaukee.

The delegation was amazed at the frankness of exhibitors in giving details of their business. Says report: "This information was given with an openness and frankness as to the most intimate details of their houses such as it may be doubted are given by the British proprietor even to their own auditors and certainly never to the income tax commissioners. They told their takings, their overhead expenses, their building costs, mortgage interest, the price they paid for films, even their profits, and there is little doubt that with small encouragement they might have lent the delegation the keys of their safes."

Britain is superior to America in projection, the delegation thinks. Some of the other observations follow:—

"There is little or no criticism of films such as we have in this country, but there is a superabundant amount of press notice."

"The people of America must have entertainment. It is as imperative as iced water, and more imperative than alcohol. They are not a people critical. Almost any picture will get over somewhere. In that sense there are really no bad films in America. Like beer in England, some are better than others, but so long as they are films they will have patrons of some kind or another."

"Not the best entertainment offered in British cinemas can compare favorably with the best in America."

As to film rentals, the delegation found: "All the evidence obtained from widely scattered areas points to one conclusion with respect to the prices paid for film hire. Proportionately, film hire is just about half the amount which renters obtain from this country."

Regarding the salaries of players: "Investigation proved that although some of the publicity men's figures were, like the report of Mark Twain's death —'grossly exaggerated'—the substratum of truth is sufficiently serious to justify the not unnatural alarm experienced by exhibitors who realize that in the long run they pay the piper. The frantic competition by studios to secure all the stars is probably more to blame than the artists themselves. Who will not sell in a rising market?"

And on the producer-exhibitor question, the delegation "is of the opinion that the domination of the producer-exhibitor is a distinct menace to the American independent exhibitor; that it is steadily growing, and that its effects must ultimately react upon the industry in this country."

In its discussion of the Milwaukee Convention, the report says among other things: "The fact that your delegation was not invited to speak, either as a chorus or soloists, was a noticeable though not depressing circumstance."

The report concludes with this parting shot: "America is a great country—perhaps not quite so great as it thinks it is, but great. Its population potentialities are enormous. If it has more mountains and deserts than it can conveniently use or export at the moment, there is no limit to the uses they can ulimately be put—and it does love the film."

All of which should be read in the light of Britain's departed glory as the world film center, and with a due sense of humor.

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PICTURES AND PEOPLE



"You may be big, but when I speak, you mind, declares Alf Martin, Canadian ranger to John Philip Kolb "heavy" in "The Knockout" (First National).



Paula Gould of the F. B. O. publicity dept. suggested we caption this pose of Clara Bow, who appears in "The Keeper of the Bees" (F. B. O.), "Clara's 'back' on the screen again."



"Shorty" Bon Mairoch, Arab mascot of the Rex Ingram company filming "Mare Nostrum" (Metro-Goldwyn) at Nice, stage-whispers his opinion of his new outfit of 'civies' to Rex Ingram.

DOUBLING FOR IZAAC WALTON

"WHOO.....Whoo.....Whoo..Whoo.." And the Southwestern Limited carried Bill Johnston far away from the heat wave, the milling crowds of Broadway, the cries of "Wuxtry," —and the editorial sanctum. He chose the heart of the summer to get away from it all. Weighed down with enough piscatorial paraphernalia for an expedition up the Nile which necessitated the porter, suh, to use a couple of compartments to store the flies, poles, tackle, boots—and what not, Bill looked the picture of a happy vacationist as he stepped aboard the train.

It is off to the deep-tangled wildwood for him—a wildwood dotted with dozens of lakes swarming with fish. The speckled trout, the spotted bass and that fine upstanding specie, the muscalonge, are unaware they're flirting with danger. But Bill is armed with every kind of fishing implement, except a harpoon, to lift them out of Davy Jones' Locker.

There will be times when the fish will refuse to bite. Then in imitation of the youthful nimrod on the banks of a creek, he will prop himself against a convenient tree, put the line between his toes, pull the straw bonnet over his eyes and dream sweet dreams of aquariums.

The open sky, the wide horizon will be his world. And to catch the marvelous vistas Bill will set up his Pathex camera. Then when the long winter night closes in at Great Neck he can retire to a soft divan, recline in the darkness—punctuated only by the glow of his Corona Perfecto, and be wafted away on the tides of a perfect summer as the scenes reveal his vacation spot—the Nipigon Regions of Northern Ontario.

As a fisherman's tales are never believed, Bill has fortified himself with the Pathex and a Kodak. These will bring mute evidence of his skill. He has gone to a sportsman's paradise—and something tells us that he will come back with enough fish to open one of those restaurants carrying the sign—Sea Food.



Richard Dix and Lois Wilson who appear in "The Vanishing American" (Paramount). Lois appears to be reading "bad-time" stories to Richard judging from his attitude of concentration.



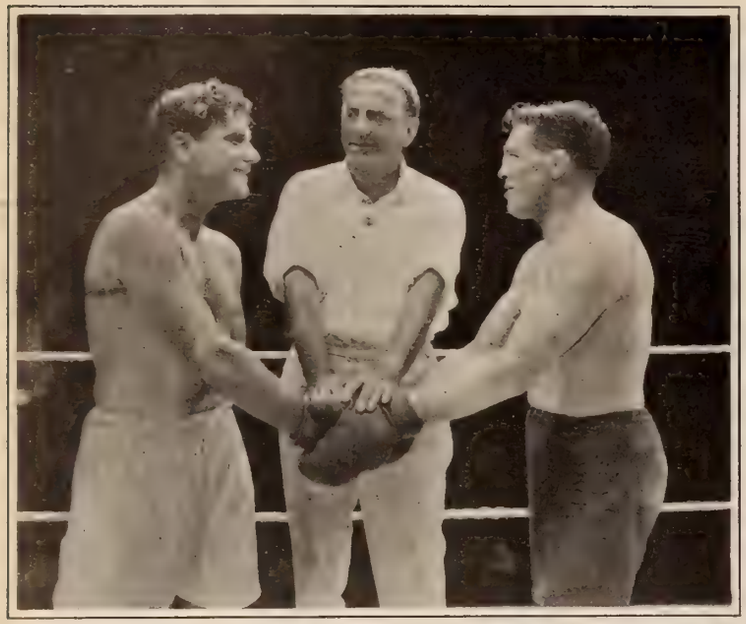
Sid Grauman and Charlie Chaplin snapped at the premiere of Chaplin's latest United Artists production "The Gold Rush" at Grauman's Hollywood Egyptian theatre.



Kivalina, Jr., of "Kivalina of the Icelands" (Pathe) masticating northern baby food (looks like whale blubber). He or she (we're stumped) seems to thrive on it.



Ernest Torrence in another of his inimitable characterizations—"Ascension Jones" in "The Pony Express" a Paramount production.



Maurice Tourneur, director, explains the rules to Bert Lytell and Ted "Kid" Lewis, welterweight champion of England, just before they do battle in "Sporting Life" one of the new Universal-Jewel productions.

A UNIQUE PARTY

LAST Wednesday found Hope Hampton staging a unique party at the Fort Lee studios where she is engaged on the production of "The Unfair Sex." When the representatives of the press arrived they registered complete surprise. The expressions on their faces might have suggested—"What—Christmas here so soon?" And they had walked in out of reach of a scorching July sun. Yet there was the Christmas tree as one of the principal attractions. You see Miss Hampton is too busy around the Holidays to celebrate and having missed an Xmas celebration last year due to her legitimate engagements she decided to hold her Yule-Tide party in July.

The "getaway station" was the Algonquin Hotel and when the autos deposited the guests at the studio everyone was anticipating an afternoon and evening of real jollification. Miss Hampton made a splendid host in her role of Lady Santa Claus. Her July Xmas Party in which the merrymakers danced and dined and gave expression to Holiday greetings will go down in the book as a Most Happy Occasion.



Company rest! Orders from "Little Annie Rooney" nee Pickford after the last scene for this United Artists production was "shot." Miss Pickford may be seen in the foreground surrounded by her group of advisers and technical experts.

ATTA BOY

WE are shouting "Atta Boy!" at Lou Marangella, the demon publicity writer. The expression is one of Lou's favorites. Full of breezy enthusiasm he would stalk into the office and shout "Atta Boy!" when we told him—"Yes, Lou, we'll run it for you." As every romance needs an introduction—the characters to be planted, et cetera, we'll begin by telling the world that Lou press-agented the "Ben Hur" production in Italy. He was taken to the land of the Caesars to act as interpreter and to see to it that editors were fed reams upon reams of publicity about the picture.

Now the story swings into its romance. The pulse quickens—the heart interest leads its appeal. It was while Lou was staying in Paris during the continental journey that he met HER. His boundless enthusiasm carried him to the heights of ecstasy. With all the alacrity that he places copy on an editor's desk he found himself engaged. Last May he hopped back to the city on the Seine and on the fourteenth of the month the engagement culminated in marriage.

The heroine—or rather the bride was Olga Calve (Countess Goubarev) who has a fine record of achievements. She was a member of the Russian nobility and fought in the World War as a lieutenant of the Russian Black Army. She has had considerable stage and screen experience on her native steppes and in France—having played leads in French films the past two years. She also appeared in "A Son of the Sahara," which was made in Algeria by Edwin Carewe for First National.

Lou has brought a twist to the familiar plot. It is usually the American girl who marries a title. In this case it is the American man. We offer the Marangellas our sincere felicitations.



While making a personal appearance in St. Paul in conjunction with "The Crimson Runner" (Prod. Dist. Corp.) Priscilla Dean tried her hand at packing chocolates with Phillipo Gersdorfo (who isn't seen in the picture) supervising the operation. Customers reported the chocolates tasted better than usual, it is reported.

EYES ON TENNESSEE

THE whole world has its eyes on the State of Tennessee. A big array of legal talent has swooped down on the little town of Dayton to defend Professor Scopes in his trial. The defendant having come out for evolution is being tried for teaching the Darwinian theory. There's a big scare being registered out in California, too. The leading luminaries are keeping an anxious eye on Napoleon, Josephine and Joe Martin. If it is established that we once lived in the tree tops these monks will have a big laugh. As it is they are thinking of starting their own production units. It has taken centuries of publicity to put them in the limelight and they refuse to take a back seat among the top-most branches. Joe Martin has already been interviewed on the question. Like a politician or a court witness, or both, he refuses to answer on advice of Consul. There's a good monk, too.

HARLAN CONVALESCING

THE followers of Kenneth Harlan (there's a legion of them) will be glad to know that he is rapidly recovering from an operation for appendicitis with which he was stricken while on location. He was rushed to St. Vincent's hospital in Hollywood following an acute attack of the ailment last Saturday—and it is believed that prompt action by the surgeons saved his life.

SOME COMEDY

"I LAUGHED so hard my sides ache." That was the comment we heard from three different persons after the private showing of Harold Lloyd's newest comedy, "The Freshman." It is a correct indication of what this gem of a picture has in store for you. We've never seen a funnier piece—than this take-off on college life which the comedian and his clever assistants have concocted. We've had college stories—and college stories—but we've never had one that showed life on the campus with half the spirit, sympathy, humor and accuracy.

There is a place for everything here—and everything is in place. The ground is thoroughly planted with incident and gags which sprout with the fullest expression. Harold starts off for Tate—determined to be the college idol—its greatest hero. But he is a perfect boob and doesn't realize that he is a joke.

The early scenes build up the sympathy for this boy who would make good. He is so sure of himself—and yet everything he does



A view of the famous desk which John M. Flagler, big oil (not Butter and Egg) man caused to be built for his private office in 1883, and which Johnny Hines is using as a prop for "The Live Wire (First National).

is absolutely all wrong. He would make the team, but they use him for a tackling dummy. He would give a dance for the sake of popularity. And his tuxedo is merely basted together. As it falls apart the laughs come straight from the diaphragm.

But the most hilarious comedy is contained in the climax when Harold pleads to be sent in as the last substitute. The boys, fighting hard for good old Tate, are up against a strong team. Harold has been allowed to join the team as a water boy though they don't try to humiliate him on that count. So he rushes in—and not knowing what position to play dashes in anywhere—sometimes on the opposite side—and is thrown, tossed—and pummeled to a fare-you-well. But he picks up a fumble and scores a touchdown. He has made good for Tate and the girl.

The new invention of these scenes spells ingenious work on the part of the Lloyd outfit. To enumerate every laugh would occupy too much space. But it seems to us as if the piece contained hundreds of them.

As for the atmosphere it is accurate. The campus is painted in true colors—and the relaxation side of college life has been brought out with fine zest and background. It surely looks like a sell-out. Why not? Lloyd's pictures mean something. And this tops them all as a laugh producer. Wait 'til you see that football game. Harold does everything with that football but make it talk.

SALUTATIONS

CONGRATULATIONS are being showered upon Mr. and Mrs. Jack Alicoate over the new addition to the family. As a tribute to the birth of this nation—as a fine gesture in favor of 100 per cent patriotism, the youngster—who has been given the monicker of Mary Patricia—made her debut on the Fourth of July. The infant by selecting Fire-Cracker Day to say "Howdy" to the world joins a pair of our best champions of Old Glory, Calvin Coolidge and George M. Cohen.



Billy Dooley, new Christie star, reports for work in the first of a series of ten comedies he will make for Educational release. Billy must be a late riser judging from the way he threw his clothes on, or perhaps he's one of those misfit sailors.

THE RIESENFELD LUNCHEON

HUGO RIESENFELD, the impressario of the Rivoli, Rialto and Criterion, tendered a luncheon to the motion picture editors and critics last Friday at the Astor Roof in honor of Ben Bernie. It was to introduce the popular jazz band leader whose melody boys have supplanted the symphony orchestra at the Rivoli—the Bernie band making their debut this week.

Dr. Riesenfeld said one of the reasons which promoted him to take out the symphony orchestra and present the jazz band in its place was that he discovered that all six of the Broadway houses were playing the overture from "William Tell" during one and the same week.

AUTHOR! AUTHOR!!

IT is with a cry of "Author! Author!!" that we page Bob Dexter, erstwhile advertising manager for First National. Bob has always been a gifted story-writer—and he can weave words with all the art of a Jack London—and write just as vividly. Under the name of Gayne Dexter he has a story in the August issue of Hearst's International and Cosmopolitan Magazine—a story of a Heathen Chinese entitled "Serpent of Lies."



Members of the cast and technical staff of the Earl Hudson unit filming "The Half Way Girl" (First National) snapped between scenes. Seated in the foreground are John Francis Dillon, director, and Doris Kenyon, featured player.



Charming profile of Vilma Banky, Samuel Goldwyn's European "find," now playing in her first American picture "The Dark Angel" (First National)



The always lovely Constance Talmadge rests after completing "Her Sister from Paris" (First Nat'l.)



Vivianne Wilch of the "Exquisite Sinner" (Metro-Goldwyn) cast wearing an Erte creation which is of cloth of gold with horns of the same material. Brilliant colored pieces of velvet centered with rhinestones flow from the horns. (Fashion note).

VERY "DOGGY"

THEY are very "doggy" in Loew's State theatre, New York, this week. Trying it on the dog as it were. Balto, the lead dog of Gunnar Kasson's team, which carried the diphtheria serum into Nome—and put over the best human interest story the newspapers have featured in a decade—is on the vaudeville program, supported by his master and several other huskies. The picture feature is "Wild Justice" starring Strongheart.

We don't know whether Balto registered jealousy over the famous screen canine who wished to please the husky by trying it out on the dog. But we have learned that Balto is indifferent toward New York. He refuses to take an ice-wagon seriously and confetti strewn around the floor of his dressing room is not the kind of "snow" to tempt him. He is rarin' to get back in Alaska where dogs are dogs.

FINIS

I AM writing my last line for MOTION PICTURE NEWS—writing with a lump in my throat. It's the attachments—the associations—the friendships that endure. Time makes its marks and these are never erased. But as we march along with Time we pause and pay our tribute to the things that count. It may be a fond leave-taking of someone very dear to us; it may be the ineffable charm of some glorious vista we've viewed; it may be some token treasured through the years. The memory of it all lights up and we dwell upon it with misty eyes.

I feel as if all the boys in this office were at a small railroad station and I were aboard the train which would take me around the bend and out of sight. Words don't count for much on such an occasion. The little tinkly bell at the crossing has grown fainter and fainter. A moment more and it is silenced. And the parting is over.

Catching a train pounding through the dusk of a quiet night and bidding the boys good-by is the way I feel in leaving the News. The friendships formed here are ineffaceable. The morning salutations, the nightly "So Long! See You Tomorrow," the constant associations with the staff—the good fellowship that fairly saturates this office—these are the things that count—and these are the things that make it so difficult to leave.

It's been a pleasure to work for Bill Johnston. Just a gentleman's agreement to express yourself according to your viewpoint. That's Bill's way. It's the fair way, too. No wonder the boys work conscientiously to sell the News. There's a goal you see—and that is self-expression.

To leave this office and all that its atmosphere stands for is something that can't be expressed in words. It strikes deeper than that. Words, after all, can only give voice to your true feelings. And six years of pleasant relations cannot be effaced with a mere handshake and a "Wish you the best of luck." You can't erase a memory.

I leave the News with real regret. I leave the magazine wishing it continued success and prosperity—I leave it trusting I have served its readers and established lasting friendships for it. Hail and Farewell,

LARRY REID.



Robert Edeson appears to be quite a high-brow in this eccentric mirror, but it does not seem to phase Rupert Julian, who is giving him the w. k. Ha! Ha! Edeson is being featured in support of Leatrice Joy in Hell's Highroad" (Prod. Dist. Corp.).



This handsome chap is Neil Hamilton now playing in the Betty Bronson starring vehicle "The Golden Princess" (Paramount)



Olga Calve (Countess Goubarev) Russian and French legitimate and film player, who has come to America to appear on the screen.



The shapely Esther Ralston, Paramount player, introducing painted pajamas, the latest fad in Hollywood. We are very glad Esther chose to wear them on her arm.

Mid-Week Edition of M. P. News Scores A Great Hit

AN enthusiastic welcome from the industry greeted the appearance of the first issue of the Mid-Week Edition of MOTION PICTURE NEWS last week. On every hand, it was hailed as an important innovation in trade paper journalism, and marking a distinct step forward in service to the industry.

Recognition of the necessity for a medium which is devoted exclusively to the needs of the big, little exhibitor was widespread, and comments were heard everywhere in the trade that "The News has again hit the mark."

Among the many expressions of approval, addressed to William A. Johnston, are these:

Hiram Abrams, President. United Artists:

I want to congratulate you on your Midweek Edition of Motion Picture News, and particularly on the idea back of this new form of service to "The Big Little Exhibitor," as you so aptly characterize the motion picture theatre man in the small city.

The small exhibitor in the small town undoubtedly is an enormous factor in the film industry. This is the man who most needs and who will benefit most from the kind of service you are rendering through this new edition and I believe you are as well offering a great service to the industry in general. I wish you every success in this step.

Richard A. Rowland, General Manager, First National:

Congratulations on the first issue of the new Mid-Week edition. It is a knock-out—just the thing for the small town exhibitor. I am sure that both producers and distributors will welcome the service you are giving these big-little-theatres.

R. H. Cochrane, Vice-President, Universal:

You are to be commended for undertaking to supply the small exhibitor with news, reviews and reports on pictures prepared from the small theatre point of view. The new Mid Week Edition of the MOTION PICTURE NEWS seems to be ideal in that respect.

Universal has always been a staunch supporter of the small theatre man and has consistently guided its policies so as to help him. I am sure that the small exhibitor will welcome and support this move on the part of the NEWS to look at film conditions from his side of the fence. The best of luck.

Joseph M. Seider, President of M. P. T. O. of New Jersey:

I have read with interest your editorial anent the new edition of the MOTION PICTURE NEWS—designed for the exhibitor in the small town.

As you know, we tried at our convention to show our members how to "Bring Broadway to Main Street," and we feel that you are carrying this idea out through the medium of your new mid-week edition of the NEWS.

We recognize the vital influence which the theatre in the small town or neighborhood bears to the progress of this industry of ours, and feel that they are entitled to the same consideration, giving them every help and advantage, as is enjoyed by the large theatres in the metropolis and larger centers. Such a purpose must meet with our approval. Wishing you the success you merit.

E. A. Eschmann, Manager of Distribution, First National:

In my opinion the Mid-Week edition of the NEWS fills an important need. Too frequently there has been a tendency to concentrate on big theatres. As you point out, they are important, but the smaller exhibitor is important, too, and it is gratifying to find a publication devoted primarily to his needs.

With best wishes for the success of the Mid-Week News.

A. M. Botsford, Advertising Manager, Famous Players-Lasky:

The small town exhibitor has many of the problems that confront the big city theatres but he gets them later and a lot of new problems besides.

No filing system of trade papers has ever been devised whereby the small town exhibitor will be able to go back over weeks past and dig up things in the trade papers that'll help him.

In the new magazine you are giving him something timed just right. If it is correctly edited and the small town problems rightly understood by your editors, there is no question of its value to the trade. Best wishes for success.

Nat G. Rothstein, Advertising Director for F. B. O.:

I think your idea of a mid-week edition is a great idea. It will undoubtedly reach many exhibitors that Motion Picture News never reached before.

It's reasonable price enables any and every exhibitor both big and little throughout the country to subscribe for it.

My compliments on your idea. I wish you every success with your new "baby." Kindest regards.

Samuel Spring, Secretary-Treasurer, First National:

I think you ought to be complimented on your enterprise in starting a Mid-Week edition of the News particularly designed for small towns. You should receive the support of all enterprising exhibitors.

C. C. Burr, Managing Director, B. & H. Enterprises:

Just looked over the copy of the "Midweek" edition of the MOTION PICTURE NEWS. This is a great idea—cannot understand why no one ever thought of it before.

It would seem that the News really fulfills its mission and the whole idea is in line with the leadership of thought and in action which you have ever maintained in your field. Congratulations and best wishes.

J. G. Bachmann, Schulerg Productions:

Let me congratulate you upon the step you have taken in starting the Mid-Week edition of the NEWS. The first number is interesting and useful from cover to cover and fills, I believe, a very definitely felt want for a trade medium to interest the smaller theatre. It is sure to be a success both for producer and exhibitor.

Good luck to the "Midweek"!

W. Ray Johnston, Rayart:

I was very much interested in receiving the copy of your Midweek Edition of MOTION PICTURE NEWS, first issue dated July 11th. I want to congratulate you on this additional service to your subscribers. With best wishes for your publication.

Thomas Hamlin, Editor, New York Film Curb:

"Your new Mid-Week edition of *Motino Picture News* just arrived and it interested me so keenly that I immediately dropped all work on my own publication and proceeded to read your new idea thoroughly from start to finish.

"I cheerfully brand it a big time winner for the small town exhibitor and a valuable aid to those theatre-owners operating in towns of less than two-thousand population.

"May the new Mid-Week *Motion Picture News* grow and prosper."

Laurence Reid Resigns From News to Head Movie Monthly



LAURENCE REID, for six years the distinguished photoplay critic of Motion Picture News, is resigning this week to take an important post with the Brewster publications.

Mr. Reid becomes Editor of Movie Monthly, and a member of the editorial staffs of Motion Picture Classic and Motion Picture Magazine.

In the industry the name of Laurence Reid is a symbol for painstaking, intelligent reviews, presenting the reactions of an expert to hundreds of pictures a year.

He began his career as a reviewer in 1914 on the Evening Mail, continued it with the New York Review and the Dramatic Mirror.

Besides contributing reviews to The News, Mr. Reid has done notable work as a special writer. Each year he has written a critical resumé of the outstanding pictures of the year for the News Holiday Editions. Each week he had written "Pictures and People," the only department of its kind in the trade publication field, and recognized for its clever comments on personalities in the industry.

With real regret, Motion Picture News accepts Mr. Reid's resignation. He has been an exceptionally valued and versatile member of the staff. Larger opportunities and bigger achievement are ahead of him, and in his new work every member of the News family wishes him all success and Godspeed.

Announcement of Mr. Reid's successor will be made next week.

Vote For Free Casting Bureau

A. M. P. P. Directors Move to Operate "Extra" Agency Without Cost to Players

THE proposed casting bureau for extra or day employees which is to be organized by the Association of Motion Picture Producers in Los Angeles will be operated without fee costs to the players obtaining employment through this agency, it was unanimously decided at a Directors' Meeting held in Hollywood, July 13.

Heretofore the extra has paid ten per cent and upward daily to an agency for securing his position. Under this new arrangement the full amount of the voucher will go to the employee. The decision to maintain an absolutely free bureau is the result of a long thorough study by the Association, a cooperative survey and helpful suggestions from the Russell Sage Foundation, and with the approval of the California State Labor Commission.

The economic results of establishing this bureau will be more far-reaching than anything yet done in relation to employees. It will automatically wipe out of existence all questionable employment agencies, make-up schools, scenario schools and other pretended agencies preying on a gullible public and giving nothing in return.

The records in the office of the Labor Commission show that in the past ten years eighty-five agencies have been closed because of their questionable methods or have gone out of business through lack of support.

This entire matter is in the hands of the executive committee of the association for execution, and in the near future they will arrange for the financing of this bureau and the establishment of its offices.

It is interesting to note that annually this industry has over two hundred thousand placements of casual labor, the largest number of casual labor placements of any industry, and these are divided among approximately thirty thousand people.

High School Tax is Paid by Harrisburg Theatres

Three picture theatres are listed among the twenty properties paying the highest school tax in Harrisburg, Pa., according to the Evening News of that city. Twenty per cent of the total school tax is paid by the twenty properties in which the Colonial, the Orpheum, and the Majestic figure prominently. While these twenty properties are not the highest taxed in the city, they are among the highest, the newspaper explains.

The Colonial pays a tax of $5,085; the Majestic, which shows vaudeville and pictures, pays $2,520; and the Orpheum pays $2,100.

U. S. Exports of Films in May Nearly 32,000,000

Nearly 32,000,000 feet of moving picture film, with a value of well over a million dollars, were exported from the United States during the month of May, according to figures compiled by the Department of Commerce.

Exports of positive film aggregated 18,376,514 feet, with a value of $541,653, of which 3,992,538 feet, valued at $107,761 went to the United Kingdom; 2,679,110 feet, worth $80,201, to Australia; 1,914,840 feet, valued at $77,021, to Canada; and 1,677,019 feet, valued at $54,120, to Argentina.

Negatives exported aggregated 1,068,824, with a value of $261,981, our most important market being the United Kingdom to which 902,180 feet, valued at $238,509, were exported. Exports of raw stock amounted to 12,335,815 feet, valued at $255,949, of which the United Kingdom alone took 10,666,792 feet, with a value of $217,524.

H. Wayne Pierson Will Export Film

H. Wayne Pierson, until recently General Manager in the Far East for the United Artists Corporation has opened an office at 807 Longacre Building, New York, to handle films for export to Japan, China, The Philippines, Indo-China, Strait Settlements and F. M. S., Java, India, Burma and Ceylon.

Pierson has spent the past three years in the Far East, is intimately associated with the important buyers of that section and has a first-hand knowledge of the motion pictures suitable for distribution in each country he represents.

Ogden Alhambra Looted by Thieves

Thieves made away with $1,000 at the Alhambra Theatre in Ogden, Utah, last Monday morning, after rendering the night watchman unconscious and looting the safe. The loot would have been much greater had not the Vaudeville artists on the bill been paid off the night previously. The police have not yet unearthed a clue to the robbery.

Plan Public Tribute to Sydney S. Cohen

A PUBLIC tribute, which will probably take the form of a banquet, to Sydney S. Cohen, chairman of the board of directors of the M. P. T. O. A., is being planned by a group of Independent producers and distributors in New York, in recognition of Mr. Cohen's accomplishments in creating a favorable exhibitor opinion toward the independent branch of the industry.

The arrangements committee is as follows:

Chairman, Samuel Zierler, president of Commonwealth Film Corporation; Whitman, Bennett; B. P. Schulberg, head of the company bearing his name; J. G. Bachman, treasurer of the same company; Fred H. Elliott, executive secretary of the Independent Motion Picture Association of America and Ben Amsterdam, of Philadelphia, vice-president of that organization.

Country Waits Greater Movie Season August Campaign

Perfected Organization Assures Event's Success

THE entire country from New York to Los Angeles stands organized for the national Greater Movie Season, beginning in August. Field representatives of the Motion Picture Producers and Distributors of America, Inc., of which Will H. Hays is president, have developed, in conjunction with exhibitors and exchange executives, ninety co-operative campaigns all territorial in scope.

Cincinnati, Baltimore, Spokane, Schenectady, Akron, Houston, and Birmingham, Ala., adopted the national plan last week, with William A. Clark of the Palace Theatre, general manager for Cincinnati; Sam R. Abrams of the Rialto Theatre, for Houston; James Roach of the State Theatre for Schenectady; Ray Grombacher, Liberty Theatre, for Spokane; and L. J. Callinan, Assistant-secretary of the Akron Motion Picture Theatre Owners Association for Akron.

Officers and committee-men elected at a meeting of theatre owners in Birmingham are: B. H. Morney, Trianion Theatre, chairman; R. M. Kennedy, Capitol Theatre, Secretary; D. R. Faunce, Strand Theatre, finance; E. A. Vinson, Loew's Temple Theatre, director of publicity with the duties of general manager.

In almost every center parades will announce the opening of the season. Besides the exhibitors the principal producing and distributing companies will be represented by floats built in accordance with standard designs that the New York offices are sending to each exchange. Los Angeles, San Francisco, Seattle, Chicago and Salt Lake City are among the cities that will hold movie-balls.

Governors and mayors in many centers have given the season official recognition by proclamation; while the e tent to which business concerns generally desire representation in the drive is indicated by the donation of $100,000 in prizes by Chicago merchants for the Greater Movie Season newspaper contest there. Also in Chicago the amount of co-operative advertising is estimated at $500,000 over and above the $50,000 constituting the exhibitors' campaign fund. In localities where exhibitors showed an inclination to hang back there now appears a desire to get aboard the band-wagon as the drive reaches its peak, according to field reports.

Under present plans the Chicago parade will be an industrial exposition of local manufactures. The parade will be headed by the *King* and *Queen* of *Movie Patrons*, to be chosen by a popular voting contest from men and women living in Chicago.

Similar activities mark the New York campaign where Wells Hawks has appointed Bessie Mack of the Capitol and George Morris of the Piccadilly in charge of radio work; Terry Turner of Loew's and Edw. Olmstead of the Rialto, to look after parade organization; Fred Hamlin, of the Strand Theatre to assist in the advertising and Glen Allvine of the Criterion to control publicity. Other committees will be named later.

Through arrangements effected by the Hays office, the National Jewelers Publicity Association has linked that industry into the movement. Special bulletins from the Publicity Association have placed the plans fully before retail jewelers throughout the country and endorsed the drive as a business stimulant, thus paving the way for window displays and local prize donations for the newspaper contest.

Kalamazoo and Pontiac have embarked on vigorous campaigns under the leadership of H. L. Dean of the Orpheum Theatre, Kalamazoo, and A. J. Kleist of the Rialto, Pontiac.

A review of budgets forwarded from several centers to the Hays office shows that out of every $1,000 about $400 is being spent for newspaper space, $400 accessories while the balance of $200 meets contingent expenses, parades, billboard and posting costs. The sixteen-thousand stands donated by the Poster Advertising Association are being supplemented by a similar number purchased by exhibitor-committees, so that an unprecedented showing of approximately 32,000 boards will support Greater Movie Season nationally.

Supplementary exploitation that has gone to campaign managers includes newspaper contributions by Rex Beach, George Ade, Wallace Irwin, Rita Weiman, Temple Bailey, Richard Connell, Meredith Nicholson, John Emerson, Anita Loos, Elmer Davis, Terry Ramsaye and Emelia Wynne.

Particular interest attaches to Mr. Beach's description of his emotions on seeing his first story screened at a St. Louis nickelodeon, where "the room was darker than the inside of a cow and we fell over a drunken teamster who had parked near a cuspidor. He cursed a little and I had to ho'd my wife. A piano was being outraged by one of the proprietors; the other partner was engaged outside ballyhooing dimes. There was no smoking but a lot of spitting. Nobody saw us go in or come out of the place. For the mere use of the story I had received and squandered in riotous living the sum of one hundred dollars. How the producer could pay that amount and spend a dollar a foot to make the negative and still get anything out of it, was a mystery. It didn't look like a sound business."

Special Greater Movie Season numbers of the principal fan-magazines are concentrating their readers' interest upon August attractions;

Atlantic City, through Edward J. O'Keefe, its general chairman, has hurled the following defy at other cities:

"In view of the widespread interest among exhibitors in the forthcoming National Campaign in the interest of the Photoplay industry, the Motion Picture Theatre Manager of Atlantic City—"The World's Playground"—hereby issues a challenge to the bona fide managers of any other city or community in the country to equal the efforts of Atlantic City in the effectiveness of the Campaign.

"Atlantic City Theatres are 100 per cent back of the project. With nearly 3,000,000 visitors here from every section of the country, the theatres of this resort promise the most outstanding demonstration of the Nation. What we shall do is now secret. Is there any community of exhibitors in the country willing to accept our challenge. If so, write or wire, and:'you're on!'"

M. L. Coyne, special representative from the office of Will Hay's has been in Houston, Texas, for several days making arrangements with local theatre owners regarding Greater Movie Season which will open in Houston about the first of August.

Plans are going rapidly ahead to put Greater Movie Season over in first class style in Salt Lake, although it appears at the present time as if there will be but four theatres behind the move. These are the Paramount Empress, Victory, Kinema and Pantages houses. The other houses have signified their intention of not joining in the movement. However, the four actively interested have pooled their subscriptions and are going ahead to make a big thing of the event. Frank Becker has been appointed publicity director and has started the ball rolling.

Atlanta newspapers pledged full support to Greater Movie Season and placed every resource at their command at the disposal of the theatres included in the Greater Movie Season organization, following a visit to the managing editors of each paper on Monday, July 6th, paid by a committee headed by Willard C. Patterson. The managing editors visited were W. M. Baskerville, of the Georgian-American; John Paschal, of the Atlanta Journal; and Francis Clarke, of the Constitution. The committee from the Greater Movie Season organization included Earle Griggs, special exploitation manager for the Greater Movie Season; Matt Whitnam, of the Alamo No. 2 theatre; Sol Samuels, proprietor of the Alpha Theatre; Howard Waugh, manager of the Howard Theatre, and Thomas H. James, manager of Loew's Grand Theatre.

Referendum Bill on Daylight Saving Likely in New York

THe first step toward what may be the introduction of a bill in the New York State Legislature next January by Senator George R. Fearon, of Syracuse, authorizing a statewide referendum on the question of daylight saving was taken during the past week in Syracuse, when Senator Fearon was asked to sponsor a bill calling for a referendum applicable to Syracuse alone.

If the New York State M. P. T. O. shows sufficient interest to back a statewide bill, that will settle the question of daylight saving for New York state, making it uniform or else doing away with it entirely, there is no question but that Senator Fearon could be induced to introduce and get back of a bill of this sort.

In Syracuse, the common council of that city recently passed an ordinance favoring daylight saving over a certain given period, and which is now in effect. As the days have passed, it has cropped out that there is more opposition to the question of daylight saving than was first thought. It is believed that it would be better to let the voters of the city as a whole decide the question at a referendum, rather than to put the matter in the hands of a few men constituting the council.

130 Australia Theatres Merged

Big Consolidation of Antipodes Film Interests Enters the Production Field

THE merger of film interests operating in Australia and New Zealand, reported last month, involves a total of 130 theatres and the consolidated organizations will launch a film production enterprise on a large scale, according to recent reports reaching this country.

The theatres now controlled by the mergered companies comprise 100 in Australia and 30 in New Zealand, in addition to studio properties and equipment for making photoplays. These are the properties of Union Theatres and its associated Australian companies, Hayward's Pictures, Ltd., and New Zealand Picture Supplies, Ltd., and Fullers Theatres, Ltd., all of New Zealand.

The company has already started a big film production according to a statement issued by Stuart F. Doyle, managing director of Union Theatres, who, in discussing this phase of the enterprise said:

"Production in New Zealand has already started. The current undertaking is an elaborate Maori war picture in which more than 8000 natives take part. Our plans for Australia are not so well defined, but there will certainly be increased activity here both as regards building and producing. It is proposed within the next four or five years to complete a chain of additional theatres in New Zealand."

The directors of the corporation are W. A. Gibson, O. B. E. who was recently in America, representing Australasian Films, Stuart F. Doyle, representing Union Theaters, Sir Benjamin Fuller, Henry Hayward, John Fuller, E. J. Righton, G. T. Balcombe and F. J. McDonald.

"Kine," London, current issue quotes E. R. Gourdeau of Australasian Films' London office, as saying that in addition to the countries mentioned the company has distributing offices and theatres in the Dutch East Indies and the Straits Settlements.

Conference On Copyright Bill

Woodhull and Cohen Offer Recommendations to Be Included in New Measure

NATIONAL President R. F. Woodhull and Sydney S. Cohen, Chairman of the Board of Directors represented the Motion Picture Theatre Owners of America at the conference of the General Committee on the Copyright Revision Bill the Bar Association Bldg., 42 West 44th held Wednesday, July 8th, at 10 A. M. at Street, New York City, and arranged to file with the Sub Committee of the Patents Committee of the House of Representatives at Washington, recommendations to be incorporated into the new copyright bill which will be presented to the next Congress when it convenes in December 1925.

Two of the amendments to be urged are as follows:

"That when any author or composer or his or her administrator, executor, or assigns shall publish or cause to be published for sale to the public copies of any copyrighted musical composition or song, the sale of any such copy shall free the same from further contribution by the holder thereof, to the author or composer or his or her administrators, executors or assigns in case of public performances for profit."

Also an amendment was submitted that will prevent the pooling of copyrights or performing rights as is the practise now.

Other amendments and recommendations are being prepared at this time and will be included in those filed with the above Committee.

"Theatre owners in all parts of the Country are urged to get in touch with their Congressmen and United States Senators now," said the M. P. T. O. A. statement. "Many of their representatives are at home now and exhibitors should approach them as their Constituents, presenting the facts to them and asking that relief be afforded them. This direct communicating with their representatives in Congress is a most effective means of bringing to their attention the matters in which theatre owners are interested and in which they need relief.

"We also request that theatre owners send us on to National Headquarters any facts or information they may have that will be of help to us in the fight, together with any word or message they may receive from their Congressional representative."

"U" Earnings For First 6 Months Show Increase

Universal Pictures Co., Inc., reports net earnings of $1,071,000 for the six months ended May 6 last. This is an increase of 32 per cent over net earnings for the predecessor company for the first six months of 1924. The new company was organized on January 10, 1925

After deduction of preferred dividends, the balance was equivalent to $3.25 for the half year on the outstanding common stock.

On the basis of its report for the first half year, the company earned, after all charges and Federal taxes, at the annual rate of $71.40 on its first preferred and $7.04 per share on its common stock. These figures compared with earnings on the preferred stock of $59.50 a share for 1924, $42.23 for 1923, $30.83 for 1922 and $21.18 for 1921, and on the common stock they compared with $5.62 a share in 1924, $3.54 in 1928, $2.18 in 1922 and $1.02 in 1921.

New Companies Chartered for New York State

Motion picture companies incorporating in New York state during the past week were granted charters by the secretary of state showing the following directors and amount of capitalization where specified:

Clearfilm Corporation, Pelham Manor, $10,000, with Leon Wagner, Sigmund Alter and B. Salsman, New York city; Associated Animators, Inc., $10,000, Burton F. Gillett, Edgewater, N. J.; Richard M. Huemer, Stamford, Conn.; Emanuel Goldman, New York City; World's Fine Arts, Inc., $25,000, J. Harold Kay, New York City; Joseph Lacetera, Brooklyn; Dominick Peparato, Newark, N. J.

Fameart Attractions, Inc., $10,000, Morris R. Weinberg, Isaac Weinberg, William Rakoff, New York City; Needle Theatre Corp., $25,000, Morris Needle, Louis W. Osterweis, Michael Bressler, New York city; Donwood Theatre Corporation, $2,000, Thomas E. Donovan, Vincent Peters, Joseph Tierney, New York city.

Committees to Confer on Uniform Contract

FREDERICK H. ELLIOTT, general manager of the I. M. P. A. of A. has advised R. F. Woodhull, president of the M. P. T. O. A. that his organization has appointed a committee of three to confer with a similar committee of the M. P. T. O. A. on the question of a new uniform contract.

The I. M. P. A. of A. committee consists of Oscar Neufeldt, De Luxe Films, Philadelphia; Jack Bellman, Renown Pictures, New York; and Joe Klein, Chesterfield Motion Pictures Corporation, New York. A conference between the two committees will be held in New York in the near future at a date to be decided upon.

A. H. Blank To Build Big Omaha House

Will Cost Million Dollars—Other Important Circuits Busy With New Theatre Projects

A MILLION dollar theatre, with restaurant and dance hall features, will be built in Omaha by A. H. Blank, in affiliation with the Balaban & Katz interests. Mr. Blank this week signed a ninety-nine year lease for a corner at Twentieth and Farnam streets, the total value of the lease being placed at $3,775,000. Work on the theatre will begin in 90 days.

The new theatre is to be the best in that part of the country, with seating capacity of 3,500, of Spanish design, with patios and fountains, and with no store or office rental space. A renaissance restaurant is to be a feature.

The Blank interests already operate the Strand and Rialto theatres in Omaha.

There have been rumors that the World Realty company and George Brandeis, head of Omaha's largest mercantile establishment, contemplate the erection of a motion picture theatre at Sixteenth and Douglas streets, at a cost of $1,000,000. If this deal should go through, it would involve tearing down the Empress theatre, now operated by the World Realty company. The World interests operate the World, Moon, Sun, Empress and Muse theatres here.

According to the announcement of William M. James, of Columbus, Ohio, president of the James Amusement Enterprises, neighborhood patrons in Columbus are to be served with three new James theaters.

At Main street and Berlekey road, the sum of $500,000 will be expended in erecting a new Eastern theater which will replace the one that is now located near that intersection and also take in the adjacent lot on the corner. This will seat 1600 persons.

The second neighborhood theatre will be erected at Parsons and Reinhard avenues and will also be of Spanish design. It will also accommodate 1600 persons. The third motion picture house will be built on the Hilltop on West Broad street.

The three new houses planned will bring the James string to eight. The construction of the two theatres already planned, the first two mentioned, is expected to start within 60 days.

In New York City Harry Blinderman, Charles Steiner, Samuel Friedman, Jack Schwartz and Herman Wissner have purchased outright the Harlem Grand, Stadium, Cosmo and several other Harlem theatres.

With their other theatres namely, the Regun, New 125th, Jewel and Harlem Fifth avenue this organization have one of the strongest booking combinations in upper New York city.

Ben Sherman, formerly owner of the newly acquired Blinderman-Steiner theatres, has affiliated with the new owners.

The additional theatres taken over by Harry Blinderman and his co-workers give the company one of the strongest booking combines in New York city. More than 14,000 seats is the joint seating capacity of the combine.

Messrs. Blinderman and Steiner also own and control six of the largest of the many East Side theatres and have in the course of construction four other downtown theatres among which will be the first Egyptian theatre ever built in New York.

Walter Reade has leased to Loew, the Astor Theatre property at Broadway and 45th St. Mr. Reade signed a ten year agreement with Loew's, Inc. with an option to renew of twenty-one years which will net Mr. Reade two million dollars on the first term of this leasehold.

The first attraction to play in this theatre will be "Ben Hur."

Representatives of the Paramount interests and the Keith-Albee Circuit were recently in Philadelphia, Harrisburg, Altoona, Allentown, Easton and Reading inspecting the houses that are concerned in the pending deal between Famous Players and Wilmer & Vincent. J. J. Murdock, H. B. Franklin and M. S. Goodman were among the executives who made the tour of inspection.

The expansion policy of the Famous Players Canadian Corporation, Limited, Toronto, has again come into Ottawa, the Canadian Capital, where the purchase has been made of a 132 foot frontage on Sparks Street, the main business thoroughfare, from Mrs. Margaret St. Denis for $225,000. This is adjacent to a 28 foot frontage which was bought by Famous Players some time ago and the newly-brought property lies exactly in front of a large site on which Famous Players started to build a big theatre several years ago.

The purchase of the new property on Sparks Street means that the area now under title to Famous Players for the theatre is approximately double the previously held site.

There is definite talk around Ottawa that Famous Players will build a huge theatre palace and that the policy of the new theatre will be to present a combination of photoplays and Pantages vaudeville. Harold Hitchinson of Toronto, supervisor of theatres for Famous Players, has been in Ottawa for some weeks but he has not made any statement regarding immediate plans.

Chicago Booking Combine Forming

Ascher Brothers, Cooney, Karzas and Coston in Buying Combination of Fifty Theatres

THE formation of a big booking combine in Chicago, as a direct result of and in opposition to the recent Balaban-Katz and Lubliner & Trinz combination, became known this week. Ascher Brothers, Cooney Brothers, Andrew Karzas and the Coston group of houses, comprising in all about fifty theatres, have signed a preliminary agreement for a combination booking organization, according to the Chicago correspondent of MOTION PICTURE NEWS, who says that the final papers will likely be signed.

A telegram to MOTION PICTURE NEWS from J. Cooney, President of the National Theatres Corp., says: "Report that this concern has consolidated or merged with any other theatre organization is positively groundless."

The best information is that the deal is a booking combine and does not involve change in ownership of any of the theatres mentioned.

According to Max Ascher, vice-president of Ascher Brothers, the new organization has not yet been named but probably will be called the Motion Picture Theatres Consolidated, and have its headquarters in Ascher Brothers' offices at 509 S. Wabash Avenue, Chicago.

While the group of theatres affected does not include any loop houses, some of the theatres owned by the various signers of the agreement are of great importance in their neighborhoods, including as they do, Cooney Brothers' Capitol and three other large houses, Andrew Karzas' Woodlawn Theatre, the Robey, now under construction on the north side and which will be ready about October 1st, and his large new Hammond Theatre which is also being built; Ascher Brothers' entire chain of fourteen theatres, and the string of 63rd Street houses being booked by Jimmy Coston.

The combination starts with fifty houses all in Chicago and indications are that more than one hundred Chicago and nearby theatres will be affiliated with the new organization at an early date.

While details of the agreement are lacking, it is learned from authoritative sources that there will be no interchange of stock and the ownership of the various properties will not be affected for the present at least, but the organization will be supported by the theatres paying a percentage of the cost of film into the company's treasury.

"It is a move to protect and increase our buying power," Ascher said. "We now have fifty houses all in Chicago in the combination and expect by the end of the month to increase our control to at least one hundred and twenty-five houses." Ascher admitted that a combination of the Balaban and Katz and the Lubliner and Trinz interests made six weeks ago was in measure responsible for the new combination.

It is also understood that the agreement is binding upon the signers for three years.

Once the buying department is operating smoothly, the organization may branch out and include advertising, exploitation and production departments in its activities.

It is also learned that immediately upon hearing of the proposed organization, a number of additional exhibitors applied for membership and are under consideration by the advisory board.

It is reported that William Fox is very much interested in this combination and is prepared to back it up with capital if the members think it advisable.

Important Theatre Deals Now Being Negotiated In Europe

By L. C. MOEN
Staff correspondent of MOTION PICTURE NEWS

Paris, July 8.

DESPITE the general unwillingness of the European representatives of American companies to talk or to be quoted in print it can be authoratively stated that the next few weeks or months will see vital changes in the theatrical map of the continent, somewhat similar to those which have been going on in America in the way of producer ownership of theatres.

France in particular is ripe for the introduction of showmanship and better theatre operation not necessarily in the sense of American methods but in the matters of comfort, ventilation, lighting, programs, exploitations and general aggressiveness.

Someone is going to reap a rich harvest in this field and Paramount, First National and Metro-Goldwyn are each determined to be in on it. Offers are being made to local houses and circuits, sites are being considered for the erection of other theatres. Paramount is "in" the heaviest at the present time. Metro-Goldwyn has the Gaumont Houses under an agreement which has not yet been disclosed even in Paris.

First National it can be confidently stated will build in Paris as soon as a site can be decided upon.

The lines are forming for a battle royal. Money is being spent freely if not always wisely and it would not be surprising to see the complexion of film affairs in Europe altered radically in the near future.

Sign Colleen Moore Contract

First National Agreement Covers Three Years and Calls for Twelve Features

COLLEEN MOORE will star in twelve features to be made over a period of three years for First National, according to the terms of a contract signed last week by Richard A. Rowland, general manager of First National, and John E. McCormick, husband of the star who will produce the pictures.

Immediately following the signing of the contract Miss Moore and her husband left for Los Angeles where the star will make the final scenes for "We Moderns," adapted from Israel Zangwell's play and her next First National release.

In signing the new contract for Colleen Moore pictures, all previous agreements were set aside. The salary to be received by the young star is not stated.

Commenting on the signing of the new contract, Mr. Rowland said: "Speaking for the directors of First National as well as myself, I cannot express too strongly our gratification at securing Colleen Moore for coming seasons. Colleen is the first daughter of First National's own productions and is now a star entirely unspoiled by success. It is a pleasure to be associated with her. We know from actual figures that Miss Moore is one of the topmost stars on the screen at the present time."

Before leaving for the Coast, Miss Moore said that she never felt happier in her life. "In all my motion picture experience, I never found a more inspiring man to work with than Mr. Rowland and I don't feel as though I ever want to be with any company other than First National."

Postal Rate Hearing Date Set

Woodhull Asks Exhibitor Statistics for Presentation Before Committee

U. S. SENATOR GEORGE H. MOSES, Chairman of the Special Committee considering the Postal Increase Bill to be presented to Congress next December, has informed R. F. Woodhull, president of the M. P. T. O. A. that the committee will hear the objections of exhibitors against the proposed continuation of the increased mail rates in New York on August 3rd.

The M. P. T O. A. has issued a call to Theatre Owners to forward at once to the organization information as to the effect this advance in parcel post and mail costs has had on them in the operation of their theatres. Such statistics and data will be included in the brief which the M. P. T. O. A. will present before the Moses Committee at the hearing.

In requesting immediate action on the part of exhibitors in supplying this information the M. P. T. O. A. points out the importance of the matter to them and the fact that only a limited time is permitted the organization for the preparation of the case which it will place before the Committee.

The letter from Senator Moses in response to a letter written him by President Woodhull regarding the burden placed upon exhibitors by the increased postal rates, and requesting opportunity to present before the Committee the exhibitors' objections to the increased rates.

Paul McCabe Dead; Was Prominent Exhibitor

Paul McCabe, a pioneer exhibitor in North Carolina, and recently elected vice-president of the M. P. T. O. of that state, died suddenly at his home in Tarboro last week, after an illness of only four days.

Mr. McCabe was the owner of the Opera ouse at Tarboro, and was a prominent figure in theatre circles in the South. The news of his death came as shock to the industry.

In and Out of Town

H. C. WEAVER, of H. C. Weaver Productions, Tacoma, Washington, is in New York City in the interest of distribution.

W. J. MORGAN, sales manager of Producers Distributing Corp., returned this week after a tour of the principal exchange centers of the Middle West.

DELBERT GOODMAN, manager of the Fox Far East Corp., sailed for Europe recently where he has been assigned to make a survey which will take him into most of the important cities of Europe, Asia and Africa.

J. K. ADAMS, vice-president of the Davis Distributing Co., and Mrs. Adams are celebrating their 21st wedding anniversary up in the Adirondacks.

J. CHARLES DAVIS, II, of the Davis Distributing Division has gone to Boston for a few days in the interest of distribution.

M. L. FINKLESTEIN and Eddie Rubin of the Finklestein and Rubin theatre chain in Minneapolis, were in New York during the past week.

JACK WOODY, of Associated Exhibitors, will leave Sunday, July 18th, on a several weeks trip to the exchange centers of the Middle West.

NATE ASCHER, of Ascher Bros., Chicago, is visiting in New York.

THEDA BARA is expected to arrive in New York City within the next week or so.

Exhibitors of Toronto Open Clubrooms

The Motion Picture Theatre Owners of Ontario decided, at their July monthly luncheon, held in the King Edward Hotel, Toronto, with President J. C. Brady in the chair, to establish a club centre for all independent exhibitors by opening club rooms in Toronto. This will be for the use of all local and out-of-town exhibitors who are members of the M. P. T. O. or who are in sympathy with the movement.

Skouras, Goldman Merge on Bookings

A BOOKING merger of considerable moment has been concluded in St. Louis by Skouras Brothers and William Goldman whereby the Skouras and Goldman first run houses will play day and date on some of the new season's biggest pictures. The number of pictures to be set in under the new arrangements has not been definitely determined as some contracts have not been concluded.

Spyros Skouras, president of Skouras Brothers Enterprises, confirmed the merger, saying that it was merely a booking arrangement and did not affect the ownership of the houses.

The Goldman houses affected are the Kings Theatre and Garden and the Rivoli. The Skouras houses are the Grand Central, West End Lyric, Lyric Skydome and the Capitol.

West Coast Theatre Deal Completed

Governing Board, With E. V. Richards Chairman, Formed—First National, Lesser and Gore Join Forces

FURTHER details of the West Coast theatre deal were learned this week. It is understood that First National, Sol Lesser and the Gore Brothers have joined forces in the control of 60% of the stock of the big chain. The remaining 40%, representing the holdings of Adolph Ramish, has been sold to William Fox.

A governing board to control the First National - Lesser - Gore interest in West Coast has been created with E. V. Richards, Jr. as chairman. A voting trust has been formed, in which the controlling stock has been placed, for a period of ten years. Direct operation of the chain will be under the control of Mr. Lesser and the Gore Brothers.

With the major share of an $8,000,000 sale offer tendered to them, Lesser and the Gore Brothers decided to retain their interests.

This admission was made by the principals in explaining their refusal to consummate the deal after Adolph Ramish, associate owner of West Coast had disposed of his interest to Fox.

In their final breaking off of negotiations, Lesser and the Gores say they were persuaded by a storm of wired entreaties from exhibitors all over the country.



William R. Fraser, general manager Harold Lloyd Corporation, whose views on the importance of comedy will be found in the "Editor on Broadway" department.

New ownership arrangements will not affect the conduct of the West Coast chain along the course it has been following, say the controlling owners.

Sol Lesser and Abe Gore, who participated in the negotiations with the William Fox representatives in New York, both expressed their satisfaction with the outcome of the deal. In a joint statement issued after announcement of the transfer by Adolph Ramish of his interest they said:

"We are more than happy to have as our partners William Fox and E. V. Richards, of First National. An alliance with the strength of these men and their organizations brings added strength into West Coast Theatres.

"We know that perfect harmony will continue to prevail through our new association, and that the expansion program to which we have been holding will go on with fresh stimulus. We regret, of course, the withdrawal of Adolph Ramish, whose support and counsel has been a great factor in forging the West Coast chain.

"You can say for us that we are glad we did not sell out, in spite of the tempting offers held out. The announcement that we planned to sell brought wires from exhibitors all over the country urging us to stick with them. The blood of the showman was in our veins, and we couldn't quit them."

Seider Sends Open Letter To Hays

On Behalf of M. P. T. O. A., Invites M. P. P. D. A. Head to Debate Film Boards and Arbitration Problem

JOSEPH M. SEIDER, Chairman of the Arbitration and Contract Committee of the M. P. T. O. A., this week invited Will H. Hays to debate "the existing contract, arbitration and Film Boards of Trade Problem." The invitation was sent out from National Headquarters of the M. P. T. O. A., in the form of an open letter to Mr. Hays.

Mr. Seider suggests that the debate be held at a time and place to be agreed upon, decision to be rendered by three United States or New York State Supreme Court Justices.

When the matter was called to the attention of Courtland Smith, secretary of the Hays organization, he said: "No comment to make."

The letter attacks the statement made by Charles C. Pettijohn, general counsel of the Film Boards of Trade, to the effect that 95 per cent of the theatre owners are pleased with the present arbitration system. Mr. Pettijohn's statement, it will be recalled, was given to trade paper reporters at a recent Monday conference in the Hays offices.

Mr. Seider's letter follows:

"Hon Will H. Hays, President,

"Motion Picture Producers and Distributors of America,

"469 Fifth Avenue,

"New York City, N. Y.

"My Dear Sir:

"The statement made by your office that 95 per cent of the theatre owners of America are pleased with your Film Boards of Trade and arbitration as practiced in this industry, is clearly disproved by the attitude of the theatre owners of America in refusing to ratify your contract at their Chicago Convention in 1923 and again at Milwaukee in 1925. At the latter convention a demonstration against the Film Boards of Trade, the contract and the arbitration system was made when these subjects were placed before the theatre owners.

"We are for arbitration. The arbitration system in our industry, however, controlled by your Boards of Trade, is not arbitration but litigation. It is a convenient collection agency for your members.

"The contract itself is inequitable. Predicated on a contract such as this, no arbitration system, no matter how honest, earnest and sincere the arbitrators may be, can be fair to the theatre owner.

"When a theatre owner becomes enmeshed in your arbitration system, he not only loses his right to trial by jury but also the possibility of having his matter reviewed by a court of competent jurisdiction. Instead of the award of the arbitration board being made a judgment of the Supreme Court, upon proper motion, and collectable through its legal officers, as provided by Law, the members of your Film Boards of Trade refuse to deliver pictures to exhibitor defendants. The exhibitor must either pay or close his theatre.

"The individual cannot take advantage of the protection afforded him by law. Injunctions are expensive. A review without injunction cannot be had because of the refusal of all the distributors at the same time refusing to deliver him pictures. And if he can protect himself, wherein is the benefit or advisability of arbitration?

"To be compelled to arbitrate after agreeing to do so is one thing. To be forced to sign a contract providing for arbitration is another. Where the theatre owner deletes the arbitration clause from his contract the contract is rejected. And every distributor at the same time does the same thing to the same theatre owner.

"We are pleading for a short, clear, fair contract, in simple language, so that all our members will know the extent of their obligations.

"We demand the right to appoint 50 per cent of the arbitrators instead of their being appointed for us.

"Since the Film Boards of Trade are the nucleus of the arbitration system, why not actually separate it from your organization? Then form a Film Board of Trade composed of Distributors and Exhibitors. Thus would the Arbitration Boards cease to be absolutely controlled by your organization.

"We did not refer this situation to the Department of Justice for Investigation. We believe that our interests in our industry are interlocked. For the protection of our Industry we must make every effort to ad-

Mastbaum Off to Europe to Sign Artists and Perfect Building Details

JULES E. MASTBAUM, president of the Stanley Company of America has sailed for Europe to remain several months for the purpose of signing up leading concert and opera artists of the world to appear in the Stanley houses. It is also understood that one of the big projects to be settled in France is the building of a modern theatre in Paris to cost $7,000,000.

This new theatre was discussed last year when Mastbaum was in Paris. Since then details have been perfected and these will be given Mastbaum's consideration. His associates urged last year that he make his residence in Paris to supervise the building of the theatre and the operation of it. Just how this detail has been settled has not been announced.

Just before sailing Mastbaum said:

"What we are especially eager to do is to bring to Stanley theatres the foremost artists of the music world. The public is eager to hear the best and we intend to give it. We believe that we will be able to convince such artists as Luisa Tetrazzini and Feodor Chaliapin, for instance, that a tour of Stanley houses will not in any way take from prestige but rather, will add to it. And it will not be a difficult matter to bring conviction. The Stanley Theatre in Philadelphia has already presented some of the world's greatest artists. Leopold Stokowski, the brilliant conductor of the Philadelphia Orchestra, brought his entire organization to the Stanley Theatre to give a special concert. It was a tribute to Sanley's splendid work in the cause of music. Victor Herbert was guest conductor there on several occasions and he was always happy to appear at the house."

Radio Aiding Crandall Houses

Test of Broadcasting's Influence on Box Office Proves Scheme Profitable

THAT the radio concerts broadcast weekly from the Crandall theatres in Washington, D. C., have stimulated box-office receipts at the houses operated by the company, is the declaration of officials of the organization after a series of tests to determine the value of "air advertising." The tests, designed to show first the extent of the audience reached by the broadcasting, and second the direct value to the box office, are declared by the Crandall offices to have clearly demonstrated that broadcasting is a substantial aid to the motion picture exhibitor.

Harry M. Crandall, owner of the fifteen theatres bearing his name in Washington, organized a broadcasting unit eighteen weeks ago. Known as "The Crandall Saturday Nighters," this unit sends concerts over the air every Saturday night through station WRC of the Radio Corporation of America. The programs, arranged by Joseph P. Morgan, general manager of the Crandall enterprises. Nelson B. Bell, advertising and publicity director, and Daniel Breeskin, musical director, present members of the musical organization serving the Crandall houses, augmented by specially engaged artists and a weekly screen star who speaks from station WJZ, New York, through WRC.

To determine the size of the audience addressed over the air and the popularity of the programs, the Crandall organization launched the scheme to offer a prize for the best name submitted for the new Crandall theatre now building at Georgia Avenue and Farragut St. N. W., in Washington. The offer of a prize of $100 for the best name was submitted over the air three Saturdays in succession. The response was overwhelming, the Crandall officials state. The number of names submitted totaled 42,754. The precise number of letters received, which was far in excess of this, was not recorded. The name finally selected was Crandall's Colony Theatre.

The test showing the value directly to the box office was made when Milton Sills spoke over the radio on the Saturday night before "As Man Desires," in which he is featured with Viola Dana, opened at the Metropolitan and Ambassador theatres. Both houses, it is asserted, did abnormal business with no other stimulus than the radio publicity.

Another indication that the box office is profitably served by these radio concerts is the fact that an unusual amount of oral comment is made by patrons during the week immediately following the broadcasting on the musical program, a portion of which is sent over the air on the Saturday evening preceding its presentation in the theatre, and so announced over the radio.

Recently the Crandall broadcasters asked the radio audience if the concerts should be continued during the summer or suspended until Fall. The response was so immediate and extensive in favor of a continuation of the broadcasting throughout the hot months that the management has decided to continue, being convinced that the effort and investment is a profitable one from the box office standpoint.

Richey Remains to Run Movie Campaign

Henderson M. Richey, manager of the Motion Picture Theatre Owners of Michigan who was to have left Detroit on July 1 to assume his new duties as manager of the Motion Picture Theatre Owners of America will remain with the Michigan organization until after the Greater Movie Season campaign in that state is over. Practically every theatre in the state has been lined up by Richey who will now leave for New York on August 23.

Woodhull Names Picquet on Executive Committee

At the request of the Motion Picture Theatre Owners of North Carolina, National President R. F. Woodhull has designated C. W. Picquet of Pinehurst, North Carolina, as the National Executive Committeeman from that State in the Motion Picture Theatre Owners of America.

Seider Sends Open Letter To Will Hays

(*Continued from preceding page*)

just our differences within the Industry. Outside investigations should be our last resort.

"Please permit me here to reiterate that the statements of your Mr. Pettijohn to the Department of Justice Agents that 95 per cent of Theatre Owners are satisfied with this situation has no foundation of fact.

"Most of the eighty writers of letters are arbitrators. Naturally a Judge feels that he decides fairly. And in a sense he does, the best way possible under existing conditions.

"Therefore, we respectfully offer to debate the existing contract, arbitration and Film Boards of Trade problem, with you personally, at time and place to be mutually agreed upon, decision to be rendered by three United States or State Supreme Court Justices on the merits.

"To both winner and loser will go an equitable contract, real arbitration, mutually protective rules and a give-and-take, a live-and-let-live policy of doing business.

"Believe me, Sir,

"Most sincerely and respectfully yours,

"(Signed) JOSEPH M. SEIDER,

"Chairman Arbitration and Contract Committee,

"Motion Picture Theatre Owners of America."

Witmark Charges Use of Music in Suit

Alleged rendition of "That's How I Believe in You," by a pianist in the Grand Theatre, West Lafayette, Ohio, on November 4, 1922, has led to the filing of a suit in federal court at Columbus, Ohio, against George and Peter Revelis, owners of the theatre by M. Witmark & Sons, New York, publishers of the song.

The New York firm asks that the court order the West Lafayette partnership to pay not less than $250, charging that the selection was played without the permission of the publishers and in violation of the copyright laws. The court is also asked to enjoin the theatre from further use of the song.

Will Submit Briefs on Connecticut Tax

ARGUMENTS were heard last Friday in New Haven in connection with the new state tax law on films shipped into Connecticut. The law, which was to have become effective July 1st imposes a tax on all pictures shipped into the state. Its enforcement however, has been deferred until the present injunction suit terminates.

Arthur L. Shipman, special counsel for the state and George W. Wickersham, of New York, representing the Hays organization argued at length before the three judges sitting in the Federal court. They were given ten days in which to file briefs, after which the decision as to the constitutionality of the law will be given.

In his argument, Shipman admitted that possibly that portion of the law was unconstitutional which affected the shipment into Connecticut of films from other states.

Ralph Lewis to Have Lead in "Last Edition"

Ralph Lewis will have the leading role in "The Last Edition," the next Emory Johnson production for F. B. O. Supporting Lewis will be Virginia True Boardman, Ray Hallor, Rex Lease, Russell Simpson, David (Red) Kirby, Wade Boteler, Cuyler Supplee, Leigh Willard and Will Frank.

"The Last Edition" is scheduled to go into production this week. The story is an original from the pen of Mrs. Emilie Johnson, mother of the producer.

"The Unchastened Woman" Ready in August

James Young is editing and titling "The Unchastened Woman," which he also directed, and which will bring Theda Bara back to the screen. A completed print will be in New York by the first of August. It is planned to give the picture an extended Broadway showing before its general release early in the Fall.

Valentino Picture Title is Changed

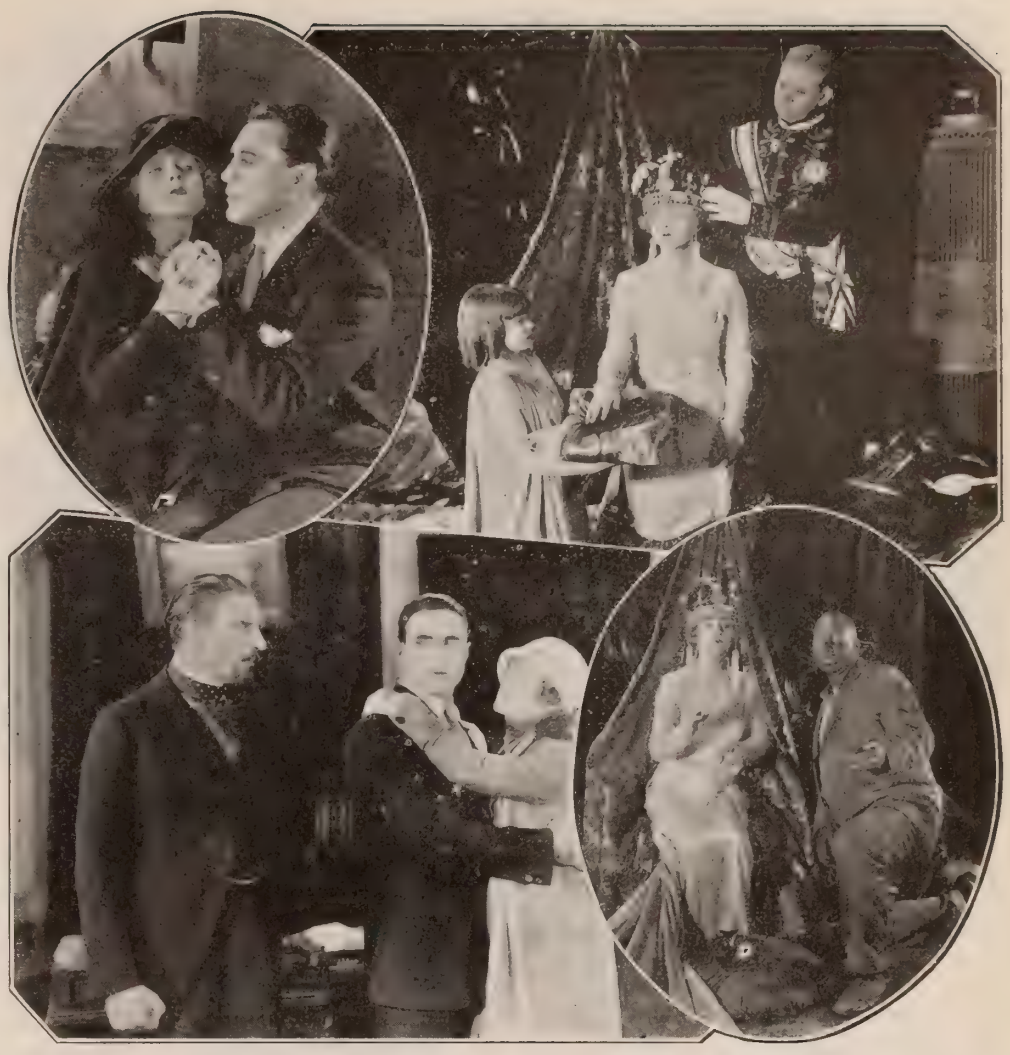
The Rudolph Valentino picture which has just gone into production for United Artists will be released as "The Black Eagle," instead of "The Untamed," as originally announced. Filming started this week with Clarence Brown directing.

"Arabella" Prints Arrive in This Country

Prints have been received in this country of "Arabella," a Westi production, according to announcement by Cranfield and Clark. The picture, which is said to contain many unusual twists, features Mae Marsh.



"Her Sister From Paris" is the title of Constance Talmadge's new vehicle for First National. These scenes are taken from the picture.



Production highlights from the Chadwick picture, "American Pluck."

"U" Is Producing 16 Westerns

Studio Sets Record With Productions Now in Making or Soon to Start

UNIVERSAL has set a studio record with sixteen westerns now in work or in preparation to go into production in the immediate future. At least three of these are to be made on an elaborate scale.

Hoot Gibson is at present in Canada, where he is filming two pictures at once. He heads a large company of players, cameramen, cowboys and technical workers filming "The Calgary Stampede" and "Chip of the Flying U." The former is being made with the famous rodeo as its background. "Chip of the Flying U" is being filmed on the ranch of the Prince of Wales in Alberta, Canada. Herbert Blache is directing both pictures.

Edward Sedgwick will soon start the direction of "On the Frontier," a western story with American history as a background. Sedgwick wrote the novel from which the screen story is adapted. Norman Kerry and Dustin Farnum have two of the leading roles.

Cliff Smith is directing Art Acord in "Sky High Corral"; Robert North Bradbury is filming "Slipper Tongue," with Jack Hoxie as the star; while William Desmond and Eileen Sedgwick are busy on a ten-episode serial, "The Winking Idol" with Francis Ford at the megaphone.

Other westerns in action are: "Montana of the Range," starring Josie Sedgwick, Edmund Cobb in "The thrill Hunter," directed by Ernst Laemmle; Fred Humes in "The Call of Hazard" and "Ike's Holiday," starring Gilbert Holmes and Ben Corbett. Stories in preparation are "The Rustler's Secret," "The Emergency Man," "The Fighting Fool," "Gun Shy," and several others.

Billie Dove is Selected for "Ancient Highway"

Irvin Willat has selected Billie Dove to play the leading feminine role in "The Ancient Highway," which he will produce for Paramount. The other featured players are Jack Holt and Montague Love. The picture is an adaptation from the James Oliver Curwood story.

Claire Adams Joins "Souls for Sables" Cast

Claire Adams has been added to the cast of "Souls for Sables," a Tiffany production, in which Claire Windsor and Eugene O'Brien play the leading roles. The picture was adapted from the book, "Garland & Co.," by David Graham Phillips.



Stills showing some of the action in the B. P. Schulberg production, "Parisian Love"

Flinn Confers With Managers

Discusses Coming Release Program of Producers Distributing Corporation

JOHN C. FLINN, vice-president and general manager of Producers Distributing Corporation held his first meeting in Chicago last week with the eight new territorial division managers of the company. The meeting was called for the purpose of discussing the order in which the thirty-seven productions listed by Producers Distributing Corporation for the coming season will be released.

In addressing the managers Flinn sought their suggestions on the arrangement of the release schedule after carefully explaining the theme and locale of each of the subjects so far selected for the 1925-26 season.

In this regard Flinn said:

"The order in which productions are released should constitute a real program for the season that is as carefully worked out in its diversity as the daily program offered by a theatre. When we aim, as we do, to have our pictures booked and shown in consecutive order at the first run theatres, we must arrange our releasing schedule to present constant variety in theme, color and action.

"Our list of attractions includes every element of showmanship—Straight drama, straight comedy, melodrama, farce comedy, epics, allegories, spectacles and westerns, in just the right proportions to make a perfectly balanced whole.

"It was with the idea of offering a showmanlike program that we assembled our present group of subjects. Each picture is typical of the best in its class and the group as a whole represents the widest diversity possible to secure from the stage and the literary field.

"And when these pictures are arranged in their final order of release, they may be booked solid for consecutive showings with the absolute assurance of perfect balance."

Principal To Release Three

Will Go to Exhibitors in August Through Astor Distributing Corp.

ASTOR DISTRIBUTING CORPORATION will release three productions for Principal Pictures during the month of August. They are, "A Lover's Oath," "The Business of Love" and "The Shining Adventure."

"A Lover's Oath" is a Ferdinand Pinney Earle production with Ramon Novarro in the starring role and Kathleen Key playing opposite him. The picture was produced in California.

"The Shining Adventure" is a comedy interwoven with dramatic situations. Edward Everett Horton is the star. Among the recent successes in which he appeared are "Beggar on Horseback" and "Marry Me," two current Broadway attractions in the picture houses. Horton is supported in "The Business of Love" by Barbara Bedford, Tom Ricketts, Zasu Pitts, Carl Stockdale and Dorothy Wood. The story was produced and directed by Jess Robbins.

"The Shining Adventure is a Madeline Brandeis production made in California and directed by Hugo Ballin. Percy Marmont is the star, while in the supporting cast are Mabel Ballin and Ben Alexander.

Warners May Star Fazenda and Louis as Team

Louise Fazenda and Willard Louis may be presented as a starring team in Warner productions, according to advices from that company's Hollywood studios. Considerations toward the end that these two well known screeen p'ayers may be elevated to stardom are now receiving the serious attention of the Warner production heads, who state that the excellent work done by Miss Fazenda and Mr. Louis in several pictures entitles them to such a reward.

"Spanish Sunlight" Barbara La Marr's Next Vehicle

"Spanish Sunlight," an adaptation of the novel of that title by Anthony Pryde, is the title of the next starring vehicle in which Barbara La Marr will appear for First National, it has been announced by Associated Pictures Corporation.

The production will be made on the West Coast, at the United Studios, under the supervision of June Mathis. It is expected that camera work will be started in the middle of August.

Magazine Cover Model in De Mille Cast

Josephine Norman, recently signed as a member of the Cecil De Mille stock company, has been added to the cast of "The Coming of Amos," Rod La Roeque's first starring vehicle for De Mille. Miss Norman is known as "The Girl on the Magazine Cover." She was for some time a model for the paintings of Howard Chandler Christie and Neysa McMein.



Scenes from the Cosmopolitan photoplay version of "Never The Twain Shall Meet," a Metro-Goldwyn-Mayer release.

Melford Selecting "Simon the Jester" Cast

George Melford is selecting the cast he will direct in "Simon the Jester," the first Frances Marion production on the program of Producers Distributing Corporation. It is an adaptation of the William J. Locke story and will have Lillian Rich and Eugene O'Brien featured in the cast which also includes Edmund Burns, Henry B. Walthall, Doris Wynn and William H. Platt.

William De Mille Ready to Start New Production

William de Mille has selected his cast for the screen version of "New Brooms," the Frank Craven play, which he will make for Paramount. Bessie Love, Neil Hamilton and Robert McQuade, who played in the stage production of the play, have the featured roles. The scenario was completed recently by Clara Beranger.

Associated Exhibitors Sign Burton King

Associated Exhibitors have signed Burton King to direct a production for them on the coming season's program. It is tentatively titled "The Attorney for the Defense" and the continuity is being prepared by Arthur Hoerl. King is now casting the production.

"Ancient Mariner" an Xmas Season Release

Fox announces that "The Ancient Mariner," a screen adaptation of Samuel Taylor Coleridge's poem produced by Henry Otto, will be released on December 20th as a special attraction for the Christmas season.



Tom Mix in a trio of scenes from "The Lucky Horseshoe," his next starring vehicle for Fox.



Leatrice Joy in "Hell's Highroad," a Cecil B. De Mille production for Producers Dist. Corporation release.

Warner Production Advancing

Report 25% of New Program Complete; Studio Forces Well Ahead of Schedule

WARNERS report that more than 25 per cent of the productions which are to be made for the 1925-26 season have been completed. At present six units are at work and four more will soon be launched on new picture productions.

Harry M. Warner arrived at the studio last week for a five days' visit to confer on production matters. Because of matters constantly requiring his attention in the east he will bring Mrs. Warner and their three children with him on his return to New York and make his permanent home there.

To the list of productions finished or under way, two have been added in the last few days and work is to start on four others as soon as studio sets are available.

"The Love Hour," with Ruth Clifford, Huntly Gordon, Louise Fazenda and Willard Louis heading the cast, is well started, with Herman Raymaker directing.

"Hogan's Alley," with Monte Blue, Patsy Ruth Miller, Louise Fazenda, Willard Louis, Eddie Gribbon, Frank Bond, Max Davidson, "Texas Kid" and Nigel Barrie, was started the early part of last week. As soon as he finishes "Hogan's Alley" Monte Blue will start work on "The White Chief," under the direction of Erle Kenton.

Julian Josephson is now preparing the script for "Lady Windermere's Fan," the famous Oscar Wilde drama that Ernst Lubitsch is to produce.

Preparations are being made by E. T. Lowe, Jr., to start production soon on "Compromise," a novel by Mrs. Jay Gelzer. Irene Rich, Louise Fazenda and Clive Brook will have the principal roles. Alan Crosland will direct.

Upon the completion of "Satan In Sables" now nearing an end it has been decided that Lowell Sherman's next picture for the Warners will be "The Love Toy," from the pen of an anonymous author. Erle Kenton will be assigned to the direction.

Griffith Adds to Cast of "That Royle Girl"

D. W. Griffith has made several important additions to the cast he will direct in "That Royle Girl," his first production for Paramount. Among the newcomers to the company are Marie Champers, one of the principals of "Is Zat So?" now current on Broadway; Ida Waterman, recently seen in the screen version of "The Swan;" Gladys Coburn of Ziegfeld's "Follies;" and Mrs. John Harriman who has played in a number of films recently.

The featured parts in the picture are to be impersonated by Carol Dempster, James Kirkwood, Harrison Ford and George Rigas.

"Evolution" is a Feature of Rivoli and Rialto Bills

"Evolution," a Red Seal feature dealing with the Darwin theory, is one of the features on the programs at the Rivoli and Rialto theatres, New York City, this week. The picture has been widely exploited by these theatres in advance, being advertised as a subject of timely interest during the trial of Scopes in Dayton, Tennessee, for violation of the anti-evolution statute of that state.

Sartov Will Photograph "La Boheme"

Metro-Goldwyn-Mayer have signed Henrik Sartov to photograph Lillian Gish in "La Boheme," upon which King Vidor is shortly to start work. John Gilbert is to play opposite Miss Gish. Sartov was formerly in the D. W. Griffith camera department.

Goldwyn Names Leads for "Garden of Allah"

Samuel Goldwyn has selected Ronald Colman and Vilma Banky for the leading roles in "The Garden of Allah," second of the Goldwyn-Henry King productions for United Artists release. King will film the story in Biskra as near as possible to the actual locations described by Robert Hitchens in his novel.

"The Garden of Allah" will be started immediately upon the completion of "Stella Dallas," the special King is now directing.

Lasky Assigns Directors for Two Productions

Jesse L. Lasky has assigned George B. Seitz to direct "The Vanishing American," and William K. Howard to direct "Martinique," two of the leading Paramount productions which will be included in the Greater Forty.

"The Vanishing American" will be an adaptation from Zane Grey's novel of that title, and "Martinique," which will feature Bebe Daniels is to be based on the play by Lawrence Eyre.

"Thoroughbred" is First Kyne Story for Fox

THE first Peter B. Kyne original screen story for Fox under his contract will go into production soon under the title of "Thoroughbred," with Victor Schertzinger directing. The scenario is by Gerald C. Duffy and George O'Brien will have the leading role. The balance of the cast has not yet been determined upon. The locales of the story are in Old Virginia and the western plains.

Dorothy Cumming Recalled by First National

Dorothy Cumming has been recalled to the east by First National to appear in "Invisible Wounds," production on which will be started immediately upon her arrival from the coast. Miss Cumming went to Hollywood to appear with Gloria Swanson in the latter's first production following her arrival home from Paris.

Miss Cumming is to have one of the leading roles in "Invisible Wounds," which is to be filmed at the Cosmopolitan studios

Cast Completed for Sidney Olcott Production

Warner Baxter, Esther Ralston, Kathlyn Williams, Edward Davis, Margaret Morrison and Margaret Livingston have been selected for the principal roles in "The Best People," the David Grey and Avery Hopwood play which will be Sidney Olcott's next production for Paramount.

Carl Dane, Rose Blossom Get M-G-M Contracts

Carl Dane and Rose Blossom have been signed to long term contracts by Metro-Goldwyn-Mayer. Dane's contract is said to have come as the result of his work in "The Big Parade," John Gilbert's first starring vehicle. Miss Blossom played the ingenue lead in the screen version of Channing Pollock's "The Fool."

"Abe and Mawruss" for United Artists

Samuel Goldwyn will release through United Artists the third Potash and Perlmutter production adapted from the Montague Glass stage success, "Partners Again." This is in addition to the George Fitzmaurice production and Henry King's "Stella Dallas" and "The Garden of Allah," already announced.

Glass recently arrived in Hollywood from Europe to prepare this third "Abe and Mawruss" story, which will go into production in the near future.

Two Added to "Girl Who Wouldn't Work" Cast

B. P. Schulberg has added Winter Hall and Thomas Ricketts to the cast of "The Girl Who Wouldn't Work," from the story by Gertie D. Wentworth-James. Others featured in the cast are Lionel Barrymore, Marguerite De La Motte, Henry B. Walthall, Lilyan Tashman and Forrest Stanley. Marcel De Sano is directing.



Harold Lloyd in scenes from "The Freshman," his new comedy to be released by Pathe

Roach's 'Rex' Unit Working at Montana Location

The production unit making the next "Rex" feature for Hal Roach is at work in Lodge Grass, Montana, at the Crow Indian Reservation, where the major portion of the action will be filmed. "Rex" is again being directed by Fred Jackman, who made "King of Wild Horses" and "Black Cyclone."

The title of the forthcoming production, which Pathe will distribute, has been changed from "Thunderfoot" to "The Devil Horse." Yakima Canutt and Robert Kortman will be seen as the human hero and heavy of the new picture.

European Screen Star and Director Arrive

Among New York arrivals from Europe this week were Greta Garbo, among the foremost actresses of Europe, and Mauritz Stiller, Swedish director, both of whom are under contract to Metro-Goldwyn-Mayer. They will proceed in the near future to the studios at Culver City.

Miss Garbo is scheduled for stardom in a number of big feature productions, and Stiller will direct several pictures, some of which will be adapted from his original stories.

Paramount Has Signed Raoul Walsh to Contract

Raoul Walsh, whose most recent work for Paramount was the production of "The Wanderer," has been placed under a long term contract by the company, and according to plans announced by Jesse L. Lasky will make a series of big productions for Paramount in the future.

During a career of several years as a director Walsh's name has been associated with many outstanding productions, among them "The Thief of Bagdad," the Douglas Fairbanks screen phantasy.

Vancouver Leads in the First National Sales Drive

The Vancouver branch was in first place at the end of the fifth week in the First National Summer Play Date Contest. Vancouver's standing, with a percentage based on last year's actual played time was 160.40 per cent. Chicago was in second place and Atlanta third at the end of the fifth week. The contest will cover a period of twelve weeks and the awards will go to exchanges having the greatest number of bookings actually played during that time.

Joe Brandt Writes Play for Columbia Film

JOE BRANDT, president of Columbia Pictures, is the author of a story, as yet untitled, which is to be produced as a Columbia special, according to an announcement from the company.

Mr. Brandt is in Hollywood discussing production matters with Harry Cohn, production manager of Columbia. Preliminary arrangements for the filming of his play are among the things Mr. Brandt will make before returning to his offices in New York.

Metro-Goldwyn-Mayer Sign George K. Arthur

Metro-Goldwyn-Mayer have signed George K. Arthur to a new contract. He is playing at present in support of Marion Davies in "Lights of Old Broadway." This picture is being directed by Monta Bell and is from the successful play, "Merry Wives of Gotham."

Arthur has gained rapid strides as a comedian. For the past four months he has worked every day at the Culver City studios, where he has played in Monta Bell's "Lady of the Night," Von Sternberg's "The Exquisite Sinner," "Pretty Ladies," "Sun Up" and "I'll Tell the World."

Asher to Be Associated in Production With Lesser

E. M. Asher, of Corinne Griffith Productions, will be associated with Sol Lesser of Principal Pictures Corporation in the making of several independent productions and a stage presentation, it was announced this week.

His first film venture in conjunction with Lesser will be in the making of the Drury Lane melodrama "Good Luck." The producers have leased the Manhattan Opera House in New York City and will produce the play in stage form first, following which the work will be done in pictures.

Paul Bern a Delegate to Paris Art Exposition

Paul Bern, of Famous Players-Lasky, has the distinction of being the only screen director to be appointed by Secretary of Commerce Herbert Hoover as a delegate to the International Exposition of Modern Decorative and Industrial Art now in progress in Paris.

The director is acting as one of the American committee on "Arts of the Theatre." The Commission will make reports on the status and advance of these arts as revealed at the International exposition.

Cast Completed for Grey's "The Vanishing American"

Paramount has completed the cast which will be presented in "The Vanishing American," a screen version of the Zane Grey novel. The company includes Richard Dix, Lois Wilson, Noah Beery, Malcolm McGregor, Shannon Day, George Magrill, Bert Woodruff, Bernard Siegel, Charles Stevens, Joseph Ryan, John Webb Dillion, James Corey and James Spencer.

The Motion Picture Theatre Owners of City, Arizona, headed by George B. Seitz, who has been assigned to direct the work.

McGrail and Tellegen Sign Contracts With Fox

Walter McGrail and Lou Tellegen have been signed to long term contracts by Fox Film Corporation, it was announced this week. Both actors have appeared in featured roles in many photoplays, including recent productions made by Fox.

Meador Signs Robertson for Special Series

J. E. D. MEADOR, president of Truecraft Pictures, Inc., has signed John S. Robertson to direct a series of special pictures to be known as John S. Robertson productions. The first of the series, which will be started immediately is "Queen Calafia," one of the latest of Blasco Ibanez's works.

Robertson, accompanied by Mrs. Robertson and his production staff will go abroad at once and will be followed shortly by the cast. Exteriors of "Queen Calafia" will be filmed on their actual locale in Spain and Monte Carlo.

The Robertson-Meador special productions following "Queen Calafia" will be selected from Blasco Ibanez stories controlled by Meador. They include "The Cabin," "Sacrifice," "La Bodega," "The Mayflower" and "Sonica." Other works are also said to be under consideration.

"My Girl" Chorus Guests at A. M. P. A. Luncheon

The chorus girls of the "My Girl" musical comedy current at the Vanderbilt theatre in New York, were the guests of the A. M. P. A. at their weekly luncheon meeting held Thursday, July 9th. The event was billed well in advance, so a large attendance of members materialized at the meeting at which each of the girls was introduced individually.

Elliot Nugent, star of "The Poor Nut," and who has the lead in "Headlines," an Associated Exhibitors production, was the principal speaker at the meeting.

Everybody is talking:
"EVOLUTION"

Everybody wants to see it:
"EVOLUTION"

At Rivoli, N. Y. this week:
"EVOLUTION"

At **both** Rivoli and Rialto next week:
"EVOLUTION"

A Front Page Story in Five Absorbing Reels:
"EVOLUTION"

An Urban-Kineto Production
Edited by Max Fleischer.

1600 Broadway RED SEAL PICTURES CORP. New York City

EDWIN MILES FADMAN, Pres.



Production highlights from one of Warner Brothers newest, "The Woman Hater".

Fox Studio Staff Hard at Work

Production on New Schedule Advancing Rapidly; New Units Are Being Formed

WITH the assignment of directors for productions to be started soon and the signing of many new players for prominent roles in the pictures which Fox will offer during 1925-26, the filming of the great number of features and short subjects for the company's new season is well under way at the Fox studios in Los Angeles.

Several new units have been formed to make big features and are preparing to start for locations while the studio stages are occupied with interior and exterior sets being used by companies which have been working for some time.

Among the units preparing to start on location is the company which Reginald Barker will direct in "When the Door Opened," from the James Oliver Curwood story of that title. Mr. Barker will take his company to Canada for the exterior scenes for this picture, in which Jacqueline Logan plays the leading feminine role.

Tom Mix is now engaged on his first production since his return from Europe, "The Lucky Horseshoe," being filmed under the direction of J. G. Blystone.

Frank Borzage has nearly completed his first production under the Fox banner, "Lazybones," adapted from the stage play by Owen Davis. Frances Marion was responsible for the script.

John Ford is preparing for a special titled "Three Bad Men." Two of the bad men will be J. Farrell MacDonald and Lou Tellegen. The third one is yet to be chosen.

Rowland V. Lee will go to Catalina Island to film scenes for "The Silver Treasure," adapted from the Joseph Conrad novel "Nostromo."

"The Winding Stair," novel by A. E. W. Mason, will be filmed by John Griffith Wray. Heading the list of prominent players are Alma Rubens and Edmund Lowe.

Roy Neill is now in the cutting room editing "Greater Than a Crown," in which Edmund Lowe is starred.

"Thunder Mountain," the screen title of the stage play "Howdy Folks," a John Golden play, is being directed by Victor Schertzinger.

"The Ancient Mariner," adapted from Samuel Taylor Coleridge's poem, will be directed by Henry Otto.

De Mille Signs Jean Acker to Long Contract

Cecil B. De Mille has signed Jean Acker, formerly Mrs. Rudolph Valentino, to a long term contract to appear in De Mille productions. She has been loaned by De Mille to the Metropolitan features to appear in "Simon the Jester," but is soon to be cast in a De Mille production. For the past year Miss Acker has been featured in vaudeville.

Donald Keith Joins "With This Ring" Cast

Donald Keith is the latest addition to the B. P. Schulberg cast for "With This Ring," an adaptation from the Saturday Evening Post novel by Fanny Heaslip Lea. Others in the cast are Alyce Mills, Lou Tellegen, Forrest Stanley, Joan Standing, Martha Mattox, Eulalie Jensen and Dick Sutherland. Fred C. Windemere is directing.

Lionel Barrymore Signed by Paramount

Paramount has signed Lionel Barrymore for a featured role in the forthcoming Raoul Walsh production, "The Lucky Lady." Others chosen for featured roles are Willian Collier, Jr., Greta Nissen and Marc MacDermott.

"The Lucky Lady" is an original story by Robert E. Sherwood and Bertram Block. It was adapted for the screen by James T. O'Donohoe.

Von Brincken Joins Rod La Rocque Cast

Paul Sloane has added Count W. Von Brincken to the cast of "The Coming of Amos," Rod La Rocque's initial starring vehicle for Producers Distributing Corporation release. Von Brincken was for many years in the diplomatic service of the Central European powers. Since the war he has devoted himself to picture acting.

Prod. Dist. Corp. Opens New Des Moines Branch

The thirtieth branch office of Producers Distributing Corporation has been opened at 1003 High Street with E. J. Lipson in charge. Lipson was formerly Des Moines branch manager for Associated Exhibitors. On August 1st a new branch will be opened by the company in Portland, Oregon.



Production highlights from "The Wild Bull's Lair," an F. B. O. release.

Warners Buy Back Product From Kwality Pictures

Warner Brothers have taken over the Warner pictures formerly handled by Kwality Pictures, Inc., in Seattle, and will distribute them through their own exchange in that territory. This is the latest of several similar deals in which Warners have bought back the distribution rights from franchise holders since acquiring their own exchange system through the purchase of Vitagraph.

New Johnny Hines Feature Nearing Completion

After five weeks of production work the new Johnny Hines feature, which First National will release under the title of "The Live Wire," is nearing completion. C. C. Burr, producer of the film, states that the work will be finished by August first. The feature is being made at the Tec-Art Studio in New York under the direction of Charles Hines. The play is an adaptation from Richard Washburn Child's novel "The Game of Light."

Betty Compson to Be Lead in "The Pony Express"

Paramount announces that Betty Compson will be featured in "The Pony Express," which James Cruze will produce as his sequel to "The Covered Wagon."

Miss Compson will appear in the role of Molly Jones, daughter of a blacksmith of Julesburg, Colo., the jumping-off point for the overland stage and pony express in 1860.



Scenes from the Warner Bros. picture, "Eve's Lover."



Scenes from "Kivalina of the Icelands," a Pathe release.

Foreign and Domestic Sales

Independent Distributors Report Closing of Territories on Next Year's Pictures

TERRITORIAL transactions recently closed by independent producers and distributors covering their programs for next season are marked by a number of important contracts for the foreign as well as domestic rights for features and short subjects.

One of the biggest recent deals was concluded between J. G. Bachmann, general manager of distribution for B. P. Schulberg Productions, and Harry Charnas, head of Standard Film Service of Cleveland and Cincinnati, under which the latter organization obtained the territorial rights for thirty Preferred Pictures. Standard will distribute ten of Schulberg's 1924-25 pictures in Cleveland and Cincinatti, and the entire program for next year in Cleveland, Cincinnati, Pittsburgh and Detroit.

Sam Sax closed three important territorial deals in the key cities of St. Louis, Kansas City and Omaha for the distribution of the new series of twelve pictures.

The distribution contract for the St. Louis territory was made with Jack Weil Pictures Inc. of 3320 Lindell Blvd., St. Louis, Mo.

Negotiations for the Kansas City district were completed with Mr. E. C. Rhoden representing the Midwest Film Distributors of Kansas City, Mo. and for Omaha the Gotham product will be handled by the Independent Film Co., 1304 Farnham St., Omaha, Nebraska. The contract being closed by Mr. J. L. Stern.

William Skirboll, president of the Skirboll Gold Seal Productions with headquarters at Cleveland has acquired the territorial rights for the state of Ohio for Henry Ginsberg Productions, Banner Productions and Royal Pictures. A branch office of Skirboll Productions has also been established at Cincinnati to facilitate shipments and service to exhibitors.

Chesterfield announces sales to the following state rights exchanges: Standard Film Service, Cleveland; Standard Film Service, Cincinnati; and Federated Film Exchange Co., Pittsburgh, will distribute in their respective territories the six Eileen Sedgwick western features, six Bill Patton Productions, and six two-reel Jungle pictures, all of which are handled by Chesterfield. Harold Rodner's Exchange, New York, has signed for the six two-reel Jungle Pictures for New York and Northern New Jersey. Dependable Exchange, Inc., New York, purchased the rights for "9 and 3/5 Seconds," starring Charles Paddock, and "Eyes of Hollywood," a feature. Reelcraft Film Exchange, Chicago, will handle in that territory the six Eileen Sedgwick pictures and the six Bill Patton Productions. Freedom Film Corp., Buffalo, N. Y., bought six Jungle Pictures for the Buffalo territory.

Mr. M. H. Hoffman, General Manager of the Tiffany Truart Productions, announces that the entire production output for 1925-1926 of the Tiffany Big Twelve and the Truart Productions have been sold to Max Glucksmann of Buenos Aires, Argentine Republic for all the South American countries including Argentine Republic, Uraguay, Paraguay, Chili, Peru, Bolivia and Ecuador. This contract was made through Jacobo Glucksmann, general representative in the United States for Max Glucksmann.

The Hi-Mark Film Sales Corporation of No. 220 West 42nd Street, through Nat Nathanson, General Manager, have bought the entire production output of the Truart Film Corporation for Australia, New Zealand and Tasmania.

Louis Weiss, Managing Director of Weiss Brothers Artclass Pictures Corporation, announces that he has arranged for the distribution of his program for the season of 1925-26 in South America. The deal was consumated between Mr. Jacobo Glucksmann who represented Max Glucksmann.

Inspiration Pictures Adds to Scenario Staff

Inspiration Pictures has enlarged its scenario department for the preparation of Richard Barthelmess and Dorothy Gish productions. Violet E. Powell is head of the department. She is well known for her screen originals and feature newspaper stories.

In addition to Mrs. Powell, Inspiration has acquired the services of Don Bartlett and C. Graham Baker. Bartlett has been scenario editor, script writer and publicity director for a number of leading companies. Baker has had extensive training in pictures, ranging from writing, titling and editing to the direction of a number of productions.

Schulberg Prepares to Film "Horses and Women"

B. P. Schulberg has made production plans for "Horses and Women," one of his biggest picture for the coming season. It is an adaptation from the Saturday Evening Post novel by L. B. Yates, "The biography of a Race Horse." Fred C. Windemere has been chosen to direct. It will be ready for Fall release.

The production, it is said will be a combination of horse picture and a tense society drama. The story which ran last winter, was recently issued in book form.

Gladden James Added to "Wedding Ring" Cast

Cecil De Mille has added Gladden James to the supporting cast for Leatrice Joy in "The Wedding Ring," her next starring picture for Producers Distributing Corporation, which Alan Hale is directing at the De Mille studio. Other featured players in the picture are, Robert Ames, Charles Gerard, Rosa Rudami and Ethel Wales.

Roach Gets Comedy Lead in "Dance Madness"

Bert Roach has been given the leading comedy role in "Dance Madness," production on which work will be started next week by Metro-Goldwyn Mayer with Irving Cummings directing. Aileen Pringle and Lew Cody appear in the other two featured roles. The story is an original for the screen by S. J. Kaufman.

Paramount Adds Two to Editorial Staff

HECTOR TURNBULL, supervisor of productions at Paramount's west coast studios has added Hugo Ballin and John Lynch to his staff of supervising editors to help with the extensive production program contemplated.

Ballin has won fame as a portrait painter, author, scenario writer and directed for Goldwyn for three years and was an independent producer for a time. "The Journey's End," "East Lynne," "Jane Eyre" and "Vanity Fair" are among the successes credited to him.

John Lynch is a playwright and scenarist who has been engaged in screen work for thirteen years. "Enemies of Women" is pointed to as one of his outstanding successes.



Leatrice Joy in scenes from "Hell's Highroad", a Cecil B. De Mille production for Producers Dist. Corp.

Cline Will Again Direct Jackie Coogan

Jack Coogan, Sr., has again selected Eddie Cline to direct Jackie in the Willard Mack story, "Old Clothes," the youngster's first picture under his new Metro-Goldwyn-Mayer contract. This is the fourth consecutive picture in which Cline has directed the juvenile star. The three previous ones were "Circus Days," "Little Robinson Crusoe" and "The Rag Man." The coming production is to be made as a sequel to "The Rag Man."

"Old Clothes" is to be the first of a series of two special features Jackie will make for Metro-Goldwyn-Mayer in the next twelve months. Production starts July 15th and release will be made in November.

Two Casts Completed for Davis Releases

Casts have been completed for two pictures to be released by Davis Distributing Division. The principal parts in the first Marylin Mills picture will be taken by Miss Mills, J. Frank Glendon, William Lowry, Myles McCarthy, Eugene Paulette and Hazel Dean. The picture is in production on the west coast from a story by Mary C. Breuning.

The cast for "Lawless Love," first of the new Al Ferguson series produced by Mac Millan Productions, includes in addition to the star, Jane Thomas, Lew Meehan, A. E. Witting, D. A. Claire, and Bertram Fitch.

World Premiere for "Never the Twain Shall Meet"

The World premiere of "Never the Twain Shall Meet," the Cosmopolitan Corporation production of the Peter B. Kyne novel, will be held at the Capitol Theatre in New York Sunday, July 26th. The production, directed by Maurice Tourneur, was made mostly in Tahiti and Moorea in the South Sea Islands.

In the cast of "Never the Twain Shall Meet" are Anita Stewart, Bert Lytell, Huntly Gordon, Justine Johnstone, George Siegman, Lionel Belmore, William Norris, Emily Fitzroy, Princess Marie de Bourbon and Florence Turner. More than 3,000 natives of the South Sea islands also appear in the picture. It will be released by Metro-Goldwyn following its New York run.

Mary Anderson Will Tour With Film Production

Mary Anderson and her husband, Randolph Hamilton Clement, former newspaper man, have purchased the rights to "Wildness of Youth" from Ivan Abramson, producer of the picture. In conjunction with the film Miss Anderson will appear in a stage sketch called "Temptation," in which she will be assisted by Richard Carle, well known stage comedian. The first appearance of Miss Anderson and the film, in which she plays a leading role, will be at the Sheridan Theatre, New York City, and will later play in New Jersey, Ohio, Kentucky, Colorado, Utah, Wyoming and New Mexico.

Dolores Costello Lead for John Barrymore

Dolores Costello, daughter of Maurice Costello, has been selected as the leading lady for John Barrymore in "The Sea Beast," his first picture for Warners under the new contract. The announcement states that Miss Costello is the personal choice of Barrymore for the role she will play in the picture. She was working in "His Majesty Bunker Bean" at the Warner studios when the star's attention was directed to her.

The scenario for "The Sea Beast" is being completed by Bess Meredyth and Millard Webb, who will direct the play.

New Circus Maximus for "Ben Hur"

METRO-GOLDWYN-MAYER announced this week that property had been leased near Culver City, Calif., for construction of the Circus Maximus in which the chariot races for "Ben Hur" will be filmed.

Construction of the set which, it is stated, will seat 10,000 spectators will begin immediately and it is planned to photograph the races the first week in September.

It will be recalled that the Circus Maximus was built in Rome for the same purpose, at the time scenes were being made there, before the picture expedition was recalled. The land leased for the latest Circus Maximus is a 60 acre section of Westview Park, belonging to Mrs. May K. Rindge, and located about two miles from the Culver City studios.

Exhibitors Service Bureau



Lobby front built by Russell F. Brown of the Rex theatre, Eugene, Ore., for "New Toys" (First National)

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

Edward L. Hyman, Mark Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr., Finklestein & Rubin, Minneapolis.

Leo A. Landau, Lyceum theatre, Minneapolis.

E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Metropolitan theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Managing Director, Famous Players-Lasky theatres, Los Angeles.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

W. C. Quimby, Managing Director, Strand, Palace and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Grauman's theatres, Los Angeles.

: : THE CHECK-UP : :

Weekly Edition of Exhibitors' Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

TITLE	Poor	Fair	Good	Big	Value	Length
ASSOCIATED EXHIB.						
Introduce Me	—	—	5	5	85	5,980 ft.
FAMOUS PLAYERS.						
Old Home Week	—	—	12	4	78	6,888 ft.
Shock Punch	—	2	10	1	68	6,151 ft.
FIRST NATIONAL.						
Chickie	—	1	8	4	77	7,767 ft.
His Supreme Moment	—	3	7	2	68	6,600 ft.
Soul Fire	—	2	5	4	75	8,262 ft.
WARNER BROS.						
Recompense	—	3	7	—	61	7,480 ft.

Louis K. Sidney, Division Manager, Lowe's theatres, Pittsburgh, Pa.

George E. Brown, Imperial theatre, Charlotte, N. C.

Geo. Rotsky, Managing Director, Palace theatre, Montreal, Can.

Eddie Zorn, Managing Director, Broadway-Strand theatre, Detroit.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, T. D. & L. theatre, Glendale, Calif.

Claire Meachime, Grand theatre, Westfield, N. Y.

Ace Berry, Managing Director, Circle theatre, Indianapolis.



Pennants, banners and cutouts were used by Keith's Greenpoint theatre, Brooklyn, for "The Fighting Ranger" (Universal).

Trackless Train in Albany Enthusiastically Met

Governor Alfred E. Smith of New York and Mayor Wm. S. Hackett of Albany boarded America's first Trackless Train when the special drove into Albany and toured the city as its guests through cheering throngs that crowded every sidewalk. The special, whose trip across the continent is being sponsored by Metro-Goldwyn-Mayer in the interests of better roads and motion pictures, was received at the city limits by a motorcycle escort and drove first to the City Hall, where a committee of city officials, headed by the Mayor, welcomed and inspected it. The entire town turned out to view and admire the trackless transportation wonder.

Mayor Hackett boarded the train at the City Hall. The special then proceeded to the Capitol, where the Governor and members of his staff joined the Mayor's party. Stills and motion pictures were taken of the Mayor and the Governor on the observation platform and also of them individually in the cab of the train for the press.

Thousands of people recognized the officials on their tour about the principal streets, and cheered them wildly. Governor Smith, in high spirits, raised his hat repeatedly to the crowds, told them jocularly that he was off to California on the Metro-Goldwyn-Mayer special, and on passing the New York Central station and the Delaware and Hudson Railroad Building informed the railroad officials that their days were over, as the Trackless Train had arrived to put them out of business by superseding the railroads. Letters to the Mayor of Los Angeles and to the Governor of California were entrusted to the Trackless Train by Governor Smith.

The train, on leaving the Governor and the Mayor at their respective offices, proceeded to the Leland theatre, where Mr. Buckley, one of the owners of the playhouse boarded it. At the Albany Walter Suckno joined him and at the Strand Manager Hill was picked up. Manager Wallace of Proctor's Grand theatre was called for and these exhibitors enjoyed a lengthy trip about the city.

The Trackless Train celebrated in Albany the completion of its tour of New England.

"Lilies of the Field" Well Advertised in Laredo

When Manager Jack Rowley of the Royal theatre at Laredo, Texas, began the exploitation work on "Lilies of the Field," he realized he had a valuable angle in the fact that Corinne Griffith is a Texas young woman. Besides running trailers in the Royal theatre several days in advance and placing numerous stands of pictures about the lobby of his theatre, with attractive lithographs on the walls, Manager Rowley two days before the opening distributed handbills and posted twenty-four sheet and smaller lithographs.

On the Saturday preceding the opening, an elaborate lobby showing of pictures in frames, stands of lithographs and other attractive displays were made, while on each side of the lobby entrance, in the panels, were frames of pictures and stands of lithographs, and in the central entrance of the lobby appeared an immense white lily with the head of Corinne Griffith as the centerpiece. This attractive display remained in evidence throughout Sunday and Monday, being augmented by the electric sign bearing the words, "Corinne Griffith in 'Lilies of the Field.'" The lily feature in the decoration attracted all passers-by, even those across the street.

Photoplay Page Aids Drive for "Learning to Love"

In exploiting "Learning to Love," Arthur Swanke, exploiter for the Rialto and Mission Theatres in El Dorado, Ark., obtained almost a free hand in arranging the picture page of the El Dorado Daily News. The picture was shown at the Mission theatre.

A streamer clear across the top of the amusement page read: "Constance Talmadge at the Mission Monday." The lead, top-head story on the page was about "Connie," and contained a portrait of her. The theatre's advertisement was run at the lower right hand part of the page.

Swanke used a large banner, twenty feet long, by four feet high, across the front of the theatre for the engagement. The banner carried the name of the star and the picture.



Manager H. C. Farley of the Strand theatre, Montgomery, arranged this lobby display for "Adventure" (Paramount) with cutouts on the sides and in center.

Varied Stunts Used for "Lost World"

One of the most complete and thorough campaigns that has ever been staged for the exploitation of any picture is a broad statement to make about the efforts of any exploitation work. However, in all justice, it can be said of the First National campaign for "The Lost World" at Atlantic City when that picture opened recently at the Globe Theatre.

Booked in with short notice, with only a few days to work before the opening, "The Lost World" was not lost in the boardwalk city—they found it—they couldn't help it.

Here is a summary of the work that was done:

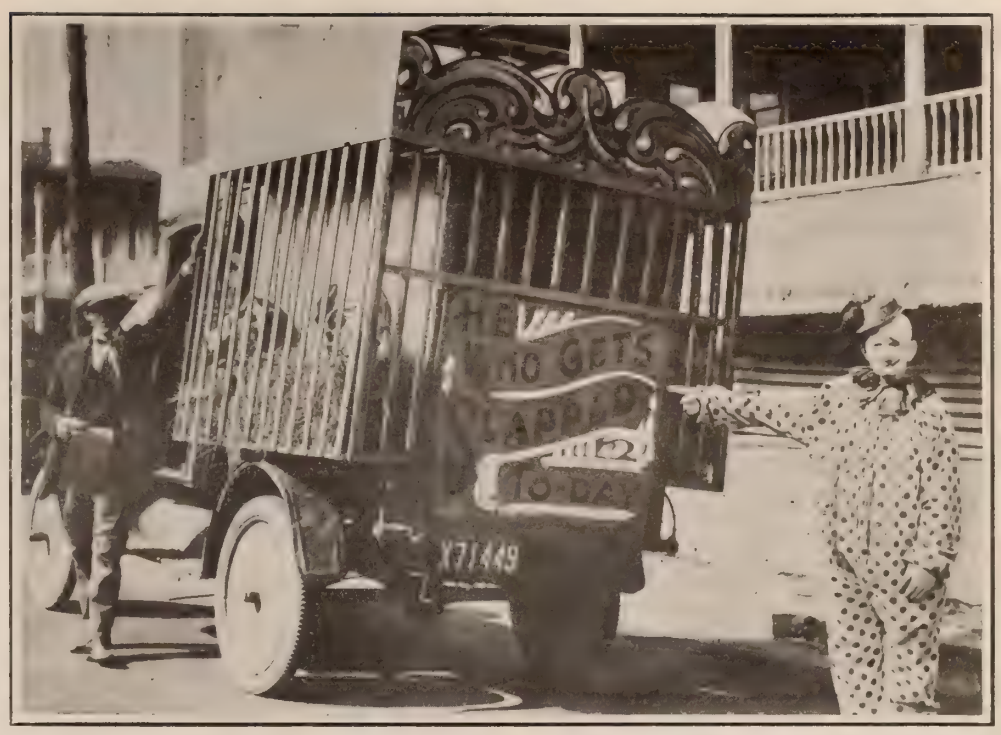
A "Lost World" Lost Animal Contest was arranged with the Atlantic City Gazette-Review. For an entire week this paper ran daily photographs of "The Lost World's" prehistoric animals, with daily cash prizes to those who could give the correct names of the animals. A fifty-word essay about the animal determined the placing of the award and the stunt went over with a bang. Atlantic City laid aside its crossword puzzles and juggled with brontosaurus, allosaurus and the like. More than 2,000 replies being received by the paper.

A tie-up was arranged with the Yellow Taxi, the jitney buses, and the Packard Taxi Company, a total of more than 200 cars. Each car bore a two-foot sticker pasted on the rear windows reading, "Hop in and see 'The Lost World' now playing at the Globe Theatre."

So pleased was the Atlantic City Gazette-Review with the success of the contest which they carried that they distributed 12,000 "Lost World" rotogravure inserts in the Sunday edition of the paper.

Every book store location worthy of using was procured for full window tieups on the A. L. Burt edition of Sir Arthur Doyle's novel from which the picture was made.

The principal music store window was used to sell the picture and the song "The Lost World."



An effective ballyhoo used in connection with Metro-Goldwyn's "He Who Gets Slapped." This was part of the campaign devised by L. Love, Manager and J. Openshaw, Publicity director of Hunt's theatre, Wildwood, N. J.

The Majane News Company, the leading news dealer in Atlantic City, used 11,000 stickers advertising the picture in Yiddish. These were placed on the front page of every Jewish newspaper sold in the city.

In cooperation with the local organization of Boy Scouts, 15,000 special heralds were distributed to the homes.

Twenty-five of the best hotels were agreeable to placing special art cards in their lobbies in conspicuous locations.

Trailers were run in two principal picture houses advertising the attraction.

The campaign was under the guidance of Louis R. Brager, directed by Allan S. Glenn, Supervisor of Exploitation for First National.



Lobby display for "Recompense" (Warner Bros.) with large title sign and cutouts of the featured players.

M. G.-M. Trackless Train Sensation at Haverhill

America's first Trackless Train received an exceptionally enthusiastic welcome at Haverhill, Mass., on recently visiting this city in accordance with special instructions wired from Boston to New York by Louis B. Mayer, Metro-Goldwyn-Mayer executive, who got his start in the theatrical business at the Lafayette theatre in Haverhill. Enormous crowds turned out to greet the special, its arrival being celebrated by the appearance on the streets of the biggest crowds recorded since the visit of President Coolidge two years ago. Thousands of people lined the sidewalks as the train came into town escorted by four motorcycle police. Front page space was accorded by the press to its arrival, a cut and a three-quarters column being devoted to the event of the Haverhill Gazette.

The train began its tour of the principal streets at ten o'clock in the morning and, with representatives of the local theatres aboard, traveled to the former residence of Mr. Mayer on Hamilton avenue. Photographs of the home were taken there and then the locomotive went to the Lafayette theatre, where additional photographs were taken.

Bicycle Parade Utilized to Aid "Head Winds"

There was a National Bicycle week not so long ago. In Seattle, Wash., a parade of 2000 bike-riding boys was a feature of the celebration. Manager Robert Bender, of the Columbia theatre, who was showing "Head Winds" at the time, decided that the parade would not be complete without representation of the feature, and so he tied up with the men in charge.

As a result, two boys carried a large banner reading, "Heading for 'Head Winds' at the Columbia theatre. Join us in celebrating National Bicycle Week," in the center of the riding boys and the newspapers came through with a generous amount of publicity.

House to House Canvass on "The Fast Worker"

"Blanketing" a city the size of St. Louis in house-to-house distribution is no easy matter.

But Bill Goldman did it in exploiting Regianld Denny and Laura La Plante in "The Fast Worker" at the Kings and Rivoli.

In a campaign devised by Al Marks, his general manager; Maurice Davis, Universal exploiteer; and Will Foster of the National Dairy Association, Goldman got his advertising into 110,000 of St. Louis' 186,000 homes.

A four-page milk bottle hanger did it. In practically every home from which these theatres could expect patrons, these milk bottle hangers propagandized "The Fast Worker" its stars, its author, the theatre and the playdates. On its back was a coupon, which, with a slight admission fee, would admit an adult to any "Fast Worker" weekday matinee.

Half the cost of the hangers was paid by the National Dairy Association, which also paid half the newspaper display advertising costs and handled the hanger-distribution without charge. The Dairy Association's tie-up came in the fact that both Denny and Miss La Plante advocated milk as a food and tonic.

"Excuse Me" Well Put Over In Sandusky Campain

An excellent campaign on "Excuse Me" was recently waged by C. C. Deardourff, Metro-Goldwyn exploiteer, in Sandusky, O., when this popular comedy played recently at the Schade theatre.

Special pennants attached to wooden standards were stuck up on the grass plots which line the main boulevard by permission of the city authorities, these pennants reading "'Excuse Me,' at the Schade theatre." These gaily colored pennants gave the boulevard a festive air and attracted enormous attention to the showing. Phone calls were made to all private residences, informing them of the showing, and "Excuse Me" cross word puzzles, taken from the exhibitor's service book, were planted in one of the local dailies with excellent results, proving extremely popular.

Jewelry stores, hat stores, sporting goods shops and a drug store contributed window displays to the cause,



Manager Guy O. Kenimer of the Arcade theatre, Jacksonville, used this book store tie-up for the showing of "Madame Sans Gene" (Paramount).

"The Crackerjack" Showing Aided by Ballyhoos

New York's attention was vividly called to the Mark Strand showing of "The Crackerjack" by the use of two distinct ballyhoo vehicles which paraded around the Times Square and uptown sections a week previous to the opening of the picture and during the week of the showing.

The exact pickle wagon used in "The Crackerjack" was rushed into duty around New York City and in conjunction with an ingeniously made automobile whose body and parts were made from an aeroplane by a U. S. Army Sergeant, distributed crackerjack candy in front of the New York Mark Strand theatre twice daily. The same ballyhoo was used at the Brooklyn Mark Strand when "The Crackerjack" opened there. The complete exploitation stunt was in the hands of D. E. Weshner, director of advertising and publicity for C. C. Burr's East Coast Films, Inc.

'Mechanical Doll' Boosts "New Toys" Engagement

"New Toys" was given a comprehensive campaign of explotation by the Saenger Amusement company at the Liberty theatre, New Orleans, where it played.

Departing from the usual, the Saenger firm employed La Rue, the vaudeville Mechanical Doll, to do daily street stunts. La Rue by cleverly contracting his muscles, facial and otherwise, gives a close-up exhibition of the oldtime mechanical doll.

He went on shopping tours, sold newspapers, worked in downtown show windows of big department stores, drove an automobile in rush traffic hours; all tied up directly and indirectly with "New Toys."



Window display arranged by the Winchester Repeating Arms Co. for "The Lost World" (First National) when that picture played the Hyperion theatre, New Haven.

Elaborate "Excuse Me" Ads Effective in Nashville

Loew's Vendome theatre in Nashville, Tenn., recently had a vigorous and elaborate campaign waged in connection with the showing of "Excuse Me" by C. D. Haug, Metro-Goldwyn exploiteer, and Manager Fain, of the Vendome.

A miniature electric train was set going in the lobby one week in advance of the run on a hill side setting completely equipped with railroad signals, stations and a miniature city. The train, consisting of locomotive with tender and three Pullmans, was labeled the "'Excuse Me' Special," while points along the track bore captions reading "Cupidville: No change Here," "Spoonieville: Keep Going," "Jazztown: don't park" and "Loversville: don't linger." These signs attracted vast attention. A small bill board on the hill side read: "Take a Pullman Joy Ride With Norma Shearer and Conrad Nagel on the 'Excuse Me' Special, Which Leaves Loew's Vendome Daily at 11 A.M. All Next Week." Time tables of all railroads having terminals in the city were placed around this set.

Seven thousand Pullman ticket heralds were mailed out to a selected mailing list and distributed among railroad employees, each ticket carrying a coupon good for one admission with each paid ticket.

The entire lobby was made over to represent a railroad station, and the entrance to the auditorium represented the end of a Pullman car. Pullman gates, railroad signals and lanterns supplied atmosphere.



Lobby display for "Charley's Aunt" (Prod. Dist. Corp.) built and set up by Jack McBride of the Circle theatre, Cleveland.

Ten thousand teaser door knob hangers were hung on door knobs all over the city, bearing the words "Excuse Me" and the date of the opening.

Five thousand auto hangers similarly printed were attached to radiator caps on parked autos throughout Nashville, and 8,000 heralds were distributed with the Sunday papers. In addition the town was lavishly posted.

British Exhibitor's Novel "Sea Hawk" Publicity

Pirates raided a ballroom which adjoins the Queens Hall Cinema, Hexham, England, and climbing into their awaiting bark at the end of the hall, proceeded to stalk the quarter deck, armed to the teeth with saxophones, cornets and drums, discoursing sweet music to the dancers below.

Tom H. Scott, the enterprising British exhibitor, was responsible for this stunt. Effective as it appeared, the vessel was merely painted on flat canvass. With a few deft touches the artist gave it a thoroughly ship shape appearance, adding a few frowning cannon by way of realism. Another piece of canvas, and a mast, from which the "jolly Roger" was flown, was erected in the middle of the bandstand to complete the picture.

"The Dixie Handicap" Sold With Miniature Race Track

The biggest factor in Manager Roy S. Smart's campaign on "The Dixie Handicap" at the Noble, Anniston, was the miniature race track constructed on a stage across the 25 ft. lobby of the Savoy Theatre, temporarily closed. This display was made up of cutout horses, fences and all the paraphernalia coincident with a racing course. The same kind of pennants and banners were used as decorated the Festival display at the Noble. Illuminated at night by a row of concealed footlights, this exhibit proved a real attention getter.



Excellent lobby display built for "Sally" (First National) when that picture played at the Royal theatre, Laredo, Texas.



The Metropole theatre, Dublin, Ireland, devised this ballyhoo stunt for "So Big" (First National).

Well Planned Campaign for "Idle Tongues"

Manager Wallace of the Fifth Avenue theatre, Nashville, Tenn., gave "Idle Tongues" a well carried out exploitation campaign.

A week in advance, a film trailer and slide were used in his theatre and both of his lobbies were covered with the various styles of posters prepared for this production. The frames in the lobbies and along the stairway of the family circle carried posters and photographs.

The billing campaign was considerably increased and paper was placed in the outskirts of Nashville as well as the business sections of the city. Two hundred fifty window cards were placed and heralds distributed. Two large beaver board cut-outs from the posters were used in the outer lobby.

A tie-up was made by W. R. Arnold, exploiteer with the Packard Company, Nashville agents for the Oakland car, through E. Gray Smith, manager, by which one of the new model Oakland cars was sent over the city carrying a card advertising both the car and "Idle Tongues." Arnold also effected a tie-up with Carl Howe, manager of the Howe's Distilled Water company, by which one of its trucks was sent over the streets carrying banners advertising the distilled water and the showing of "Idle Tongues" at the Fifth Avenue theatre.

"Coming Through" Display Visualizes Title

Manager J. P. Harrison devised a lobby display on "Coming Through" at the Hippodrome, Fort Worth, that established the atmosphere of the picture and the title in good shape. The lobby of the Hippodrome was entirely encased in beaver board, cut out and painted to represent the entrance to a mine shaft. The greens, natural rocks, picks and shovels, added a realistic touch to the exhibit. The cut-out title above the entrance was illuminated and attached to a flasher. Directly in back of the entrance, in the center of the lobby, was an appropriately framed scene from the photoplay, decorated with greens and natural rocks.

The lighting effect used on the display did much to enhance its attraction value. All lobby lights were red; red lanterns were placed in front of the theatre and red danger signals along the edge of the sidewalk. This produced a very striking effect.

The 36 window cards with inserts of 11 x 14 photos in a special background card, placed in windows and on soda fountains, proved a most productive investment in the way of publicity for the attraction.

Attractive Display Tie-up Exploits "Any Woman"

From a publicity standpoint, window displays played a prominent role in Manager F. J. Miller's standard campaign on "Any Woman," playing the Modjeska, Augusta. Four prominent windows were secured, three days in advance of opening, all of which had attractive displays of gowns and women's wearing apparel in general. In these windows were placed 8 x 10 still boards with wording tying up with the title, such as:

"Any Woman" would be delighted to own one of these gowns. Don't fail to see Alice Terry in "Any Woman" at the Modjeska, Thurs. Fri. and Sat.

In a shadow box built underneath the theatre marquee, was a display showing Alice Terry in a bathing suit, strikingly outlined against a painted background depicting a typical seashore scene. Illuminated by colored lights, the exhibit was extremely effective.

"Sally" at Warfield Given Drug Company Tie-up

The Owl Drug company, which makes a specialty of the line of Colleen Moore toilet articles on the Pacific Coast, helped exploit that star's picture, "Sally," at Loew's Warfield theatre in San Francisco.

Fred A. Gross, director of displays for the San Francisco branch of the Owl Drug company, prepared and had put into the company's stores an altogether exceptional window display. The name of the new picture and the portraits of the star dominated the displays.

A dozen specially designed cards, carrying portraits of Miss Moore of stills from "Sally," nearly filled the windows. Samples of the various Colleen Moore toilet articles were displayed between the cards. The display was the centre of much interest, particularly on the part of women.



Atmospheric prologue presentation put on at the Howard theatre during the showing of "East of Suez" (Paramount) with vocalist in the foreground.

"The Lady" is Advertised With Music Week Bill

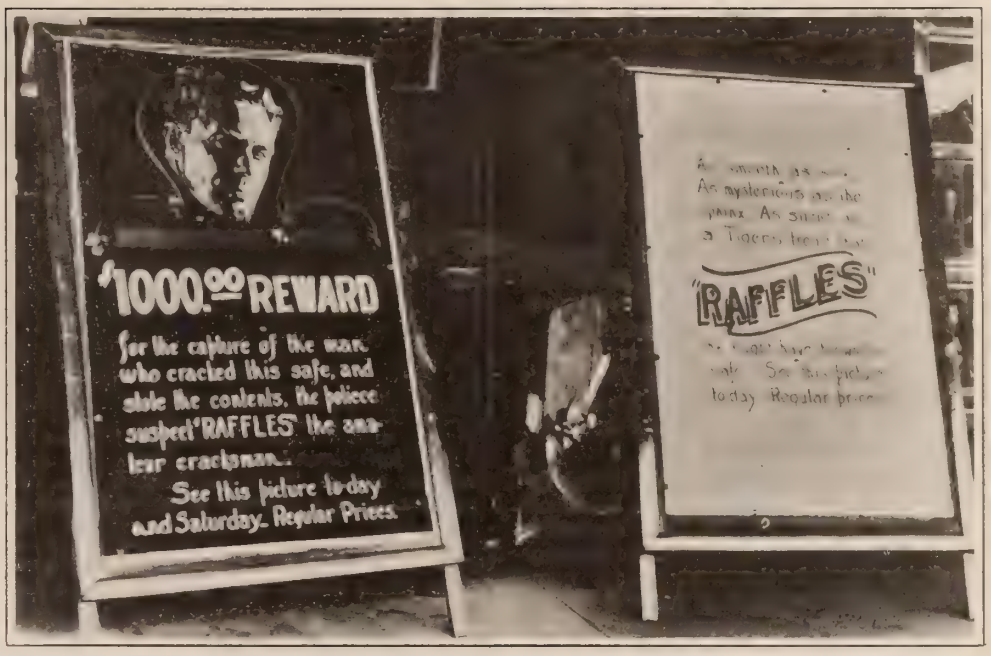
"The Lady" with Norma Talmadge, was the feature film which played the Palace theatre during "National Music Week." Manager Howard Waugh advertised both the production and special musical program through the usual channels, with direct appeal to all local music teachers, singers, clubs, etc. In addition, 10,000 special booklets were gotten out by Bry's Department Store, featuring "National Music Week" with special mention of "The Lady." The back page tied-in Victor Victrolas with "Music Week." 5,000 of these pamphlets were distributed by a local laundry, one being enclosed with each bundle. The remaining number were distributed at the theatre and Bry's, with most gratifying results.

A tie-up of great importance was effected with nine of Memphis' leading music stores, whereby a cooperative page was run in the Scimitar. Besides, each shop had an attractive window display on the attraction, with special cards announcing "Music Week" at the Palace.

Manager Waugh arranged a splendid tie-up with the Piggly Wiggly Store for the distribution of 15,000 Cross-Word Puzzle Folders on "The Lady. This was accomplished by wrapping one up with each loaf of Piggly Wiggly Bread. The folder contained a Cross-Word Puzzle Contest with award as follows: To the first fifty ladies presenting the correct solution at the Palace Box Office at 11 o'clock on opening day, a free admission would be issued for that performance. The front page of folder was devoted to advertising copy on "The Lady" and "Music Week," while half of the back page carried the Pigg'y Wiggly Store's advertisement of their Pound Cake. The contest was an excellent publicity builder, both for the theatre and store.

A feature of the week's program was a beautiful prologue especially arranged by Dave Love, musical director of the Palace. The leading man of the local stock company, which closed recently, was engaged for the occasion, and his appearance brought many of the stock company's regular patrons into the Palace.

The regular newspaper advertising was augmented by special stories in all local newspapers on "Music Week." Also had a 30-inch tie-up ad in the Roto Section of the Commercial Appeal with the Plough Chemical Company.



Lobby display with burglarized safe used by Manager John D. Jones of the Palace theatre, San Antonio, for the showing of "Raffles" (Universal).

Singing Newsies Prologue to "Sally" Presentation

Frank Holland, manager of the Victory theatre, Evansville, Ind., used singing newsboys in a prologue for "Sally," and received splendid encomiums from his patrons.

Against a street drop, he introduced half a dozen newsboys shooting craps, a policeman, an older boy and a girl dressed to represent Miss Moore as Sally.

Intriguing Folder Boosts "Confessions of a Queen"

Interest in "Confessions of a Queen" was effectively aroused in Los Angeles when this production played recently at Loew's State theatre by the distribution of 10,000 heralds made up in folder form, the front page of which showed a diary conspicuously lettered "Confessions of a Queen." H. W. Lawrance, Metro-Goldwyn exploiteer, made up and distributed these folder heralds.

On the first inside page was written under the date May 24: "Today was my wedding day. I am now Queen of Illyria. Christian does not love me. Of that I am sure. I am just his queen—not his wife. I have heard rumors already of another woman—perhaps several. I wonder if any other bride was every as miserable as I upon this my wedding night. Other women can be unhappy, but a queen must hold her head high."

On the second inside page appeared another entry dated July 18. "Alexi loves me," it read. "He told me tonight. God help me, but I love him. The king has his sweetheart. Why can't I have my lover? Must I be denied a woman's heritage of love just because I wear a crown? Must I sacrifice everything on the pitiless altar of stage? The prime minister hints that there should be an heir to the throne. Oh, what shall I do!—what shall I do!"

On the back page appeared several captions, such as "Under the Royal Robes—Just Plain Folks," and "The Veil Hiding the Private Life of Modern Royalty is Lifted in 'Confessions of a Queen'."



Window display arranged by Ray Abegglen of the Columbia and Ideal theatres, Alliance, for "The Thief of Bagdad" (United Artists).

Window Displays Feature Campaign on 'Prairie Wife'

A window display featuring tobaccos and pipes and another featuring candy recently helped exploit a showing of "The Prairie Wife" at the Lyric Theatre in Connorsville, Ind. Charles Glickauf, Metro-Goldwyn exploiteer, supplemented these exhibits with an active press campaign. Slides were used in the theatre and there was a special lobby display.

Weil Gives "Smouldering Fires" Excellent Campaign

While the people along New York's White Way were still talking about Universal's, "Oh Doctor:" Carl Laemmle sent another White List Jewel, "Smouldering Fires," on its way to the screen of Lee Och's beautiful Piccadilly Theatre.

"Smouldering Fires," starring Pauling Frederick and Laura La Plante, was booked into the Piccadilly for a single week but the critics and a well planned exploitation campaign helped boost the box-office receipts to such a figure during the first week that Lee Ochs used his good judgment and moved back his schedule of other bookings to make way for a second week.

The exploitation campaign conducted by Joe Weil, Big U exploiteer, was based on two points. Although Pauline Frederick had not been absent from the screen for any appreciable period, there was great news interest in announcing her "return to the screen" and so this angle was played up to the utmost. Critics on the various papers were advised by carefully worded personal notes to pay particular attention to Miss Frederick's work in this picture and they were challenged to pick another screen star who would "dare" to portray the role Miss Frederick characterized in the picture.

A special flashy two color yellow and black half sheet card was sniped about the city as the opener of the campaign ten days before the showing. This was tied up with a big showing of half-sheet block paper announcing "The Best Picture on Broadway This Week!"

Three days in advance of the showing two very pretty girls dressed in Pierrot cos-



This wagon and automobile in the foreground of the Mark Strand theatre, New York, were used to exploit "The Crackerjack" (C. C. Burr) during the run of the picture.

tumes of a vivid red hue, with hearts and dollar signs sewed on, and high conical hats, were sent out on the busy shopping thoroughfares to ballyhoo the picture. They distributed special teazer heralds prepared by Weil to shock the receipients at first glance. In bold letters on both sides of the folded paper were the words:

Warning!
Let no man
be necessary
to you!

Special copy was writtten to attract business women and girl's to the Piccadilly as "Smouldering Fires" is a story about a business woman. Teazer copy for this purpose was boiled down to post card space and 5,000 milliners, public stenographers, manicurists were circularized.

Browning Ties Up to Union to Aid "Quo Vadis"

In order to get "Quo Vadis" properly before his public, Manager H. ("Tod") Browning of the Olympia theatre, New Haven, effected a tie-up with the New Haven Union.

Through its tie-up, Philip Troup, editor and publisher of the newspaper, issued 2,000 letters of invitation to a preview showing of "Quo Vadis" at the Olympia. The newspaper furnished both the letterheads and the envelopes and Troup personally signed each letter.

These invitations were sent to all school teachers in New Haven, heads of the various Italian fraternities, to all Yale university professors and to all of the most prominent Italian citizens in New Haven.

The letter of invitation sent out by Troup, announced that the New Haven Union had arranged with Browning for an invitation performance and told something about the new film version of Sienkiewicz's novel.

Flashing Lamps Herald Run of "If I Marry Again"

Frank Steffy, manager of the Coliseum, Seattle, made the title of "If I Marry Again," stand out through the use of a flashing border of electric lamps on each side of the corner entrance to his theatre.

The lobby was done in a sponge process which was very attractive on account of its color combination. He used cut-outs in the shadowbox, illuminated at night so that they stood out prominently.



Attractive lobby display given "Learning to Love" (First National) by Manager, Frank Steffy, Coliseum theatre, Seattue.

Rowley Meets Opposition "Show" on "Lincoln"

Every manager has an obstacle of some kind to overcome at intervals during his career as a showman, and in each section of the country these obstacles are of various kinds. Manager Jack Rowley of the Royal theatre at Laredo, Texas, had booked "Abraham Lincoln," for his theatre, but in doing so he did not take cognizance of the fact that in beginning its three-day engagement he was "butting in" on Mexico's big celebration day, for the "Cinco de Mayo," as the fifth of May is better known, marks the victory of the Mexicans under General Zaragoxa over the French in Pueblo, and this event is celebrated not only in Mexico, but all along the border.

Manager Rowley billed the city with lithographs of all sizes, following the running of trailers and slides and the placing of stands of pictures and lithographs. He issued an invitation to twenty-five of the motion picture critics, ministers and educators of the city of Laredo.

After having viewed the picture at the private showing, the "critics" endorsed the film as "a picture that every red-blooded American in Laredo should see—a picture that gave a true insight into the life of the greatest American, his life's work, his romances, his rise to power and other facts that every American should know."

This was the endorsement that Manager Rowley wanted, and those who attended the private showing of the picture five days ahead of its opening engagement at the Royal theatre proved the best "walking advertisements" that could be obtained.



Novel display board used in connection with the showing of "The Night Club" (Paramount) by Manager H. P. Kingsmore of the Howard theatre, Atlanta.

Manager Rowley converted the front of the Royal theatre into a veritable patriotic front, placing a large portrait of Lincoln in the central entrance, suspended from the top of the doorway, decorated this with flag bunting and then extended flag bunting garlands from the picture over all the front entrances of the building, put the words "Romance of Abraham Lincoln" in electric lights under the marquesette, arranged stands of lithos and pictures in the doorways and the outer panels, hung banners at each end of the marquesette. This "front" attracted attention from everybody who passed in the vicinity of the Royal theatre.

Good Use Made of Paper on "A Thief in Paradise"

The management of Loew's Vendome theatre, Nashville, made free use of the paper and accessories prepared for "A Thief in Paradise" when that picture was shown. Five hundred sheets of paper were put up, 1000 window cards placed and 3,000 heralds distributed, in addition to half-sheets hung on street cars and the free use of the posters in the lobby display.

Exploiteer W. R. Arnold, tied up with the Standard Music company for a window displaying the song, "A Thief in Paradise," along with a still and a card announcing the showing of the film. He obtained window displays with the Cain-Sloan Dry Goods company and with the Joe Morse Clothing company. The Cain-Sloan display consisted of bathing suits and a large card, containing a picture of one of the polo girls in one-piece bathing suit with the statement that the particular brand of bathing suit shown in the window was worn by the polo girls in the making of the picture.

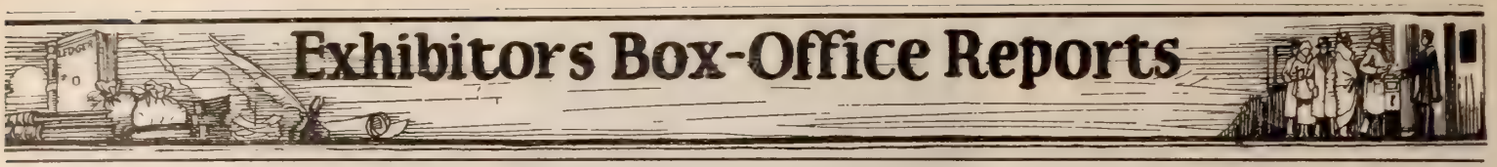
"Man and Maid" Given Four Live Widow Displays

"Man and Maid" was recently aided at the Tower theatre in St. Paul, Minn., by Morris Abrams, Metro-Goldwyn exploiteer, who made four elaborate window displays a features of his campaign. The town was lavishly posted, fifteen 24-sheets being exhibited among other sheets of various sizes. Extra space was taken in all the local dailies, a teaser campaign in this instance proving exceptionally effective.

A trailer was used at the Tower theatre and there was a special lobby display of cut-outs.



An armored express car was used to carry a print of "The Phantom of the Opera" (Universal) from the offices of Universal in New York to the ship which was to carry it to Europe.



The exhibitors' box office reports which follow are from theatre owners who reside in the smaller towns. Names of the contributors are omitted by agreement in accordance with the wishes of the average exhibitor and in the belief that reports published over the signature of the exhibitor reporting, is a dangerous practice.

Only reports received on specially prepared blanks furnished by us will be accepted for use in this department. Exhibitors who value this reporting service are urged to ask for these blanks.

Title of Picture.	Population of Town.	Location.	Class of Patronage.	Weather.	Box Office Value.	Check-up Percentage from other Reports.
ASSOC. EXHIB.						
Adventurous Sex	401247 Ohio	1st Run	Clear	Poor		—
East of Broadway	324410 Mo.	Downtown	Clear	Good		—
FAMOUS PLAYERS						
Adventure	60000 Penn.	Downtown	Clear	Fair		68
Any Woman	733826 Md.	1st Run	Clear	Fair		—
Are Parents People?	993678 Mich.	1st Run	Hot	Good		—
	5000 Minn.	General	Clear	Good		—
Charmer, The	60000 Penn.	Downtown	Clear	Poor		73
Contrabrand	45000 Iowa	General	Hot	Fair		65
Crowded Hour, The	5000 Minn.	General	Clear	Fair		—
	60000 Penn.	Downtown	Hot	Poor		—
Devil's Cargo	75000 Mich.	General	Hot	Fair		72
Dressmaker from Paris	500000 Wis.	Downtown	Hot	Good		78
Eve's Secret	315312 Wash.	1st Run	Clear	Good		—
Grounds for Divorce	506676 Cal.	1st Run	Clear	Good		—
Lady of the Night	45000 Iowa	General	Hot	Fair		66
Light of Western Stars	5000 Minn.	General	Clear	Fair		—
Madame Sans Gene	60000 Penn.	Downtown	Clear	Poor		58
	500000 Wis.	Downtown	Hot	Fair		58
Manicure Girl, The	126468 Iowa	1st Run	Clear	Good		—
	401247 Ohio	1st Run	Hot	Fair		—
Marry Me	993678 Mich.	1st Run	Hot	Good		—
New Lives for Old	5000 Minn.	General	Clear	Good		72
Night Club, The	5000 Minn.	General	Clear	Good		—
	60000 Penn.	Downtown	Hot	Poor		—
Night Life of New York	796841 Ohio	1st Run	Clear	Big		—
North of 36	60000 Penn.	Downtown	Hot	Fair		87
Old Home Week	414524 N. J.	2nd Run	Clear	Good		—
	60000 Penn.	Downtown	Clear	Good		—
One Year to Live	500000 Wis.	Downtown	Hot	Good		—
Sackcloth and Scarlet	1250-000 Mich.	Downtown	Hot	Fair		68
Shock Punch, The	414524 N. J.	1st Run	Clear	Good		—
Spaniard, The	60000 Penn.	Downtown	Clear	Fair		—
Stardust Trail, The	45000 Iowa	General	Hot	Fair		—
Swan, The	60000 Penn.	Downtown	Fair	Good		55
Ten Commandments	315312 Wash.	Downtown	Clear	Fair		94
	8000 Penn.	General	Clear	Big		94
Thundering Herd, The	60000 Penn.	Downtown	Warm	Fair		85
Too Many Kisses	500000 Wis.	Downtown	Hot	Good		66
FIRST NATIONAL						
Declasse	5000 Minn.	General	Clear	Good		73
	500000 Wis.	Downtown	Hot	Big		73
Desert Flower, The	401247 Ohio	1st Run	Hot	Fair		—
	414524 N. J.	1st Run	Clear	Good		—
Heart of a Siren	500000 Wis.	Downtown	Hot	Fair		—
Her Husband's Secret	500000 Wis.	Downtown	Hot	Fair		—
I Want My Man	5000 Minn.	General	Clear	Good		66
Just A Woman	324410 Mo.	1st Run	Clear	Good		—
Lady Who Lied, The	796841 Ohio	1st Run	Clear	Fair		—
Making of O'Malley	126468 Iowa	1st Run	Clear	Good		—
	506676 Cal.	1st Run	Clear	Good		—
New Toys	500000 Wis.	Downtown	Hot	Fair		64
One Way Street	500000 Wis.	Downtown	Hot	Good		—
Quo Vadis	500000 Wis.	Downtown	Hot	Big		84
Sally	500000 Wis.	Downtown	Hot	Big		93
FOX						
Cyclone Rider, The	8000 Penn.	General	Clear	Good		67
Dancers, The	126468 Iowa	1st Run	Hot	Good		—
Daughters of the Night	1250-000 Mich.	Neighborh'd	Fair	Good		53
Deadwood Coach, The	60000 Penn.	Downtown	Warm	Big		80
	8000 Penn.	General	Clear	Good		80
Dick Turpin	60000 Penn.	Downtown	Warm	Big		78
	8000 Penn.	General	Clear	Big		78
Folly of Vanity	733826 Md.	Downtown	Clear	Poor		—
Iron Horse, The	796841 Ohio	1st Run	Clear	Big		—
Man Who Came Back, The	8000 Penn.	General	Clear	Poor		74
Man Who Played Square	8000 Penn.	General	Clear	Good		—
Teeth	8000 Penn.	General	Clear	Good		64
F. B. O.						
Broken Laws	401247 Ohio	Downtown	Clear	Poor		81
Lucky Dan	31000 Wis.	General	Clear	Fair		—
Parisian Nights	993678 Mich.	1st Run	Hot	Good		—
Scar-Hanan	1250-000 Mich.	Neighborh'd	Fair	Good		—
That Devil Quemado	8000 Penn.	General	Clear	Big		81
METRO-GOLDWYN						
Chu Chin Chow	796841 Ohio	1st Run	Clear	Fair		—
Denial, The	324410 Miss.	1st Run	Clear	Fair		—
	1250-000 Mich.	Downtown	Hot	Good		—
Great Divide, The	733826 Md.	1st Run	Clear	Big		—
Married Flirts	1250-000 Mich.	Neighborh'd	Hot	Fair		68
Seven Chances	1250-000 Mich.	Downtown	Hot	Big		86
Uninvited Guest, The	45000 Iowa	General	Hot	Good		—
'Zander the Great	315312 Wash.	1st Run	Clear	Big		—
PATHE						
Black Cyclone, The	315318 Wash.	1st Run	Clear	Big		—
	733826 Md.	1st Run	Clear	Good		—
Hot Water	8000 Penn.	General	Clear	Big		87
PRODUCERS DIST. CORP.						
Cafe in Cairo	1250-000 Mich.	Neighborh'd	Hot	Fair		—
Charley's Aunt	60000 0Penn.	Downtown	Clear	Big		90
	5000 Minn.	General	Clear	Big		90
Friendly Enemies	401247 Ohio	1st Run	Clear	Good		—
Texas Trail, The	733826 Md.	1st Run	Clear	Big		—
STATE RIGHTS						
Early Bird, The	8000 Penn.	General	Clear	Good		70
Fighting the Flames	796841 Ohio	1st Run	Clear	Good		—
Midnight Express, The	60000 Penn.	Downtown	Hot	Good		76
On Probation	31000 Wisc.	General	Clear	Fair		—
Road to Arcady, The	31000 Wis.	General	Clear	Poor		—
UNIVERSAL						
Dangerous Innocence	414524 N. J.	1st Run	Clear	Good		—
Raffles, The Amateur Cracksman	506676 Cal.	1st Run	Clear	Fair		—
Taming the West	506676 Cal.	1st Run	Clear	Good		—
Woman's Faith, A	993678 Mich.	1st Run	Hot	Good		—
VITAGRAPH						
Love Hour, The	315312 Wash.	1st Run	Clear	Fair		—
School for Wives	60000 Penn.	Downtown	Clear	Fair		—
Tides of Passion	796841 Ohio	1st Run	Clear	Fair		—
WARNER BROS.						
Conductor 1492	60000 Penn.	Downtown	Fair	Big		—
	8000 Penn.	General	Clear	Big		—
Find Your Man	8000 Penn.	General	Clear	Big		74
	60000 Penn.	Downtown	Hot	Big		74
How Baxter Butted In	315312 Wash.	1st Run	Clear	Good		—
Lighthouse by the Sea	1250-000 Mich.	Downtown	Hot	Poor		81
On Thin Ice	60000 Penn.	Downtown	Clear	Fair		—
Woman Hater, The	506676 Cal.	1st Run	Clear	Fair		—

With First Run Theatres

NEW YORK CITY

Cameo Theatre—
Film Numbers—Private Affairs (Producers Dist. Corp.), Cameo Pictorial (Pathe News), Aesop's Fables (Pathe), Cameo Review (Selected), Oh, Bridget (Educational).
Musical Program—"Babes in Toyland," "Barcarolle" and "Glow Worm" (Orchestra), "West of the Great Divide" (soprano solo), (organ solo).

Rialto Theatre—
Film Numbers—Marry Me (Paramount), Boys Will Be Joys (Pathe), Rialto Magazine (Selected), Hodge Podge (Educational).
Musical Program — "Martha" (Overture), Reisenfeld's Classical Jazz, Organ Solo.

Strand Theatre—
Film Numbers — The Marriage Whirl (First National), Strand Topical Review (Selected), Short Subjects (Selected).
Musical Program—"Scotch Airs" (Overture), "Annie Laurie" (Soprano solo), "A Marionette" (basso solo), Marionette Dance, Joseph Plunkett's prologue to "The Marriage Whirl" (Saxophone Sextette), Strand Ballet Corps.

Rivoli Theatre—
Film Numbers—Night Life of New York (Paramount), Evolution (S. R.).
Musical Program — Ben Bernie and His Orchestra—American Paraphrase on "Cavalleria Rusticanna," "A Medly of Late Comedy Hits" and "Manhattan Nights — 1725–1925;" "Kitten on the Keys" (organ and dance solo).

Capitol Theatre—
Film Numbers — Pretty Ladies (Metro-Goldwyn), Capitol Magazine (Selected), Aesop's Fables (Pathe), The Beach After Dark (Scenic).
Musical Program—Selections from "Faust" (Overture), "Romanza" (solo), "An Hawaiian Night" (Specialty), "Fantasy" (ballet corps and song), Organ solo.

Piccadilly Theatre—
Film Numbers — The Woman Hater (Warner Brothers), Piccadilly Pictorial (Selected).



"Kiss Me Again" (Warner Bros.) was advertised in this manner by the Strand theatre, Hardford.



The Strand theatre, Tampa, used this well balanced ad on "The Boomerang" (B. P. Schulberg–Preferred Pict.) in the papers for the two day showing.

Alice Wins the Derby (S. R.), Alpine Paradise (Scenic).
Musical Program—Selections from "Carmen" (Overture), "Sometime" and "Bing Bing" (organ specialties), "Where My Caravan Has Rested" (contralto), "Will You Remember Me? (soprano and contralto), Organ solo.

Colony Theatre—
Film Numbers—Cyrano de Bergerac (S. R.), Colony Pictorial (Selected).
Musical Program—"Kamenoi-Ostrow" (Overture), "The Mystic Voice" (Specialty), "On a Balcony" (Specialty—vocal solos and incidental ballet).

Globe Theatre—
Film Numbers—Don Q, Son of Zorro (United Artists), continued.
Musical Program—Spanish Prologue, Special synchronized music score for feature.

Criterion Theatre—
Film Numbers—Beggar On Horseback (Paramount), continued.
Musical Program—"Business Is Business" (one act playlet), Score for feature.

BROOKLYN

Mark Strand Theatre—
Film Numbers—Kivalina of the Ice Lands (Pathe), Mark Strand Topical Review (Selected) and "Baby Blues" (Educational).
Musical Program—"Princess Pat" (overture); Russian National Orchestra in selections from Russian Operas; Russian Dances; "Second Hungarian Rhapsody"; "Katharina" and "Bright Shines the Moon"; "Come Out of the Shadow" (soprano solo); "Northern Lights" (atmospheric prologue); and "Scherzo" (Midsummer Night's Dream) as the recessional.

LOS ANGELES

Criterion Theatre—
Film Numbers—One Way Street (First National), Eighteen Karat (Comedy), International News (Universal).
Musical Program—"Jolly Fellows" (Overture).

Forum Theatre—
Film Numbers—The Early Bird (S. R.), Pathe News.
Musical Program—"Hymns of the Old Church Organ" (Organ specialty).

Hillstreet Theatre—
Film Numbers—Silent Sanderson (Prod. Dist. Corp.), The Pacemakers (F. B. O.), Aesop's Fables (Pathe), International News (Universal).
Musical Program—Vaudeville.

Loew's State Theatre—
Film Numbers—The Desert Flower First National), Flirting With Death (Scenic), Loew's State Pictorial (Selected).
Musical Program—"Thais" (overture).

Metropolitan Theatre—
Film Numbers—Paths To Paradise (Paramount), Aesop's Fable (Pathe), Pathe News.
Musical Program—"Dance of the Hours" (overture).

Pantages Theatre—
Film Numbers — Lilies of the Street (F. B. O.), Pathe News.
Musical Program—Vaudeville.

Rialto Theatre—
Film Numbers—Welcome Home (Paramount), Tender Feet (Educational), Pathe News.
Musical Program—Organ selections.

Egyptian Theatre
Film Numbers—The Gold Rush (United Artists), continued.
Musical Program—"The Spell of the Yukon" (Recitation), "Land of the Midnight Sun" (Alaskan Prologue), Orchestral overture.

Million Dollar Theatre—
Film Numbers—The Lost World (First National), continued. Aesop's Fable (Pathe), Pathe News.
Musical Program—Specialty Selections (orchestra).

SAN FRANCISCO

California Theatre—
Film Numbers—Kiss Me Again (Warner Brothers), Hello-Goodby (Educational), International News (Universal).
Musical Program—Selections from "Irene" (overture), "Kiss Me Again" (violin solo), "Music As You Like It" (novelty).

Loew's Warfield Theatre—
Film Numbers — A Slave of Fashion (Metro-Goldwyn), Balto's Race To Nome (Educational), A Rarin' Romeo (Educational), Kinograms.
Musical Program — "Drifting Neath the Silvery Moon" (Fanchon and Marco Idea with singing and dancing).

Granada Theatre—
Film Numbers—Paths to Paradise (Paramount), Pathe News, Felix Outwits Cupid (S. R.).
Musical Program—Latest Songs, Singing and Dancing.

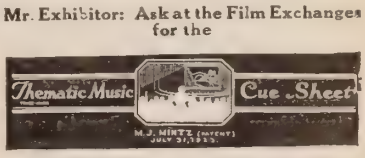
Union Square Theatre—
Film Numbers—The Star Dust Trail (Fox), Wild Goose Chase (S. R.), Fox News.
Musical Program—"Man From Kokomo" (Short Musical Comedy).

Cameo Theatre—
Film Numbers—A Woman's Faith (Universal), Paul Jones, Jr. (Fox); International News (Universal).
Musical Program—Musical act with singing and dancing.

Imperial Theatre—
Film Numbers—The Ten Commandments (Paramount) continued, Hodge Podge (Educational), Fox News.
Musical Program—"Eli Eli" (tenor opens feature), "Beside A Silvery Stream" (Orchestra).

Egyptian and Aztec Theatres—
Film Numbers—Men and Women (Paramount), Hard Boiled (Pathe), Kinograms, Cartoon (S. R.).
Musical Program—Novelty selections on organ.

Mr. Exhibitor: Ask at the Film Exchanges for the



It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.



This art ad was used by the Kings and Rivoli theatres, St. Louis, for the run of "Up the Ladder" (Universal).

ST. PAUL

Capitol Theatre—
Film Numbers—The Little French Girl (Paramount), Capitol Digest Selected), Horace Greely, Jr. (Pathe), Stephen Foster (S. R.).
Musical Program—Overture: "Excerpts from life and music of Stephen Foster" (Orchestra and pictures) "Daisy Bell" (organ novelty), "A Bedouin Episode" (quartette), "Yes, Sir, That's My Baby" (organ recessional).

PHILADELPHIA

Stanley Theatre—
Film Numbers—Night Life of New York (Paramount), Felix Monkeys With Maggie (S. R.), Stanley Magazine (Selected).
Musical Program—"Maytime" (Overture), "Mademoiselle Modiste" and "To A Wild Rose" (Organ selections), Stanley Ballet and Orchestra.
Fox Theatre—
Film Numbers—Zander, the Great (Metro-Goldwyn).
Musical Program—"Pique Dame" (Overture), violin solos and orchestra.
Stanton Theatre—
Film Numbers—Drusilla With a Million (F. B. O.).
Karlton Theatre—
Film Numbers—Marry Me (Paramount).
Palace Theatre—
Film Numbers—Soul Fire (First National).
Victoria Theatre—
Film Numbers—Head Winds (Universal).
Capitol Theatre—
Film Numbers—The Spaniard (Paramount).

SALT LAKE CITY

American Theatre—
Film Numbers—White Fang (F. B. O.), The Immigrant (S. R.), Newspaper Fun (F. B. O.), International News (Universal).
Kinema Theatre—
Film Numbers—The Breath of Scandal (B. P. Schulberg), Comedy (Universal), Pathe Review, International News.
Pantages Theatre—
Film Numbers—Along Came Ruth (Metro-Goldwyn).
Paramount-Empress Theatre—
Film Numbers—Lost—A Wife (Paramount), Super-Hooper-Dyne Lizzies (Pathe), Pathe News.
Victory Theatre—
Film Numbers—Night Life of New York (Paramount), Pathe News.

BALTIMORE

Century Theatre—
Film Numbers—Lost—A Wife (Paramount), Baby Blues (Educational), News Weekly (Fox), Local Lafs (Joke tie-up film with Baltimore News.
Musical Program—Selections from "Sweethearts" (Overture by



This ad, run over two columns, was used for "Kiss Me Again" (Warner Bros.) when that picture played the Bijou, Richmond.

Orchestra), Century Presentation (Fitz Sisters in Grand Musical Melange).
Garden Theatre—
Film Numbers—Beauty and the Bad Man (Prod. Dist. Corp.), Dome Doctor (Educational), All Puzzled (S. R.), International News (Universal).
Musical Program—Music for pictures by orchestra and organ and five acts of vaudeville.
Keith's Hippodrome—
Film Numbers—Meddling Women (Chadwick Pitcures), A Rough Party (Universal), Wine, Women and Song (Pathe), News Weekly (Pathe), Topics of the Day (Pathe).
Musical Program—Music for pictures by orchestra and organ and five acts of vaudeville.
Metropolitan Theatre—
Film Numbers—One Way Street (First National), News Weekly (Pathe), Turrets of the Amboise (Pathe), Don't Pinch (Educational).
Musical Program—Music for pictures by orchestra and organ.
New Theatre—
Film Numbers—The Price of Pleasure (Universal), News Weekly (Pathe), Below Zero (Educational).
Musical Program—Medley of selections arranged by Henrik Essers, including Hungarian Dance No. 5, A Dream and Allegro from Raymond (Overture by Orchestra). Music for pictures by orchestra and organ.
Parkway Theatre—
Film Numbers—Paths to Paradise (Paramount), Paris Creations in Colors (Educational), Never Fear (Educational), Parkway Pictorial News (Kinograms).
Musical Program—Selections of Popular Songs (Overture by Orchestra). Organ and orchestra music for pictures. Organ selections for exit march.

ROCHESTER

Eastman Theatre—
Film Numbers—Declasse (First National), Eastman Theatre Current Events (Selected), Ko-Ko Sees Spooks (S. R.).
Musical Program—"Festival Overture" (Orchestra), Eastman Jazz trio playing "Seminola," "Why Couldn't It Be Poor Little Me?" and "Alabamy Bound" (piano, saxophone and xylophone), Selection from "Aida" (organ recital).

ATLANTA

Howard Theatre—
Film Numbers—The Manicure Girl (Paramount), International News, Barnum Jr. (Educational).
Musical Program—"Marche Slave" (overture). "The Manicure Shop", a song and dance skit featuring Catherine Jones, Eunice Curry Prescott, Charles Wynne, and Bernice Barlowe.
Metropolitan Theatre—
Film Numbers—Just A Woman (First National), Fox News, Boobs In the Woods (Pathe).



The Arcade theatre, Jacksonville, used this ad on "Charley's Aunt" (Prod. Dist. Corp.) in the papers during the run.

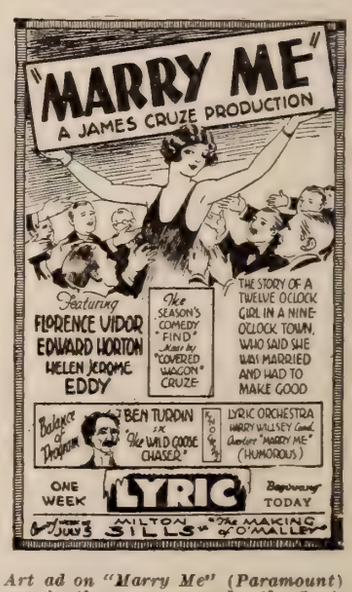
Musical Program—"The Firefly" (overture). Crayton Artist, Burton Slade and musicians, Mary Leila Patterson, soprano, and Elizabeth Norman, violinist.
Rialto Theatre—
Film Numbers—Marry Me (Paramount), Pathe News.
Loeb's Grand Theatre—
Film Numbers—The Way of a Girl (Metro-Goldwyn), Pathe News, Timely Topics and Aesop's Fables (Pathe), Comedy Educational. Sportlight (Pathe).
Musical Program—Vaudeville.
Alamo No. 2 Theatre—
Film Numbers—Man And Wife (S. R.), The Wise Virgin, (Prod. Dist. Corp.), Sunshine Alley (S. R.).
Tudor Theatre—
Film Numbers—Head Winds (Universal). The Plunderer (Fox).

DES MOINES

Strand Theatre—
Film Numbers—The Little French Girl (Paramount), The Pacemakers (F. B. O.), Kinograms (Educational).
Capitol Theatre—
Film Numbers—The Lady Who Lied (First National), Daddy Goes A Grunting (Pathe), News Reel (Selected).
Musical Program—"Summer Night" (Organ solo), Keller and Riley (Specialty Act).
Rialto Theatre—
Film Numbers—The Denial (Metro-Goldwyn), Comedy (Universal).

WASHINGTON

Metropolitan Theatre—
Film Numbers—Soul Fire (First National), Current Events (Pathe), Shootin' Injuns (Pathe).
Musical Program—"Indian Love Call" (Prelude).
Columbia Theatre—
Film Numbers—Marry Me (Paramount), Oh Bridget (Pathe), Current Events (Universal), Topics of the Day (Pathe).
Musical Program—"The Beautiful Galatea" (overture).
Palace Theatre—
Film Numbers—The White Desert (Metro-Goldwyn). Current Events (Pathe), Hold My Baby (Pathe).
Rialto Theatre—
Film Numbers—My Wife and I (Warner Brothers), Current Events (Universal), Bad Boy (Pathe).
Musical Program—"La Boheme" Selections (overture).
Earle Theatre—
Film Numbers—The Redeeming Sin (Vitagraph), Current Events (Educational).



Art ad on "Marry Me" (Paramount) run in the newspapers by the Lyric theatre, Cincinnati.

NEWARK

Branford Theatre—
Film Numbers—The Heart of a Siren (First National), Branford Review of Events (Selected), He Who Gets Smacked (Pathe).
Musical Program—"Light Cavalry" (Overture), "You're Just a Flower from and Old Boquet" (soprano solo). Special organ selections "Lelita" (tenor solo).

CLEVELAND

Stillman Theatre—
Film Numbers—Beggar on Horseback (Paramount), Below Zero (Educational), Topics of the Day (Pathe), Pathe News.
Musical Program—Selections from "Rose Marie" (overture), Criterion Quartet singing: "Jolly Roger" "Old Songs" "The Sailor's Chorus), "Rose, Wonderful Rose" (theme).
State Theatre—
Film Numbers—Just a Woman (First National), Cupid's Boots (Pathe), Pathe Review (Pathe), International News (Universal).
Musical Program—Sing 'Em Again (organ overture with audience joining in), vaudeville.
Park Theatre—
Film Numbers—The White Desert (Metro-Goldwyn), What Price Goofey (Pathe), A Friend in Need (S. R.), Topics of the Day (Pathe), Kinograms (Educational).
Musical Program—"Evolution of Dixie" (overture), Jazz Unit: "Mamie," "Sweet Georgie Brown" and "Ah Ha!"
Keith-Albee Palace Theatre—
Film Numbers—The Fool (Fox).
Musical Program—Vaudeville.
Reade's Hippodrome and Keith's East 105th St. Theatres—
Film Numbers—Steele of the Royal Mounted (Vitagraph), Comedy (Universal), International News, Universal).
Musical Program—Vaudeville.

MILWAUKEE

Alhambra Theatre
Film Numbers—The White Desert (Metro-Goldwyn), Super Whooper Dyne Lizzie (Pathe), Pathe News, Sport Light (Pathe).
Musical Program—Orchestra.
Garden Theatre—
Film Numbers — Steele of the Royal Mounted (Vitagraph), Fox News, Topics of the Day (Pathe), Dayton Trial News Reel Special (Pathe), Daddy Goes a Grunting (Pathe).
Musical Program—Organ Songologue Specialty.
Merrill Theatre—
Film Numbers—The Necessary Evil (Firt National), Hodge Podge (Educational), International News (Universal), Permit Me (Educational).
Musical Program—Organ overture.
Strand Theatre—
Film Numbers — The Spaniard (Paramount), Fun's Fun (Educational), Cartoon (Educational), Kinograms.
Musical Program—"Dreamy Carolina Moon," (solo), "Collegiate" (overture), Spanish presentation.
Wisconsin Theatre—
Film Numbers — Any Woman (Paramount), International News, Comedy (Selected), Novograph (S. R.).
Musical Program—"The Musicians' Strike" (Comedy overture), Miss Helen York, oprano, "Summer Nights" (organ), The Jewel Box (Stage Presentation).



Striking ad run during the showing of "Her Market Value" (Prod. Dist. Corp.) at the Parkway theatre, Baltimore.

CINCINNATI

Capitol Theatre—
Film Numbers—Lost — A Wife (Paramount), A Rarin' Romeo (Educational), Capitol News (Selected).



This two-column ad was run in the Cleveland newspapers during the showing of "Soul-Fire" (First National) at the Alhambra, Liberty and Doan theatres, Cleveland.

Musical Program—Orchestra.
Walnut Theatre—
Film Numbers—The Lighthouse by the Sea (First National), Never Fear (Educational), News, Aesop's Fable and Topics of the Day (Pathe).
Musical Program—Orchestra.
Strand Theatre—
Film Numbers—The Light of Western Stars (Paramount), Our Congressman (Pathe), Pathe News.
Lyric Theatre—
Film Numbers—The Lady Who Lied (First National), Felix Tries to Rest (S. R.), Kinograms (Educational).
Musical Program—Orchestra.
Gifts Theatre—
Film Numbers—Pampered Youth (Vitagraph), Just In Time (Universal).
Family Theatre—
Film Numbers—Playing With Souls (First National), Dog Days (Pathe), Fox News.
Keith's Theatre—
Film Numbers—On Thin Ice (Warner Brothers), Pathe News, Aesop's Fable and Topics of the Day (Pathe).

OMAHA

Rialto Theatre—
Film Numbers—The Lady Who Lied (First National), Wide Awake (Educational), Kinograms.



The Casino theatre, Spokane, used this clean-cut ad to advertise "The Air Mail" (Paramount)

Musical Program—"The Merry Widow" (Overture), "Trocadero," (Exit march), Intermezzo from "Goyescas," and "Hello, Little Girl of My Dreams" (themes for feature picture). "The Melody That Made You Mine" (Organ solo), Otis Mitchell and the Maryland Sisters in "Singing Southern Songs of the 60's."
Strand Theatre—
Film Numbers — The Manicure Girl (Paramount), Red Pepper (Educational), Newspaper Fun (F. B. O.), Fox News.
Musical Program—"Little Nemo" (Overture), Orchestra specialties.
Sun Theatre—
Film Numbers—Daddy's Gone A-Hunting (Metro-Goldwyn), Proud Flesh (Metro-Goldwyn), The Lion's Whiskers (Pathe).
Moon Theatre—
Film Numbers—Man Who Played Square (Fox), Idaho (Pathe), He who Gets Smacked (Pathe).



The Karlton theatre, Philadelphia used this clean-cut newspaper ad to advertise "The Crackerjack" (C. C. Burr).

Empress Theatre—
Film Numbers—The Girl on the Stairs (Prod. Dist. Corp.).
Musical Program — "Caroliny" (Musical comedy).
World Theatre—
Film Numbers—Smouldering Fires (Universal).
Musical Program — "Summer Nights" and "Your Folks and My Folks" (Organ numbers).

DETROIT

Capitol Theatre—
Film Numbers—The Making of O'Malley (First National), Aesop Fable (Pathe), Travelogue (S. R.), Newsreel (Detroit News Pictorial and Pathe).
Musical Program—Orchestral overture, novelty presentation ("Runaway Four", from the Music Box Revue), Vocal selections (soprano), Organ recessional.
Adams Theatre—
Film Numbers—Marry Me (Paramount), Sportreel (Pathe), Comedy (S. R.), Kinograms.
Musical Program — Orchestral overture, novelty song presentation (two boys and a piano), organ recessional.
Fox Washington Theatre—
Film Numbers—Parisian Nights (F. B. O.), "Stop, Look and Listen" (Fox), Newsreel (Fox).
Musical Program — Orchestral overture, organ solo and recessional.
Madison Theatre—
Film Numbers—Are Parents People? (Paramount), Comedy (Educational) Sportreel (Pathe), Newsreel (Detroit News Pictorial and Pathe).
Musical Program — Orchestral Overture, vocal selections (duo). organ recessional.
Broadway-Strand Theatre—
Film Numbers — A Woman's Faith (Universal), Travelogue and comedy (S. R.), Newsreel (International).
Musical Program — Orchestral overture, organ solos and recessional.

CHICAGO

Chicago Theatre—
Film Numbers—The Sporting Venus (Metro-Goldwyn), Comedy (Selected), Kartoon (S. R.), News and Views (Pathe).
Musical Program—"Familiar Melodies from Musical Comedy Shows" (overture). "A Piano Interlude," introducing M. Kharum, Persian Pianist. (Specialty), "A Rose Fantasy," (organ solo). "Boyd Senter & Jack Russell." (Specialty). "Ballet Divertisements," (Presentation).

Tivoli Theatre—
Film Numbers—Just A Woman (First National).
Musical Program—Circus Week, including Beehee & Hassan, Hank the Mule, The Great Lester, Madame Marie & Pals, Morton Spurr, John Lambert, Gaudesmith Brothers, Henri Therrion, Stanley Gordon, Yip Yip Yaphankers, Milton Charles and Tivoli Theatre orchestra.

Riveria Theatre—
Film Numbers—His Supreme Moment (First National), King Cotton (Educational), Scenic, International News (Universal), Laughs of the Day.
Musical Program—"Spanish Fantasy," (overture), "The Ten English Rockets," (Presentation), "Old Fort Dearborn," (Presentation).

Capitol Theatre—
Film Numbers—Friendly Enemies (Prod. Dist. Corp.), Comedy Cartoon, News Events (Universal), Scenic (Selected).
Musical Program—"Ill Trovatore" (overture), "On the Road to Mandalay" (specialty), "Mighty Lak A Rose," (organ solo), Excerpts from "Mikado," (specialty).

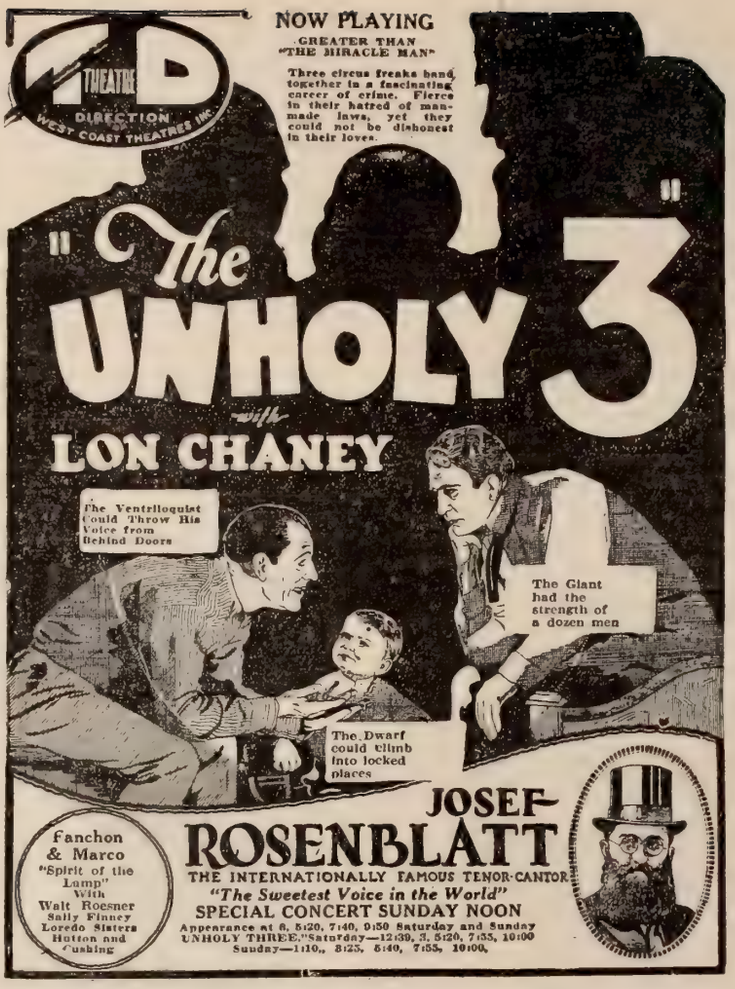
Stratford Theatre—
Film Numbers—The Manicure Girl (Paramount), Comedy Cartoon (S. R.), News and Views (Universal and Pathe), Pacemakers (F. B. O.).
Musical Program—"A Circus Parade," (organ solo), "Circus Day," (Presentation).

Senate Theatre—
Film Numbers—The Manicure Girl (Paramount), The Love Bug (Pathe).
Musical Program—"A Musician's Romance," (Presentation), "Pickards Oriental Syncopators," (Specialty).

Pantheon Theatre—
Film Numbers—Marry Me (Paramount), Horace Greeley, Jr. (Pathe).
Musical Program—Eddie Hansen (W. L. S. Star), Organalogue, Pantheon Versatile Orchestra Specialties.



Ad on "Parisian Nights" (F. B. O.) used in the newspapers by the Fox-Washington theatre, Detroit.



Unusually effective ad on "The Unholy Three" (Metro-Glodwyn) run by the Turner and Dahnken theatre, Oakland, in the newspapers during the engagement.

Roosevelt Theatre—
Film Numbers—The Ten Commandments (Paramount).

Orpheum Theatre—
Film Numbers—The Lost World (First National).

Randolph Theatre—
Film Numbers—The Adventurous Sex Asso. Exhib. International News (Universal).

KANSAS CITY

Newman Theatre—
Film Numbers—The Sporting Venus (Metro-Goldwyn), Newman News and Views (Pathe and Kinograms), Newman Current Events (Local Photography).
Musical Program—"The Chocolate Soldier" (Overture), "Greenwich Village Frolic" (Novelty dancing and singing number), Recessional (organ solos).

Liberty Theatre—
Film Numbers—Tracked In The Snow Country (Warner Brothers), Daddy Goes A Grunting (Pathe), Aesop's Fables (Pathe), The Fighting Ranger (Universal), International News.
Musical Program—Atmospheric Selections (Overture), Recessional (organ solos).

Royal Theatre—
Film Numbers—Grounds For Divorce (Paramount), Hello-Goodbye (Educational), Royal Screen Magazine (Pathe and Kinograms), Royal Current Events (Local Photography).
Musical Program—Royal Syncopators On Stage (Overture), Recessional (organ solos).

Pantages Theatre—
Film Numbers—She Wolves (Fox), Fox News and Fox Short Subjects.
Musical Program—Selections (overture), Recessional (organ solos).

Mainstreet Theatre—
Film Numbers—The Making of O'Malley (First National), Pathe News and Educational Short Subjects.
Musical Program—Popular Selec- (organ solos).

SEATTLE

Blue Mouse Theatre—
Film Numbers—How Baxter Butted In (Warner Brothers), Good Morning Nurse (Pathe), When Men Were Men (Pathe), International News.
Musical Program—"Craving For You" and "High-Toned Mama" (Collegiate orchestra specialties), "Got No Time" (Organ solo).

Coliseum Theatre—
Film Numbers—Eve's Secret (Paramount), Boobs in the Woods (Pathe), Kinograms and Pathe News.
Musical Program—"Robespierre" (Overture), Birmingham Southern Glee Club in concert.

Columbia Theatre—
Film Numbers—Black Cyclone (Pathe) continued, Her Lucky Leap (Universal), Wine, Women and Song (Pathe), International News.
Musical Program—Orchestra.

Heilig Theatre—
Film Numbers—Zander the Great (Metro-Goldwyn), continued. Topics of the Day (Pathe), Wine, Women and Song (Pathe), Pathe Review, Pathe News.
Musical Program—Selections from "Aida" (Overture), "Red Hot Henry Brown" and "Some One" (Orchestra specialties).

Liberty Theatre—
Film Numbers—Are Parents People? (Paramount), Official Officers (Pathe), Comedy (Selected), International and Liberty News.
Musical Program—"Light Cavalry" (Overture).

Strand Theatre—
Film Numbers—The Ten Commandments (Paramount), Kinograms and Fox News.
Musical Program—Selections from "Aida" (Overture).

ST. LOUIS

Capitol and Kings Garden Theatres—
Film Numbers—Just a Woman (First National), Daddy Goes a Grunting (Pathe), News and views (Selected), Waiting (Educational).
Musical Program—Orchestral, organ and vocal selections.

Missouri Theatre—
Film Numbers—Paths to Paradise (Paramount), Missouri Magazine (Selected), Comedy (Pathe).
Musical Program—"The Life of Stephen Foster" (Joseph Littau directing Missouri Symphony Orchestra). On stage—Florence O'Denisshawn supported by Snow and Columbus (Dance act), Burnoff & Josephine Company in "An Oriental Fantasy"

Grand Central and Lyric Skydome Theatres—
Film Numbers—Kiss Me Again (Warner Brothers), Waiting (Educational), Pathe News of Evolution Trial.
Musical Program—Selections from Victor Herbert's works.

Loew's State Theatre—
Film Numbers—The Sporting Venus (Metro-Goldwyn), Ask Grandma (Pathe), News and Views (Selected).
Musical Program—"The Bonnie Brass of Scotland" (Musical prologue), "The Lost Chord" (Musical novelty). On stage—International Quartette, Eugene Cabelle (Singer of Italian folk and street songs), Don Albert's orchestra.

The Rivoli Theatre—
Film Numbers—Raffles, The American Cracksman (Universal), News and Views (Selected).
Music Program—Orchestra, organ and vocal selections.

Delmonte Theatre—
Film Numbers—After Business Hours (S. R.), News and Views (Selected), Aesop's Fable (Pathe).
Musical Program—Orchestral overture. On stage—Helen Brady (Vocalist).

Short Subjects and Serials

Christie Makes Additions to Stock Company

Yola D'Avril, French Dancer, and Stella Doyle, English musical comedy singer and dancer, have been added to the Christie studio stock company, now making a series of new releases to be distributed through Educational Film Exchanges.

Miss D'Avril is a protege of Gloria Swanson and appeared with her in "Madame Sans Gene." Miss Doyle has won success on the London stage and has appeared in a few pictures in England.

Fred Peters, a six-foot-four "heavy" comedian is another late addition to the stock company. Other supporting comedians recently placed under contract include Bill Irving, Eddie Baker, Bill Blaisdell and Lincoln Plumer.

Sennett is Featuring Joseph Young and Ruth Taylor

Two comparative newcomers to the screen will have the featured roles in "Dangerous Curves Behind," a Mack Sennett two-reel comedy soon to be offered by Pathe. The players who essay the principal roles in this film directed by Del Lord are Ruth Taylor and Joseph Young.

Gil Pratt, recently added to the Sennett directorial staff, has started a new two-reeler in which Ralph Graves will be starred.



Rosalie Marlin in "Peggy the Vamp," first of the "Sheiks and Shebas" series for Davis Distributing Division.



Lige Conley in scenes from "Below Zero," his new Educational-Mermaid Comedy directed by Norman Taurog.

Big List Of "Shorts" From Fox

Company is Prepared for Most Important Year for Brief Comedies, Dramas and Novelties

ONE of the big production organizations which have planned an extensive short subjects program on the belief that the coming year will see the shorts in a more important position than at any period hitherto is the Fox Film Corporation, whose announcement for the coming season includes an imposing list of comedies and novelties in one and two reel length.

Prominent among the comedy and short story series which Fox has prepared to film are the O. Henry stories, the "Helen and Warren" newspaper features, written by Mabel Herbert Urner, and the new group of "Van Bibber" stories taken from the writings of Richard Harding Davis. All of these groups will be filmed in two reel length.

In addition to acquiring the very best material with which to make the short reel films the Fox Company has created a new short subject production unit which will function under the supervision of George B. Marshall.

The Marshall unit will be divided into four companies. One will continue making the Van Bibber successes under the direction of Robert Kerr, another under the direction of J. G. Blystone will adapt to the screen the Urner Stories, a third will make the Imperial Comedies, with such directors as Lew Seiler, Ben Stoloff, Bryan Foy, while the other, under the direction of Daniel Keefe, will bring to the screen the humor and pathos of the master O. Henry.

Under a new production head every preparation has been made to assure that the twenty-six Fox Varieties to be released during the coming season will be worthy of the highest class theatres. Ray Hall is the new director of the Varieties unit and his long experience in the short subject field places him at the head of the list as regarding judgment of what is one-reel entertainment material.

At the present time Mr. Hall has five expeditions penetrating hitherto unexplored regions in search of the unique and unusual for Varieties short subjects. These travelers are under the guidance of some of the best known researchers and explorers.

Truman Talley is continued as director-in-chief of Fox News with an editorial staff that has proven its worth in all sorts of emergencies. Additions to the camera staff of Fox Varieties and Fox News have given these units protection at every strategic point in the world, the near and the far being covered with the same thoroughness.

Resume of Current News Weeklies

PATHE NEWS NO. 57: Dayton, Tenn.—Scopes trial opens; Clearwater, Fla.—Record catches feature tarpon season; Hendon, England—Royal Air Force gives spectacular sky pageant; Belle Fourche, S. D.—Cowboys defy death at rodeo; Pocantico Hills, N. Y.—John D. Rockefeller celebrates 86th birthday; Plymouth, England—Gertrude Ederle trains for channel swim; N. Y. City (Philadelphia only)—Boost Philadelphia's sesquicentennial fair at dinner; Lowell, Mass. (Boston only)—First woman member of congress from Bay State is Mrs. Edith Nourse Rogers; Detroit, Mich. (Detroit only)—Journey 1000 miles on foot to invite Mayor Smith to festival at Belleville, Ont.; Durban, South Africa—Prince of Wales visits race track; Los Angeles, Cal.—10-year-old girl dances atop balloon 2,000 feet in the air; Rising Sun, Ind. (Indianapolis only)—Speed boats set fast pace in race; Morumbego Park, Mass. (Boston only)—Kiddies attend Big Brother Club outing.

PATHE NEWS NO. 58: Laurel, Md.—Thrills feature opening of new motor speedway; Pasadena, Cal.—Girl athletes rival male prowess in national track meet; Athens, Greece—Bloodless revolt overturns Greek Government; Swampscott—President calls Secretary of State to Summer White House to confer on situation in China; New Castle, N. H.—Helen Wainwright sets new 250-yard swim record for women; Roverto, Italy—Dedicate huge bell to war heroes; Langley Field, Va.—Soldier defies death in parachute jump; Ziegenhain, Germany—Here are richest-dressed peasants in all Germany; Cambridge, Mass.—Yale-Harvard athletes defeat Britons in track meet; Galveston, Texas (Dallas only)—Citizens and Soldiers rally for Defense Day maneuvers; Fort Snelling, Minn. (Minneapolis only)—Reserve officers pass in review before General Duncan.

INTERNATIONAL NEWS NO. 58: Bar Harbor, Me.—New speed record made in anchoring Shenandoah; Stockholm, Sweden—Pres. Stahlberg of Finland arrives as guest of King Gustaf; London, Eng.—Royal Air Force holds annual meet; N. Y. City—Carl Laemmle, noted movie producer, sails for Europe; Pocantico Hills, N. Y.—John D. Rockefeller celebrates 86th birthday; Zululand, Africa—Prince of Wales entertained by jungle dancers; Paris, France—120 to 1 shot wins Grand Prix; N. Y. City (Detroit only)—Detroit & N. Y. Firemen battle on baseball diamond; Frisco, Cal. (Frisco and L. Angeles only)—Records fall in National Amateur Athletic Meet; Yakima, Wash. (Portland & Seattle only)—Mighty rush of water opens great Tieton Dam; Dayton, Tenn.—Scopes Monkey Trial opens; Cedar Rapids, Ia. (Chicago only)—Thrills feature new rodeo.

INTERNATIONAL NEWS NO. 59: Dayton, Tenn.—Courtroom scenes at "man-monkey" trial; Atlantic City, N. J.— "Charleston" dance queens captivate beach crowds; Amiens, France—(N. Y. C. only)—Cave-in due to war shelling endangers cathedral; Laurel, Md.—40,000 see opening race on new motor speedway; Anacortes, Wash.—Northwest Indians in Championship canoe races; Boston, Mass. (Boston only)—6-meter yachts in snappy contest; Universal City, Cal.—Teaches lions how to play "tug of war;" Brighton, England—Gertrude Ederle begins training for her attempt to swim English channel; Paris, France—Queen Marie and King of Roumania visit Paris incognito; N. Y. City—Gunnar Eason and Balto on tour of country; Palo Alto, Cal.—Lyman Dwight Wilbur, son of Secretary of the Navy, weds Miss Henrietta Shattuck; Chattanooga, Tenn.—Fire sweeps oil refinery; Cambridge, Mass.—Yale-Harvard athletic stars conquer British invaders.

FOX NEWS, VOL. 6, NO. 82: Cody, Wyo.—Daring riders "bust" new crop of broncs; N. Y. C.—Launch candidacy of State Senator Jimmy Walker for Mayor of New York; Thomasville, Ga.—Heavy crop of watermelons growing 'Way Down South in the land of Cotton; Paris, France—Large crowd attends running of Grand Prix; Yakima, Wash.—World's highest earthern dam, to reclaim 100,000 acres of arid land, is built at cost of $4,350,000; N. Y. C.—Intrepid workmen build scaffold on St. Patrick's cathedral spire to repair cross hit by lightning; Hendon, England—Royal Air Force gives demonstration before royal family; Montana—Vast sheep herds start summer pilgrimage to grazing lands in the Rockies.

FOX NEWS, Vol. 6, No. 81: San Francisco, Cal.—Records fall in National Amateur games; Poland Springs, Me.—Governors of many states convene at annual meeting; Boston, Mass.—Dance Hall collapses killing and injuring many; Southampton, L. I.—Society disports on beach of exclusive summer resort; N. Y. C.—Stage children winners of national dancing contest give exhibition of newest steps; Chincoteague, Va.—Excitement galore in day of angling for channel bass in shoals near Virginia Coast; The National Tests Its Powers of Defense—Scenes of Defense Day celebrations throughout country.



The "Gang" assembles again for "Boys Will Be Joys," a two-reel Hal Roach comedy for Pathe. These stills are taken from the film.

KINOGRAMS No. 5100: Dayton, Tenn.—Crowds attend Scopes trial; N. Y. C.—Crack mounts of U. S. polo team return from Europe; Henley, England—Fashion present at Henley Regatta; Chicago, Ill.—Sculptor fashions bust of President from memory; New Castle, N. H.—World's champion girl swimmer instructs novices; Okanogan, Wash.—Redmen attend wild-western rodeo; Passadena, Cal.—Californians carry off honors in women's athletic meet; Cambridge, Mass.—Yale-Harvard track stars defeat British athletes.

KINOGRAMS NO. 5099: Hendon, England—Army birdmen furnish thrills at annual exhibition; Munich, Germany—Ex-Crown Prince of Bavaria saluted by marchers in Colonial Day celebration; Tarrytown, N. Y.—John D. celebrates his 86th birthday; Idaho Springs, Col.—Mid-summer ski jumping contest attracts crowd to St. Mary's glacier; Reading, Pa.—Officials hire special entertainer for children; Middletown, Pa.—Odd Fellows open new State home; Bear Mountain, N. Y.—Boy Scouts off on annual camp trip; Atlantic City, N. J.—United Mine Workers meet to demand wage increase; Anno Nuevo Island, Cal.—Stork delivers large crop of babies at U. S. preserve for amphibians; Forest Hills, N. Y.—Helen Wills, U. S. tennis title holder starts training for national contests.

Adams Completing First Star Comedy

Jimmie Adams, recently elevated to stardom in a series of two-reel Christie comedies for Educational release, is completing his first production as the starred member of a cast. The picture, which is to be the first of a series of six which Educational will offer during the 1925-26 season, is being directed by Harold Beaudine.

Twelve Western Five Reel Dramas

EILEEN SEDGEWICK
A Series of Six

BILL PATTEN
A Series of Six

52½% of The U. S. SOLD!!

N. Y., Alb., Buffalo
No. New Jersey
Cleveland, Cin., Detroit
Pitts.
Atlan. Dal., Okla. City
New Orleans
Charlotte, N. C.
Illinois & Indiana
SOLD!

The First Four Ready!!

Six Two Reel Selig Jungle Dramas

Wild Animals!
Stars!
Not Re-Issues!
Great Novelty!

42% of The U. S. SOLD!!

N. Y., Alb., Buffalo
No. New Jersey
Ohio, Ky. West Penn.
West Va., Michigan
No. Car., So. Car., Ga.
Ala., Fla., La., Miss.
Texas, Ark., Okla.
SOLD!

ENTIRE SERIES COMPLETED!!

CHESTERFIELD MOTION PICTURES CORP.
JOS. KLEIN GEN'L MGR.
729 7th Ave., N. Y.

Short Subjects Drives Under Way In Many Cities

Moves To Interest Press In "Featurettes"

A CO-OPERATIVE drive by first run theatres that is developing into the greatest exploitation ever put across on Short Subjects is under way in a number of key cities following a remarkable session held recently in Philadelphia between the Stanley Company of America representatives and the Philadelphia newspaper critics.

Quick to see the advantages of getting the newspaper reviewers more interested in Short Subject reviews, first run managers and publicity men in a number of other cities have adopted the Philadelphia idea and have held or are planning to hold similar meetings with their newspaper representative to pledge their co-operation in giving Short Subjects a better break in the news and review columns of the newspapers.

Nothing that has taken place before has demonstrated so clearly the growing importance of the briefer pictures in the making up of diversified programs and in building up greater box-office appeal.

Slightly over two weeks ago the publicity office of the Stanley Company of America, represented by Abe L. Einstein, Director of Advertising and Publicity, invited the motion picture editors of all the Philadelphia newspapers to a luncheon at which they were informed of the great strides made in recent months by Short Subjects and frankly asked for their opinion on treatment that should be given to these one and two-reel subjects by the press. The ensuing discussion revealed the fact that the newspaper editors were unanimous in believing that the Short Subject often saved the show, that the quality Short Subject always added a great deal of extra appeal to the program and that the public, being vitally interested in these pictures, was entitled to more information about them through the columns of the daily newspapers.

"Many a poor feature picture has been saved from disaster by reason of surrounding attractions at a cinema house," said Herman L. Dieck in the Philadelphia *Record* in announcing the new newspaper policy as to Short Subjects.

"Local exhibitors are much interested in the plan to build up interest in every part of a motion picture program. It is recognized that there are many astute patrons of picture shows who take into consideration the entire make-up of a bill and who gauge patronage accordingly. But less informed individuals are likely to be attracted only by the name of a feature picture and by the roster of announced players. If it can come to pass that the short subject may also be a lodestone, an ideal for exploitation will have been attained.

Quality of Films Improved

"For a long time producers of the short subject were seemingly content to 'go along.' Then there was presented 'The Voice of the Nightingale.' It was just another short subject. But 'The Philadelphia *Record*' called attention to the high quality of that production not only in a review but also in an editorial. The makers of the picture at once realized that there was a great field of motion picture activity that was not sufficiently appreciated. It was an encouragement and an incentive. If one short film could be so worthy as to bring the highest praise, other 'featurettes' might also be deemed worthy. So at once a movement began. It was for such pictures of short length as should in every way compare favorably with the long feature. The producers were alert and a new era seemed at hand. There should be such short subjects as would be a credit to any maker of films. And now that movement has gained impetus. The day of the short subject is dawning. It is to be a 'featurette' not only in name but in actuality."

"Enquirer" Endorses Plan

In the Philadelphia *Inquirer* "The Call Boy" outlines the new treatment of Short Subjects as follows:

"It begins to look as though the short subject pictures are about to receive the attention from exhibitors and producers that they are entitled to. A well-attended meeting of the prominent film people of the city was held on Thursday at which it was generally expressed that one and two-reel pictures are entitled to as much—and in many instances to greater prominence—than the so-called 'feature' subjects. I have maintained for a long time that the short films have more real value than the average long ones, because the former are to a greater extent of an educational quality, representing as they do the activities of the people throughout the entire civilized world."

First run showmen in all these towns of course realize that to keep up this greater newspaper interest in Short Subjects they must treat their Short Subjects with similar respect and interest and all have undertaken to pay greater attention to the briefer pictures in their own ad layouts. Altogether the series of meetings that have sprung up so quickly since the Philadelphia luncheon stand as the most noteworthy exploitation work done in connection with Short Subjects in years.

O. W. Hanson, manager of the local Pathe exchange invited managers of all the local agencies distributing short subjects, to a banquet at the Hotel Wolverine last Monday evening, July 13. Cinema exhibitors and photoplay editors of the local papers were also invited. The value of the short subject as a programme feature was the chief topic of conversation.

Praises "News" Campaign

Hanson declared that the short feature has grown phenomenally in recent months as a method of entertainment and was now a component part of every good programme. Hanson also called upon exhibitors to place more stress upon the short subjects in their advertisements declaring that such a policy would attract more patronage. Plans were drawn at the meeting for a local campaign which will be held in conjunction with national organizations. He called attention to the campaign being waged by the MOTION PICTURE NEWS, citing the course taken by this publication as being a most noteworthy one, in the acquainting of the nation with the value of comedies, newsreels and educational features.

Since the result of this Philadelphia meeting reflected so forcefully the great public interest in Short Subjects, first run showmen in at least a half dozen other large exchange cities have held similar meetings with newspaper representatives with similar results and the work has even been carried into smaller key centers, such as Cedar Rapids, Iowa, where the first run houses have all undertaken to cover Short Subjects adequately in their advertising and where newspaper men have promised to give them equally adequate attention in their reviews.

Launch Drive in Detroit

In Detroit a meeting was arranged to be held within the last few days at which the Washington Theatre, the Broadway Strand and the general representative of the Kunsky Enterprises were to be hosts to the newspaper critics. The keen interest taken by first run showmen in this city guaranteed beforehand the favorable results of this meeting.

In Cincinnati a very successful luncheon meeting was held with the newspaper critics and the reviewers agreed hereafter to give special attention in their reviews to Short Subjects of merit. As the preview practice is in force in Cincinnati and most feature pictures are screened for critics ahead of the theatre opening date, arrangements were made to preview all Short Subjects with the features. Within the last two days meetings of this nature have also been held in Indianapolis, Washington and Omaha, but detals of the results have not yet been received. A get-together meeting between the St. Louis first run theatre men and newspaper critics has been called and the preparatory work for such a session is under way in Boston.

Touring Europe for Kinograms

Editor of News Reel Will Add to Camera Staff in Foreign Countries

FOREST IZARD, managing editor of Kinograms, the news reel distributed by Educational Film Exchanges, sailed last week for an extended tour of Europe where he will establish new connections for the organization and engage additional camera men to supply material of world events for the topical film. Mr. Izard may extend his voyage to take in Asia, India and the Orient should such a move prove necessary to accomplish the expansion work on which he is now engaged.

E. W. Hammons, President of Educational, expressed himself as being most enthusiastic over Mr. Izard's plans.

"Mr. Izard's trip should prove of immense benefit to exhibitors," said Mr. Hammons, "for it means that Kinograms within a short time will have the greatest assembly of news cameramen in the world. Its domestic staff is now, I believe, all that could be desired both numerically and for ability. Events in foreign countries, however, have come to be more and more important in a news reel, so that a staff almost as big as the one we have in America is needed to cover the ground. Mr. Izard has been given carte blanche to establish news connections wherever he deems it advisable, and he will not return until Kinogram's foreign staff can be rated as second to none."

During Mr. Izard's absence the editorial staff will be headed by J. V. FitzGerald, and Herbert E. Hancock, who, as was previously announced, were recently added to the personnel in the New York office.



When the "Pace Makers" (F. B. O.) played the Merrill theatre, Milwaukee, Manager Harry Jones displayed the F. B. O. short subject above the feature on the marquis.

Davis To Offer Wide Variety

Features and Short Subjects Will Make Diversified Program for State Righters

DAVIS distributing Division has lined up a complete service for the state right exchanges. It includes nearly every style of picture with the exception of the news reel. In addition to many feature productions there is a wide variety of short subjects. There are two series of comedies, two Ben Wilson serials, the Cinema Stars novelty reels and the Herrick two-reelers.

The McKnight-Womack productions are making the "Hey Fellas" and "Sheiks and Shebas" comedies. In connection with these they have secured the services of Mark Goldain, one of the originators of the "Our Gang" comedies.

The two-reel Herrick series will be released under the title of "Fragments of Life." This group will be produced entirely without titles. The first of the series will be released as "It Might Happen to You." Evangeline Russell, heroine of "Red Love" is the featured player.

The series to be released as "Cinema Stars" is in twenty-six novelty reels and shows film players at work, at home and at play. The Ben Wilson unit will produce two series, one of which is already completed. It is titled "The Mystery Box" and is in ten episodes. The story was written and directed by Alvin J. Neitz and stars Ben Wilson and Neva Gerber.

"The Power God" will be the second of the serial releases in the early Fall. This also features Ben Wilson and Neva Gerber. The story is being syndicated to newspapers throughout the country.



"Our Gang" On Pathe List For July 26th

Pathe's releases for the week of July 26th include an "Our Gang" comedy and a Sennett production starring Ralph Graves. Variety is given the program by the inclusion of the second chapter of the Pathe serial "Play Ball," and the regular weekly offerings from other sources, among them the Pathe Review, an "Aesop's Film Fables" reel, and a Grantland Rice "Sportlight."

"Cupid's Boots" is a Mack Sennett Star Comedy with Ralph Graves in the leading role. Graves is seen as a bookkeeper in a shoe store who finds romance in the visits of a certain young lady customer. Ed. Kennedy directed the film from a story by Krank Capra.

"Boys Will Be Joys" is the Hal Roach "Our Gang" film. The inventive genius of Mickey and his little pals results in their making their own "Coney Island" on a vacant lot. While they are enjoying their merry-go-round, ferris wheel and other fun devices, surveyors try to chase them away. The "gang" manage to reach the owner of the property who consents to their having their little park. The direction is by Robert McGowan.

"The Flaming Float" is the title of the second chapter of the latest Pathe serial "Play Ball," written by Manager John J. McGraw of the New York Giants.

"Why Kids Leave Home" is the Grantland Rice "Sportlight." It reveals all the thrills that every child gets when the circus comes to town and pitches tents on the old ball field.

Pathe Review No. 30 presents a trio of diversified subjects. "The Wilderness of Water," a submerged forest in the Mississippi Valley. "The Garden of Seville," Pathecolor views of the Flowery City of Moorish Spain, and "The Two-Legged Horse Race," a novelty race recorded by the "process camera."

"Bucville Field Day" is the latest of the Paul Terry creations "Aesop's Film Fables."

The other subjects which Pathe will release the week of July 26 are "Topics of the Day," and two issues of Pathe News.

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Use of Short Subject Program Is Speading

Plan Regularly Employed In Many Cities

THAT the all-short-subject program has passed the experimental stage and may be regarded as an established form of entertainment for use by theatres at regular intervals or upon special occasion is attested by the fact that there are more than twenty theatres scattered through the cities and towns of the country which are known to be making regular use of this type of bill. Many of these houses have used the policy of all-short-subjects on certain days of the week over a period of several years.

To the list of houses which make all-short-subject programs a regular weekly or monthly practice there must be added several of the leading theatres of the country, which from time to time have presented such bills with eminently satisfactory results at the box office. A large proportion of these have announced a decision to repeat these programs on certain occasions throughout the year

There are few cities or towns in the counry which have not presented all-short-subject programs at one time or another. Included in the theatres which have reported success with the plan are houses in New York City, Brooklyn, N. Y., Los Angeles, San Francisco, Portland, Ore., Atlantic City, N. J., Boston, Chicago, Cleveland, Pittsburg, Kansas City and in a majority of the other large cities of the United States.

In Kansas City there is a theatre which for fifteen years has presented all-short-subject programs regularly on Friday nights of each week. This is the Ashland, owned by W. L. Shelton and Richard Stedman, which has done a flourishing business over the entire period it has been under its present management.

Other theatres which have depended for some time upon all-short-subject bills as attractions at regular intervals are the following: the Princess, Carbon, Ind., John McIntire, manager; the Pastime, Seeleville, Ind., Ed Croffits, manager; Star, Winslow, Ind., J. F. Vinyard, manager; Electric, Lapee, Ind., C. McKay, manager; Paramount, Rochester, Ind., Kreighbaum Bros., managers; Rialto, Middletown, Ind., J. Wetz, manager; and the Merit, Hartford, Ark., J. S. Latimer, manager.

Since the Ashland in Kansas City has used the short-subject plan for a span of fifteen years it may be regarded the best available case for consideration of the possibilities of the all-short bill as a box office attraction. The house seats 2,200 and plays to standing room each Friday night at an admission of 5 cents. The man best qualified to describe the experience which the theatre has had with these programs is Richard Stedman, who owns the house in partnership with W. L. Shelton. It might be well to explain that the Ashland is a modern structure, modernly equipped and furnished and that it boasts such unique improvements as a glass inclosed "cry room" for young children and folding side walls which make it possible to convert the house into an airdrome in less than ten minutes. Thus it may be seen that the Ashland is a picture theatre which may be admired for its progressivism on more counts than its all-short-subject programs.

In relating the results which the Ashland has obtained with the all-short-subject bills Mr. Stedman said: "For the fifteen years we have been sticking to the short subject program on Friday nights we have drawn school children from all parts of the city. We co-operate with the Parent-Teacher Association and civic organizations. We have made our theatre a figurative temple for the children on Friday nights. Our short subject programs consist of a 2-reel serial, a 2-reel comedy, a 2-reel drama and a 1-reel comedy—all for five cents, and I won't hesitate to tell you that we make money on it.

"The length of such a program usually runs about 1½ hours, although if we were rushed we could shorten it to one hour and fifteen minutes. Adults know that Friday night is children's night. Consequently there is no effort on that night to check the youngsters in making noise in the front part of the house. That's what our theatre is operated for on that night. What better advertisement would we want than for the neighborhood for blocks around to hear loud cheering and laughter in our theatre. They're liable to be there themselves the next night, eh? Other nights are ten cents.

"Say what you will, the average school boy doesn't take much to the seven or eight reel feature. Edmund Cobb, for instance, in a 2-reeler would outdraw Norma Talmadge more than 3 to 1, as far as the youngsters are concerned. The ratio of boys and girls to adults on Friday night is about 2 to 1. We play for them that night—not their parents. We have the seats to put them in and when you fill 2,200 seats and then stand them up around the walls at 5 cents you have a pretty fair amount in your box office for the night. As to advertising, we use only a 4 x 4 inch program card, one set of 1-sheets on the serial, one on the drama and one on the comedy. We advertise a week in advance in our lobby. We have the youngsters so well educated about Friday night that no special exploitation effort is necessary. Just put the sheets up in the lobby and give them the titles and stars for Friday night and they'll be there. We use no newspaper advertising. Why should we? The following incident will explain the folly of it:

"One night there was a scarlet fever epidemic in our neighborhood and a man from the board of education came to my theatre to stand in the door and check up on the boys who entered the theatre. I told him that a check on the Ashland school would be fruitless, as I drew youngsters from all over the city. We walked over to a group of boys, just for experiment, and asked them where they were from. They proved to be from a district ten miles from the theatre. Several such tests disclosed that virtually all parts of the city were represented.

"There is no other theatre in Kansas City which plays a short subject night that I know of, but you can rest assured that it will be another fifteen years—and then some—before we ever consider abandoning the idea. It has been the bulwark of the success of our theatre."

J. S. Latimer, manager of the Merit in Hartford, Ark., where short subject programs were established recently stated that the move was being made with the hope of saving the theatre during the summer months.

"Starting July 2," said Mr. Latimer, "we are changing from feature to short length subjects, using a serial in two reels, a two-reel comedy and a one-reel subject to fill Thursday; a two-reel western, two-reel comedy and a one-reel educational comedy for Friday, a Universal Jewel feature with a comedy for our Saturday's offering, and leaving Monday, Tuesday and Wednesday dark. All shows are dark in the state of Arkansas on Sunday."

Bray Enlarges Quarters for Cartoon Series

THE Bray Studios have enlarged their quarters in West 46th street, New York to accommodate the larger staff necessary for the production of twenty-six subjects for F. B. O. release during the coming season. The subjects will consist of thirteen Dinky Doodle cartoons and thirteen Unnatural History Cartoons.

The Dinky Doodles will be burlesques of famous fairy tales and feature pictures of the current year. The first of the latter will be "Don Q." The Unnatural History cartoons will also be burlesques, the first four titles of which are "Where the Leopard Got His Spots," "How the Elephant Got His Trunk," "Where the Camel Got His Hump" and "Where the Zebra Got his Stripes."

F. B. O.'s SHORT SUBJECTS

will help keep your house packed

It is a fact that Short Subjects have not been given the attention and consideration by the majority of Exhibitors that they are fully entitled to. Why? Mainly because short subjects have heretofore been considered "also rans" when the truth of the matter is that they are "HALF OF YOUR SHOW" and ofttimes the whole show.

As an Exhibitor, you know that if your news weekly were taken away from you—and if you could get no comedies, 2-reel series, cartoons, or novelties, your business would rapidly dwindle away for no audience could be constantly drawn to theatres by features alone.

Yet Exhibitors advertise their features strongly, even weak features are given the big advertising preference, when it is a known fact that given the proper advertising consideration and even half hearted exploitation, you can pack your house by boosting your short subjects, relegating your feature to a mere "mention" in your ads when that feature doesn't deserve any more.

F. B. O. is distributing a wonderful array of Short Subjects that are absolutely "sure fire" at the box office.

Every exhibitor in the land recalls the sensational success of our original "Fighting Blood" series.

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Our brand new and famous NELL MARTIN series, titled "THE ADVENTURES OF MAISIE" are world beaters as crowd getters. WATCH FOR THIS WONDERFUL NEW SERIES—2 reels each—12 to the series. Release date announced soon. Also cast.

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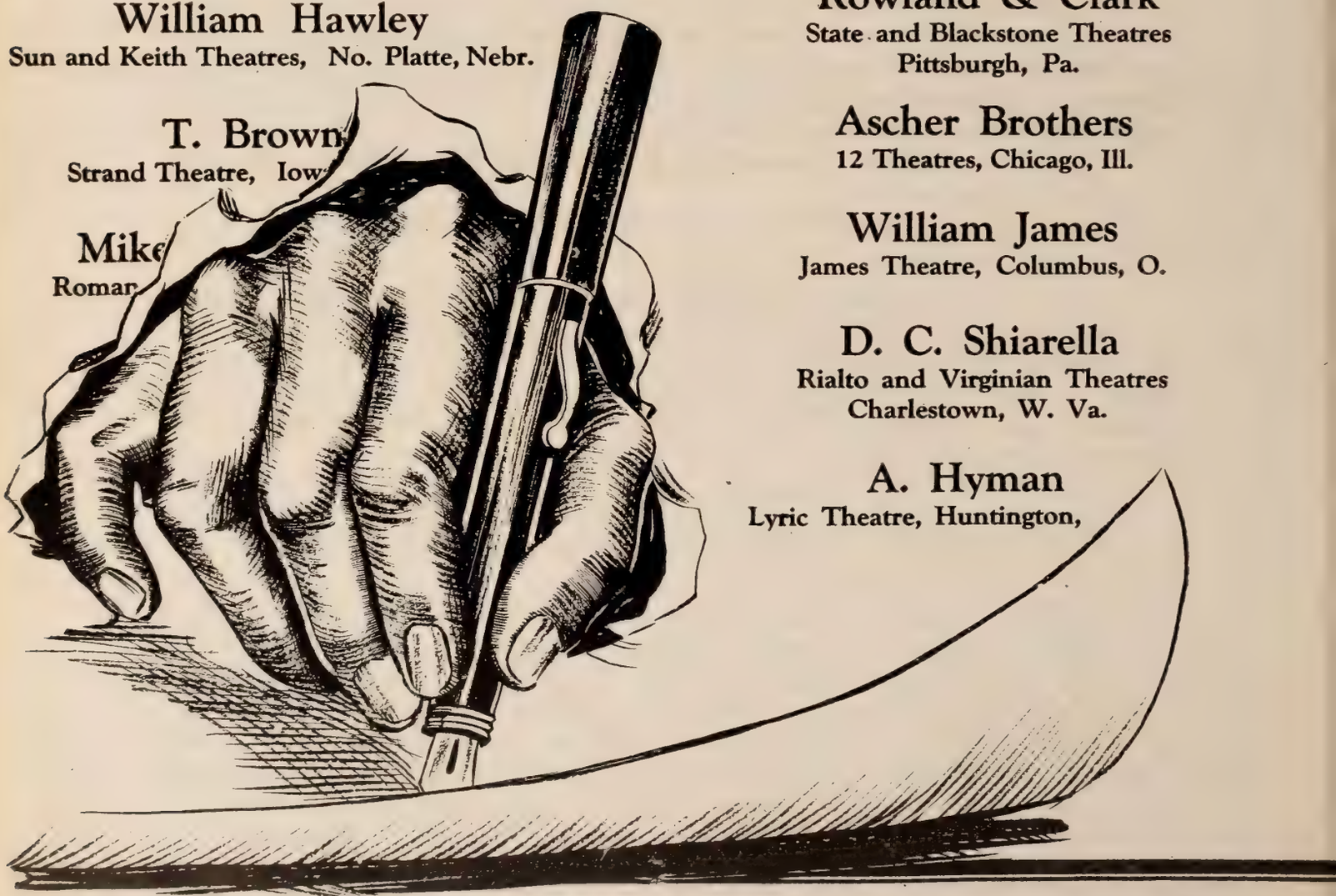
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Elmira, N. Y.

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Here are some of the comedians and leading ladies who are getting laughs ready for Greater Movie Season. They are part of the Christie aggregation of "blues chasers."

Opinions on Current Short Subjects

"Cupid's Boots"
Pathe—Two Reels
(Reviewed by Thomas C. Kennedy)

RALPH GRAVES appears here as the star of a spook-comedy built around a dream in which he successfully courts a daughter of a rich and autocratic banker. It is a "crazy-quilt" affair made in the cutting room from reels and reels of film presenting familiar gags in a familiar fashion. We suspect it was made some time ago and has been held up while better pictures of this star had opportunity to go forth and establish him with the fans as a two-reel comedian.

The play is concerned with the adventures of a shoe-clerk who quits his job in order to find romance and adventure. He hits the open road and snug in his little tent the first evening of the journey he has a dream. The action which follows is dream-like in its incoherence and disregard for the probable and the possible. It shows the girl he loves in the clutches of a villainous band. They make her captive and with her mother and father keep the dear charmer locked up in a dilapidated house. They, the villains, are a wicked lot and like all villains they put off the evil they contemplate until the hero can put within striking distance.

The picture offers only action, physical movement for which there is no discoverable motive. It seems a little too extreme in the respect that no cerebration is demanded of the spectator, for spectators are being taught to look for a little bit of plot and story value in their two-reel comedies and some of the lesson, we think, has been learned by this time.

The Cast

The Shoe Clerk.....Ralph Graves
His Sweetheart.....Thelma Hill

A Mack Sennett production directed by Ed Kennedy. Story by Frank Capra.

The Story.—A shoe clerk dares to flirt, and not unsuccessfully, with the daughter of an autocratic banker, who thereupon demands that the clerk be fired. But the clerk has already decided to venture forth in search of romance and adventure, which he finds plentiful in a dream about how he rescues the girl from a band of villains who seek to ruin the wealthy banker and take possession of his pretty but spunky daughter.

Classification.—Melodramatic comedy with a strong admixture of slapstick.

Summary.—A fast-moving but patched-up affair based on the idea that there is nothing funnier than a colored gentleman "scared silly" at the sight of dark rooms filled with furniture over which white sheets have been draped.



Ralph Graves and Thelma Hill are the principals in "Cupid's Boots," a Pathe two-reel comedy produced by Mack Sennett.



Lige Conley in a scene from "Below Zero," his new comedy for Educational.

"Captured Alive"
Universal—Two Reels
(Reviewed by Chester J. Smith)

HELEN GIBSON is the star of this two-reel western which is filled with the usual romance, intrigue and comedy. It is the old story of the rustlers with the trusted ranch foreman the head of the band, and the hero the boy who turns him up with the assistance of the daughter of the ranch owner. This one goes some of the others one better in that the ranch owner himself is jailed and held on suspicion.

If one is not too critical of these westerns however, this story is not a bad one. In fact it is chock full of incident, it moves along at a good pace and it is well acted. That is as much as can be expected. Helen Gibson plays her role admirably and she is well supported by Edward Peale.

Jim Watson is the rival candidate for sheriff against Bud Harris, incumbent, who has profited on the side through cattle rustling. Jim wins the election with the assistance of Dolly Martin, daughter of the ranch owner, who is one of the chief victims of the rustlers. Dolly's father will not permit her to marry Jim until he has effectively culminated the activities of the rustlers.

Meantime Bud Harris, the defeated candidate, is given the job as foreman of the Martin ranch and continues his rustling, but throws suspicion on the owner of the ranch, who is jailed. Jim and Dolly manage to right the situation by gaining the release of her father and in exciting battle overcome the entire band of rustlers as they are about to abscond with the money realized from the sale of the Martin horses.

The Cast

Dolly Martin.....Helen Gibson
Jim Watson.....Edward Peale

A Universal-Mustang picture.

The Story—Jim Watson, fearless young rancher, wins the office of sheriff and attempts to end the activities of the cattle rustlers, who are headed by his late rival for the office. Action is demanded of him after he has failed for a certain period. With the assistance of Dolly Martin he gets a line on the real culprits after Bud Harris, their leader, has turned suspicion against her father. The entire band of rustlers is captured red-handed by the young couple.

Classification—A fast action, well acted western.

Summary—While the story is somewhat hackneyed, it is full of incident and moves along at a rapid pace, with a new angle injected here and there. All in all it is an improvement on most of these westerns and should go well wherever stories of this character are appreciated.

"Dry Up"
Universal-Century—Two Reels
(Reviewed by Chester J. Smith)

THIS Century comedy fairly abounds with action and hokum. It is a picture of gags to which the slim story is merely incidental. It gives Jack Singleton a chance to show his whole box of tricks as a comedian and he gets away with it in pretty good shape. Though too dumb to get himself admitted to the bar following a correspondence school course, he has a happy faculty of outsmarting the other fellow through the two reels of the picture.

He has managed to stand his landlady off with the promise of a diploma, but receives the word that he has failed in all examinations. Said landlady then takes possession of his clothes and other belongings. Jack is equal to the occasion. He throws a lariat from his window over a passerby and takes possession of the latter's clothes. By the simple expedient of hurling various and sundry articles at passing vendors, they in turn get sore and hurl their wares up at him. In this way he gets the necessary sustenance.

The Cast

The Lady.....Bartine Burkett
The Attorney.....Jack Singleton

A Century comedy. Story by Al Herman; Directed by Al Herman; Featuring Singleton and Miss Burkett.

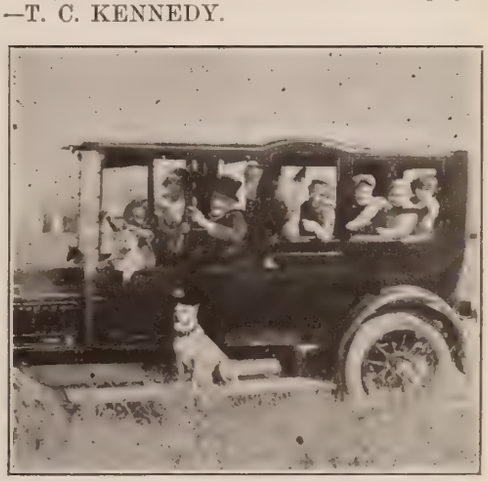
The Story—Jack, an unauthorized attorney, finds himself without means to meet his lodgings bill and without food. In various ways he overcomes these obstacles and eventually is implored by the fair lady to serve the divorce summons on her husband. Jack makes the attempt, follows the wrong man, eventually succeeds in his mission and then is turned down flat by the repenting wife.

Classification—A slapstick comedy full of humorous incidents and capably acted.

Summary—This comedy is rather weak in story, but it has more than the usual amount of humorous incidents and many of them are bound to bring laughs to almost any audience. Singleton is a good comedian and Miss Burkett does her somewhat limited part well.

When Men Were Men
(Pathe—One Reel)

CARTOONIST Paul Terry takes the spectator back several ages to the time when life was rough and ready. The Cave Man wooer is seen doing his stuff, and with the "atmosphere building" in the way of showing how parents displayed their affection for their offspring by administering lusty wallops and kicks, helps the color and humor of the play. —T. C. KENNEDY.



"Boys Will Be Joys" is the title of the latest "Our Gang" comedy offered by Pathe.

"Boys Will Be Joys"

Pathe—Two Reels

THE "Our Gang" cemedians are shown at their best as back lot inventors in this new comedy directed by Bob McGowan and produced by Hal Roach. The most elaborate props are used in depicting the make-shift roller-coasters, ferris wheels and spinning tables which the kids rig out to equip their amusement park. The most ingenious part of the production is to be found in the design of these "fun" contraptions erected by the gang in their efforts to amuse the public and make some money for themselves, and we think the youngsters of all ages will get many laughs from a view of the results as shown on the screen.

A human interest story enters the affair with the introduction of an elderly captain of industry who has more fun playing with the kids than he does at directors' meetings and beating down the wages of his factory workers. He is the owner of the lot the gang appropriates for their playground and when his surveyors start to stake off the property with a view to building another factory, the kids protest. They take the owner out to their park and he has such a good time helping them rig out their devices that he tells the board of directors to help themselves to the business while he will divert himself as the director general of the playground.

The action is rather fast but there is repetition, as, ideed, is the case every time a producer erects an elaborate setting. It seems as though the cost of the set regulates the length of the footage devoted to action playing therein. However, the comedy producers are not the offenders the feature people are in this regard, and in this case Director McGowan has kept his comedy moving with the inclusion of all the incident he could develop around his settings.

The comedians are, as usual, natural and sincere in their work. They just play their way through the picture and consequently there is never any trace of effort in their acting. It is an amusing and pleasant contribution to the stock of two-reelers which the market has to offer.

The Cast

Mickey Daniels, Mary Kornman, Farina, Joe Cobb, Jackie Condon

The Story.—The "Gang" decide to go in the amusement park business and start to build roller coasters and other contraptions of the sort. Just as they are making progress, their enterprise is threatened for they are informed their lot is to be utilized as a factory site. They appeal to the president of the company which owns the property and so engage him in the affair that he promises to let them use the lot and helps them to make a success of the venture.

Classification.—Juvenile comedians in wholesome, amusing comedy of youthful pranks in emulation of the grown-up promoters of amusement parks.

Summary.—A finely produced, well acted comedy showing the "Our Gang" troupers at their best. It introdues a human-interest vein which has some emotional appeal and appears capable of winning the applause of the large following of the "Gang" pictures.

"Discord in a Flat"

(Universal-Bulls Eye—One Reel)

A BABY who wanders through this reel playing with a razor and slashing everything in sight with it really is the feature of this picture, which is supposed to feature Arthur Lake. The suspense furnished by this toddling tot will provide more thrills to an audience than the comedy situations will laughs.

Arthur Lake apparently is trying too hard to make a success of these comedies. He has resorted entirely too much to mugging, a failure that has developed to an exceptional degree in the last two or three pictures of this good Sweet Sixteen series.

Arthur is the victim of music loving parents who have a career as a violinist mapped for him. As they take their departure for the evening Arthur leaves off his practicing and phones his girl. The baby promptly cuts the telephone connection, so the girl comes over to see him, as the rival also arrives at the house. The baby eventually breaks Arthur's fiddle over his head just as his father arrives with a new one he has won in a raffle. The story is rather slim, but the picture should be fairly pleasing.—CHESTER J. SMITH.

Bugville Field Day

(Pathe—One Reel)

THE term "novelty" loses its meaning when applied to Paul Terry's cartoons we fear, nevertheless it must be used here in connection with this latest "Aesop's Film Fables" reel. The cats and mice, dogs and monkeys of the animal kingdom which have been so well exploited in these reels, here give way to the insects and we have a heroic tale involving a fly, a spider and a lovely lady bug, while sundry and various species of their world join in the action which relates how a fly beats a great spider which has stolen his sweetheart. The setting and characters are changed and therefore the gags must be regarded different, though most of them have appeared before in previous "Aesop's" films. It is fairly amusing.—T. C. KENNEDY.

"Travel Treasures"

(Educational—One Reel)

LYMAN H. HOWE has arranged an exceptionally interesting Hodge Podge in this one which takes the audience to all parts of the world and shows many interesting sights. It is defined as a loose leaf record of a trip around the world. There are scenes in the United States, France, Italy, Japan, China, Russia, Egypt and Australia, with activities in the fields and different industries in each country. With these scenes are interspersed some clever cartoons. It is a picture that should prove attractive in any type house.—CHESTER J. SMITH.



Scenes from "Sneezing Beezers," a Pathe two-reeler produced by Mack Sennett with Billy Bevan and Madeline Hurlock at the head of the cast.

"The Milky Way"

(Universal-Bulls Eye—One Reel)

CHARLES PUFFY is the featured comedian in this Bulls Eye which strives almost too hard and too continuously for its laughs. Puffy does his work well however, and there is enough real humor in this one to satisfy the most exacting. It is all slapstick and hokum, but it should get over.

Puffy is in love with Mildred, daughter of a small dairy man who is threatened with ruin by the trust, which takes all his employees from him. Puffy saves the situation by volunteering his services. He becomes involved in all sorts of mixups. Among them he attempts to milk a bull with disastrous results to himself. The rival company substitutes a race horse for his regular milk wagon horse and when the animal runs away Puffy is the victim of the contents of the wagon. He outwits the rivals in the end however, and becomes a partner in the prosperous business. This one has lots of laughs and should go well in the neighborhood houses.—CHESTER J. SMITH.

Pathe Review No. 30

(One Reel)

"THE Wilderness of Water" is the title of a number made up of scenes showing Reelfoot Lake, in the Mississippi Valley, and this takes leading honors in Pathe Review No. 30. It is not much different than most scenics, save that here the views are beautiful and have a distinctive charm—a quality not so strange in view of the fact that Reelfoot Lake has the unusual antecedents of being named after a lame Indian and is the gift of an earthquake, which disturbance shuffled Nature's cards and converted a forest into a lake. The color subject shows scenes of Seville, which is depicted in the fashion followed by the nickel postcards the tourist sends back home with the "wish you were here" greeting cheerily traced upon them. The weird photographic accomplishments of the so-called "process camera" are revealed in pictures taken at an ostrich farm. "The Wilderness of Water" makes this issue an interesting contribution for any program.—T. C. KENNEDY.

Pathe Review No. 29

(One Reel)

A POLAR bear, a lion cub and other animals of the London Zoo romp away with the feature honors in this interesting number of the Review. The beasties are born screen comedians and without the slighest conscious effort at acting they supply gestures and postures which touch the peak of the grotesque. The animals appear in a secrets of nature series called "Animal Appetites." A new submarine torch or drill is displayed in "Submarine Salvage," a group of scenes showing the operation of the drill in cutting through the hulls of sunken vessels. The Pathecolor subject, showing views of San Francisco rounds out the offering.—T. C. KENNEDY.

For the Love of a Gal

(Pathe—One Reel)

THE cartoonist goes in for love interest in this contribution to the "Aesop's Film Fables" series. Courtship is of the modern, super-six type, the hero taking his sweetheart for a drive in his car. But the contraption breaks down, and with it the loyalty of his gal, for she accepts the invitation of another chap in a bigger and better machine. Pirates kidnap the girl and then the hero extends himself, fighting some "Peter Pan" duels with the blackguards and defeating the whole murderous crew of them. The girl pleads for forgiveness and the show ends in a final close-up clutch. The reel affords many amusing moments.—T. C. KENNEDY.

Pre-release Reviews of Features

His Buddy's Wife

(Associated Exhibitors—Six Reels)

(Reviewed by Laurence Reid)

FOR half its length this picture tells a heart interest story with a lot of truth and feeling even though the director has stressed the pathos and sentiment far too much for the purposes of the plot. The simple way these reels are treated will extract a fine response everywhere.

At the start we see a young man bidding a farewell to his aged mother and his bride. He has enlisted for overseas. What follows are several sustaining library shots interspersed with a few close-ups that are genuine, featuring war incident. The single fellow has secretly worshipped his buddy's wife—and when the married one is assigned to a dangerous job he extracts a promise from the other to look after his family. These scenes are all done very well—except for the over-emphasis of the pathos.

It is when the hero comes back to fulfil his promise that the story loses most of its human touch. The director follows the conventional methods. He shows up the narrow intolerance of the natives in scorning the young widow and accusing the soldier of being a scoundrel. And this on top of the fine reputation the heroine has borne in the community. The hero defends her good name by strikign one of the scandal-mongers and is tried for assault and battery. The story has ended once with the youth striking up a romance with the widow. But it starts all over again with a counterplot of complications which are cleared up when the widow testifies and reveals the reason for the young man's presence.

Then comes an anti-climax when the husband returns home. Instead of being killed he had been captured. The director deserves praise for showing a surprise and bringing out the finish logically. Does the buddy look in the window, spy his wife in the arms of his friend and turn away like Enoch Arden? He does not. The hero discovers him and tells him all about his romance. He is the one who sacrifices himself. This may disappoint the fans, inasmuch as the most sympathetic character loses his happiness, but it is real. It holds up fairly well, but the latter scenes spoil considerable of its human appeal. However, it is clean and wholesome—and looks like a good bet for average houses. Glenn Hunter and Edna Murphy play their parts with good feeling.

THEME. Heart interest drama of war buddies—one married, the other single. The latter returns with news of his friend's death and has romance with the young widow. The buddy turns up and the youth sacrifices his happiness.

PRODUCTION HIGHLIGHTS. The sentiment. The heart interest moments in soldier's leave-taking. The return of hero and his romance. The scorn of the villagers.

DIRECTION. Develops it to extract sympathy and sentiment. Piles it on a little too thick for the story needs balance. Shows an honest ending when hero sacrifices himself. This may disappoint a lot of the folks.

EXPLOITATION ANGLES. Tie up with Legion posts. Play up the heart interest. Play up the romance of war hero and his buddy's wife and his fine sacrifice. Put on prologue numbers of male quartette dressed in khaki, etc.

DRAWING POWER. A good audience picture for average houses. Title should appeal.

SUMMARY. A tender little picture, heavy with sentiment and pathos, but withal tugging at the heart strings until the latter reels when it reveals some far-fetched incident of village life. Is well acted—and holds the interest.

THE CAST

Jimmy McMorrow	Glenn Hunter
Mary Mullaney	Edna Murphy
Dr. Summerfield	Gordon Begg
Mr. Jones	Harlan Knight
Mrs. Jones	Cora Williams
Mirandy	Flora Finch
Mother Mullaney	Blanche Davenport
Bill Mullaney	Douglas Gilmore

By T. Howard Kelly. Scenario and direction by Tom Terriss.

SYNOPSIS. Youth enlists for war and falls in love with buddy's wife from a photograph. When the married one is reported missing, the hero returns home and imparts the sad news to his wife. He stays and develops a romance and the young people are scorned by intolerant villagers. However, their honor is vindicated. The missing buddy returns and the other boy sacrifices his happiness.

The Marriage Whirl

(First National—Six Reels)

(Reviewed by Laurence Reid)

THROUGH intelligent treatment and handling the theme so that no suggestion of melodrama could spoil it, Al Santell, the director, has worked out a likely picture from Hartley Manners' play, "The National Anthem." It was in the original that Laurette Taylor starred and the time it was produced found the jazz craze riding on the crest of popularity. A great number of pictures have been presented since then—which have carried a similar theme, but none have got down to the simple human properties which mark this production. Most of them have relied upon melodrama seasoned with a lot of spice to get over. There is spice in this picture, too—but it has a logical part in the development. In other words the story never gets out of key with its plot.

It's a picture that is reasonably true. The characters certainly appear genuine and there is no heavy sop thrown to the moralities. With the disintegration of character of the wife due to her marrying a reckless, irresponsible youth and being dragged down to his level we see her trying to defy the spirit of jazz. When she can no longer stand the incessant noise and the devastating influence of her husband she tries to kill herself. The faith of an erstwhile suitor and the doctor's treatment pull her through—and she marries the former when her husband meets a tragic death.

The atmosphere of jazz is carried all through the picture. There is one wild party after another. And the drama is there too. It is an effective scene when the disillusioned wife finds her father dead—and again when her distorted mind visualizes the jazz players and their instruments in all kinds of distorted shapes. No heroics are introduced. The honorable suitor is a true friend who does not wear a halo of virtue over his head. It's a story that develops straight to its climax—and while the idea is somewhat morbid there is no denying that it commands strict attention. It is well mounted, though some of the sets are too large. As for the acting it certainly gives Corinne Griffith great emotional opportunities—and she takes advantage of them. She never appeared more beautiful than in the close-ups. By the way she can stand a close-up better than any other actress of the screen.

THEME. Drama of the jazz age showing girl rushing into matrimony with a gay youth. Regrets the marriage after being satisfied with the fast life. Tries to kill herself, but is restored to health and finds ultimate happiness.

PRODUCTION HIGHLIGHTS. The development of the jazz atmosphere. The scene when the fathers surprise their children in an intoxicated condition. Moment when girl realizes her father is dead. The Parisian scenes.

DIRECTION. Has brought out the full meaning of Manners' play. Has emphasized the spirit of jazz as a wrecker of homes. Gets real drama of romance—and gives a proper emphasis in all his scenes.

EXPLOITATION ANGLES. Feature a jazz band or a saxophone sextette in prologue. Bill as film version of the popular play in which Laurette Taylor starred. Play up star—featuring her beauty and acting ability.

DRAWING POWER. Star and title should draw them. Suitable for all houses—as it is easily understood.

SUMMARY. A good picture, this—of the jazz age—and the defiance of youth. Is something of a flapper story, but it carries a good lesson without preaching at you. Tells its plot well, carries humor and effective drama.

THE CAST

Marian Hale	Corinne Griffith
Arthur Carleton	Kenneth Harlan
Tom Carrol	Harrison Ford
John K. Carleton	E. J. Ratcliffe
Reuben Hale	Charles Lane
Dick Mayne	Edgar Norton
Toinette	Nita Naldi

By J. Hartley Manners. Directed by Al Santell.

SYNOPSIS. Girl brought up in fine environment is encouraged to marry wealthy idler. He drags her down to his level—and her life is one wild party after another. Unable to stand the incessant discords of jazz she scorns her husband and tries to kill herself. However, she is cured and finds peace and happiness with honorable youth after her husband meets tragic death.

The Wife Who Wasn't Wanted

(Warner Brothers—Seven Reels)

(Reviewed by Frank Elliott)

WARNER BROTHERS may well be proud of this feature, one of the first of its new season group. It is a picture built for the box office, a type now in demand by theatregoers.

The story is interesting from start to close. It is a modern political-society tale with some new twists and the action keeps moving along smoothly and logically to the melodramatic seventh reel. A district attorney refusing to help free the son of another man, suddenly finds himself in a position where he has to prosecute his own son on a charge of manslaughter. His sense of judicial duty forces him into the situation. The wife and mother, however, becomes desperate and enters into a plot with her husband's political opponent to bring about the defeat of the husband in return for a promise that her son will be freed if the other man is elected.

The action starts with a thrilling auto wreck, followed by an equally tense courtroom scene in which the mother sees her son led away to a cell, although innocent, after he has been charged by a girl friend with the death of a woman killed in the accident. There is more action as the wife, finding her husband will not resign rather than prosecute his son, takes the leading part in a framed raid on a questionable inn, so as to bring scandal and defeat to her husband. But the real kick is in the climax when the girl, really guilty of the woman's death, drops a cigarette in the grass and starts a forest conflagration which results in the explosion of a powder house, the wrecking of a dam and the flooding of the surrounding area.

It is superbly mounted, beautifully photographed and excellently directed. It is a personal triumph for Irene Rich.

THEME. Society drama in which a mother and wife fights her own husband when he refuses to come to the aid of the son, feeling that he is in duty bound as district attorney to prosecute him.

PRODUCTION HIGHLIGHTS. The auto wreck. The courtroom scene in which the son is charged with manslaughter after a young couple cowardly accuse him of the deed of which they are guilty. The scenes between Miss Rich and Gayne Whitman.

DIRECTION. James Flood has turned out a real achievement in this feature which he has packed with action, tacking on a climax of big thrills for good measure. He has also inspired his players to flawless acting.

EXPLOITATION ANGLES. Play up the title. It is a real box office magnet. Boost Irene Rich and the fine cast. Tell your patrons about the big forest fire, the powder house explosion, the blowing up of the dam, the flood and many other thrills. Tie up with Mothers' Clubs.

DRAWING POWER. This is the kind of picture present day picture fans like and it should attract business in any size house because it has the cast and the story.

SUMMARY. If all Warner Brothers' pictures for the new season are as good as this one exhibitors may be able to offer their patrons some treats. Here we have a plot with a different angle, a cast of talented players and a punch in every reel with a climax that will be talked about.

THE CAST

Eileen Mannering	Irene Rich
John Mannering	Huntly Gordon
Bob Mannering	John Harron
Marjorie Patterson	June Marlowe
"Slick" Jennings	Edward Piel
Jerry Wallace	Gayne Whitman
Richman Graham	Wilfred Lucas
Greta	Gertrude Astor
Diane Graham	Elinor Faire
Jimmy	Jimmy Quinn
Chauffeur	Don Alvarade

By Gertie De S. Wentworth James. Scenario by Bess Meredyth. Directed by James Flood. Photographed by John J. Mescall.

SYNOPSIS. When John Mannering, in his position as district attorney, refuses to intercede for his son, who is held on a charge of manslaughter, following an accident, his wife, Eileen, consents to aid in a scandal plan of her old lover, Wallace, also a candidate for district attorney, in return for the latter's promise to save her son. Mannering finds his wife in Wallace's rooms. He denounces her, not understanding her motives. They separate. Diane Graham confesses to Eileen at a country estate that she was driving the death car. Diane and Eileen are saved from a forest fire and flood. There is a reconciliation and the son is freed.

The Scarlet West

(Frank J. Carroll Production-First National—Nine Reels)

(Reviewed by Frank Elliott)

FIRST NATIONAL is to be congratulated for coming forward at this time with this splendid story of the great West in the making as an aid to exhibitors in proving to their patrons that The Greater Movie Season really means something. "The Scarlet West," is undoubtedly one of the finest western pictures produced in many moons.

It is a tale of the West just after the closing of the strife between North and South when pioneers pushing ever toward the Golden Gate were finding their progress disputed by warlike Indians. Much of the action revolves around the romance and adventure encountered by the soldiers and women of historic Fort Remington, then the outpost of the American military forces. While the picture is filled with dramatic T. N. T., the outstanding sequence is that depicting in realistic manner the last stand of General Custer which has gone down in history as one of the most glorious events in the winning of the West.

There are several battles with the Red Skins, attacks on forts and burning of villages. The plot centers around Cardelanche, son of an Indian chief, who after saving some American soldiers from renegade Indians, is recommended for a captaincy. He accepts it but soon finds himself an outcast when he falls in love with Miriam, the daughter of the commander of the fort. Robert Frazer gives to his characterization of Cardelanche a convincing interpretation, winning real sympathy for the role. Robert Edeson is immense as General Kinnard. Clara Bow is seen to advantage in a role very different from her recent flapper arts and does well in it. Johnny Walker and Walter McGrail are good as rivals

THEME. Western drama of General Custer's days depicting the romance of an Indian who fell in love with a white maiden, only to be forced to give her up.

PRODUCTION HIGHLIGHTS. The scene in which Cardelanche saves the white soldiers from renegade Indians. The scene in which Lieut. Parkman knocks down another officer who insults Miriam. The reducing of Parkman to the ranks. The scene showing Custer's Last Stand.

DIRECTION. John G. Adolphi deserves much praise for the realistic manner in which he has transferred this delightful drama of the golden west to the silver sheet. He has inserted a wealth of detail, given the picture a beautiful natural background and made his players convincing.

EXPLOITATION ANGLES. Go after the schools hard on this, playing up its historic value. Dress the lobby in Indian style. Put on a wild west parade if possible. If you can get a real Indian to doll up in his war paint and native costume as a ballyhoo-great!

DRAWING POWER. O. K. for most houses, with an especial appeal for family audiences and the towns.

SUMMARY. This is the kind of picture that is in demand now by patrons. It is filled with action of the kind that folks can sit back and enjoy. There is a fine cast and settings that rank among the most beautiful ever shown on the screen. Should go over big with its rich exploitation possibilities.

THE CAST

Cardelanche	Robert Frazer
Miriam	Clara Bow
General Kinnard	Robert Edeson
Lieut. Parkman	Johnny Walker
Lieut. Harper	Walter McGrail
Captain Howard	Gaston Glass
Nestina	Helen Ferguson
Mrs. Custer	Ruth Stonehouse
Harriett Kinnard	Martha Francis
Mrs. Harper	Florence Crawford

Produced by Frank J. Carroll. Scenario by Anthony Paul Kelly. Directed by John G. Adolphi. Photographed by George Benoit, Benjamin Kline, F. L. Hoefler and Victor Shuler.

SYNOPSIS. Cardelanche, son of an Indian chief, returns from his education in the east, falls into disfavor with the tribe because he seems to side with the white man. One day Cardelanche saves a group of soldiers from renegade Indians. As a reward he is made a captain. He falls in love with Miriam, daughter of General Kinnard. Lieut. Parkman, also in love with Miriam, is reduced to the ranks, following a fight over the girl. Cardelanche's tribe takes to the war path. General Custer is sent against the red men and is wiped out. Cardelanche is given up by Miriam who weds Parkman.

Marry Me!

(Paramount—5526 Feet)

(Reviewed by Laurence Reid)

THERE'S not much to this picture if you consider it in terms of drama. It is a delicate little story, fashioned from fine silken threads of romance. Yet these same threads are unbreakable the way James Cruze has woven them together. With less competent direction they would have broken asunder. It is as much a feather in his cap to build a picture of this kind as something of the substantial order like "The Covered Wagon." He has embroidered it with human touches, bringing out its wistful appeal, its gentle comedy and pathos. It is just a tale of a small town school-teacher longing for romance. And so delightfully is it told that you accept it all as very real—this in spite of the fact of its gossamer structure.

Cruze, above everything else in his direction, builds his characterization first. Make the figures life-like—and the motivation will take care of itself. This is the way he has worked here. He has sensed that the plot cannot sustain itself. So he emphasizes the characterization. His small town types are fine selections and he brings the close-up into prominence to make them vivid.

The story traces the romance of this school-teacher played with splendid feeling and sympathy by Florence Vidor There is a sentimental tug when the egg upon which she had accepted a youth's proposal is sent to the city and allowed to rest in cold storage. So the girl waits four years and then another John Smith comes into her life—a John Smith who would never suggest a romantic adventure.

When the girl sees him she has recourse to tears. He is not her ideal of the great lover. He is a timid "hypo" who takes pills, medicine and his temperature in unending repetition. Moreover, he is afraid of the girl. They are thrust into matrimony, but under the sympathetic glow of her personality the young man's timidity and foolish fears are banished. Edward Everett Horton is an ideal choice for this role. He plays with fine understanding of its demands. It is well mounted, expertly captioned—and its tender heart appeal will win you.

THEME. Romantic comedy-drama of lovelorn girl who waits patiently for youth only to have romance with one who does not meet her ideal. She overcomes his timidity and finds happiness.

PRODUCTION HIGHLIGHTS. The delightful human touches. Scene when wrong hero comes to town. The small town atmosphere. The manner in which couple are thrust into matrimony. The appealing studies by Florence Vidor and Edward Everett Horton.

DIRECTION. Establishes characterization and builds his plot accordingly. Saturates it with fine human touches. Brings out some gentle comedy. Keeps it in its mood.

EXPLOITATION ANGLES. Play up the story with teasers showing the matrimonial market value of cold storage eggs. Play up Cruze and principal players. The title carries teaser possibilities—and suggests tie-ups with merchants catering to newlyweds.

DRAWING POWER. Title, director, and players should draw. Needs exploitation, but should interest all romance-seekers. O. K. for any type of house.

SUMMARY. A quiet, but charming little picture—one exceedingly fragile. But it holds together due to the fine direction by James Cruze. Is dovetailed with splendid human touches, carries gentle humor and wistful charm. No drama here, but plenty of sentiment and romance.

THE CAST

Hetty Gandy	Florence Vidor
John Smith No. 2	Edward Everett Horton
John Smith No. 1	John Roche
Sarah Hume	Helen Jerome Eddy
Granny	Fanny Midgley
Norman Frisbie	Ed. Brady
Jenkins	Z. Wall Covington
Mrs. Hume	Anna Schaefer
Jackson	Erwin Connelly

Adapted by Walter Woods and Anthony Goldewey from Anne Caldwell's play, "The Nest Egg." Directed by James Cruze. Photographed by Karl Brown.

SYNOPSIS. School teacher fearing spinsterhood writes acceptance of proposal on an egg. But it never reaches the youth it was intended for. After four years another man, a timid hypochondriac, comes into her life and they are thrust into matrimony to save the girl from becoming the village joke. She learns to love him and her sympathy banishes his foolish fears.

Under the Rouge

(Encore-Associated Exhibitors—Six Reels)

(Reviewed by Laurence Reid)

SHAPING up as a box-office attraction through its play of incident and action and the convincing manner in which it is acted, "Under the Rouge," should pass muster anywhere as a first rate crook melodrama. True, it is rather involved and some situations are too vague in their treatment in that the action unfolded is glossed over considerably, but there isn't a moment that it fails to sustain the interest.

There is one scene which is given undue emphasis since one of the principal crooks is eliminated. But his death is never explained, nor is the episode clearly established. We see the two crooks in a gun battle with a chauffeur (who is killed) and a couple of cops. But after the lesser crook fades out of the picture and death scene the incident is closed. Meanwhile his pal is permitted his liberty after a few weeks in jail. Which introduces too much charity by the forces of law and order. Otherwise the plot holds up very well, allowing for some coincidence—and a few unimportant gaps.

It is a picture carrying a redemption theme worked out via romance. The crook's sweetheart longs for the peace of the country and when she arrives there she has a mild love affair with a supposedly honest youth. The hero follows and gets a job in the local bank. But they have enemies in another set of crooks who are posing as evangelists. One of them lures the banker's wilful daughter into a near-scandal with his offer of marriage, but the hero rescues her just in time. There is a lot of incident in the introductory scenes—and plenty of it in the country episodes, which is another way of saying that the plot doesn't lack for action.

It moves briskly and presents some surprise touches as well as a fair amount of suspense. The finish showing the heroine determined to commit suicide is well executed. She has thrown away the paddle and the canoe has approached almost to the brink of the falls when the hero jumps in and saves her. Old? Yes, but never done any better. The acting is competent.

THEME. Crook Melodrama featuring the redemption of a pair of crooks. When the girl goes to the country the youth follows—and the quiet environment and sympathetic treatment accorded them by the natives has its effect.

PRODUCTION HIGHLIGHTS. The convincing work by Tom Moore, Eddie Phillips, Mary Alden and others in cast. The crook incident. The attempted suicide of heroine and her rescue. Scene when hero's pal dies.

DIRECTION. Has concocted a good crook melodrama, though some of the strings could be tied better. Shows some gaps which need explaining, but in the main has constructed a box-office picture.

EXPLOITATION ANGLES. This title should stimulate interest. Tie up with dealers of cosmetics. Exploit as fascinating crook story enacted by an all-star cast.

DRAWING POWER. Suitable for average houses. Cast should draw and title has magnetic quality.

SUMMARY. An entertaining crook melodrama which allowing for a few gaps is as reasonably true as any of them. It features the redemption theme—and while you may anticipate the action all the way nevertheless it contains some good incident and characterization.

THE CAST

Kitty, a girl	Eileen Percy
Whitey, a crook	Tom Moore
Skeeter, his pal	Eddie Phillips
Mal, a gentleman	James Mason
Daisy, a lady	Claire De Lorez
Doc Haskell, a faker	Wm. V. Mong
Mr. Fleck, from Oshkosh	Chester Conklin
Mrs. Fleck, his anchor	Aileen Manning
Jim Condon, a detective	Stanley Blystone
Maybelle, a dancer	Peggy Prevost
Martha Maynard, a mother	Mary Alden
Evelyn, her daughter	Carmelita Geraghty
Little Tommy, her son	Bruce Guerin
Banker Simmons	Frank Clarke
Fred Morton, a bank cashier	Tom Gallery

By A. P. Younger. Directed by Lewis H. Moomaw. Photographed by King Gray, H. H. Brownell and Jack La Mond.

SYNOPSIS. A pair of crooks,—one of them a girl—decide to go straight. The girl goes to the country where she gets honest employment, the youth is arrested so that he might clear up an attempted robbery. He is given his freedom and follows the girl to the country. They find redemption and develop their romance.

The Freshman

(Harold Lloyd-Pathe—Six Reels)

(Reviewed by Laurence Reid)

AND the greatest of these is—"The Freshman." There's no question but what the foregoing statement will be the verdict passed on Harold Lloyd's newest comedy. So good is each succeeding picture that it is invariably called his greatest. He has been hitting such a high mark from the day he branched out to five reelers that it doesn't seem possible that there could be any improvement. Yet he is able to go by the previous mark with each new effort. Which shows what a great organization he has in working harmoniously together to achieve the best possible results. We've had college stories time and again, but the true spirit of the campus, the boyish enthusiasms, the effort to excel and the good-natured rivalry of the boys—these points have never been caught as they are here.

We get the human side of college life and the high explosives of comedy do not accumulate until the atmosphere, the characters—and all the necessary incident is thoroughly planted. Thus the freshman bids for sympathy—a point which is never lost sight of from the day he arrives until he saves the day for good old Tate. There are no loose threads. The boy has saved a bank account to spend in college. He has the previous year's most popular man to look up to his ideal. But he would surpass him. So he tries to make a hit—and being a perfect boob doesn't realize that he is the joke of the campus.

By this time the laughs are being spread—and they accumulate until you are bent nearly double. They come right from the diaphram—these laughs. There is great fun when Harold allows himself to be the tackling dummy for the football squad—and again when he gives a dinner dance, attired in a tuxedo which has merely been basted together. The tailor has to accompany him to sew up the suit when it falls apart. This is bright, new incident—which runs its pace—to be followed by something else equally amusing—and novel. But the high spots are found in the football game—when Harold is sent in as the last substitute and proceeds to get tangled up with the players, the signals and every other thing that comes on the field. He is always out of position and is considered a pest by the coach and the players, but he manages to get the fumbled ball and score the touchdown. It is the greatest climax we've ever seem in a comedy—a climax uproariously funny. There is pathos and romance, too. No elements are forgotten to make it a well-balanced picture.

THEME. Romantic comedy of freshman in college who strives to be a popular hero. Is a joke on the campus, but makes good and wins respect.

PRODUCTION HIGHLIGHTS. The campus atmosphere. The incident. Lloyd being used as tackling dummy. Scene at dance when Lloyd wears basted tuxedo. The football game—and the new gags. The subtitles.

DIRECTION. Have certainly put over a live-wire comedy—timing every scene perfectly—planting all the elements to build the laughs. Shows a big array of bright new gags—and finishes with a great climax.

EXPLOITATION ANGLES. Tie up with schools and colleges, etc. Bill as Lloyd's funiest comedy. Put on atmospheric prologue suggestive of campus, etc.

DRAWING POWER. Dust off your S. R. O. sign—you'll need it here. Should pack every type of house—everywhere

SUMMARY. Lloyd's funniest picture. Has some exceptionally comic scenes—the gags being new and the incident bright and zippy. Is balanced with human touches, sentiment and romance. Certainly hits a very high mark. A sure-fire knockout. Will make a wooden Indian laugh.

THE CAST

The Freshman.....Harold Lloyd
Peggy.....Jobyna Ralston
College Cad.....Brooks Benedict
College Hero.....James Anderson
College Belle.....Hazel Keener
College Tailor.....Joseph Harrington
Football Coach.....Pat Harmon

By Sam Taylor, John Grey, Ted Wilde and Tim Whelen. Directed by Sam Taylor and Fred Newmeyer. Photographed by Walter Lundin and Henry N. Kohler.

SYNOPSIS. Boy goes to college, enters freshman class and determines to make himself a popular hero. Doesn't realize he is a joke to his classmates, but the girl tells him to be true to himself. Is humiliated at dance but saves the football team from being defeated when he picks up fumbled ball and scores touchdown. Is lionized as a result.

Headlines

(St. Regis-Associated Exhibitors—Six Reels)

(Reviewed by Laurence Reid)

WHEN a story is based on the theme of a woman's sacrifice of her good name and position to protect someone very dear to her you can bank upon it carrying enough heart appeal to please the average picturegoer. "Headlines" is such a story—and it tells its plot with a minimum effort, there being no beating around the bush in expressing it in terms of simple, direct action. The sponsors have not written any melodrama into it. There is surprise attending a few important situations. You anticipate scandal and a courtroom scene which could have been developed from the divorce angle.

The title never comes into the prominence suggested from the opening flash when the heroine, a feature writer on a city newspaper, refuses an assignment to cover some European question so that she might correct her flapper daughter, expelled from school. There is a good atmosphere of the "city room" with some gentle comedy, introducing the old fellow who writes the lovelorn column. The characters are well planted. The heroine has kept it a secret that she has a daughter and tries to discourage a young suitor. But the girl comes home and passes her mother off as her sister until the older woman finally declares the relationship to the ardent youth.

The subsequent action plays up the flirtatious moods of the flapper who delivers herself of romantic wise-cracks and has a giddy time with her various escorts. The girl really dominates the picture the moment she appears. And Virginia Lee Corbin is an excellent type for the flapper. Her biggest scene is when the mother, portrayed by Alice Joyce, breaks in on an engagement she is having with a wealthy idler in the latter's home. This bit of action is the climax, and it carries some effective dramatics as the man's wife surprises him while the mother, refusing to reveal her daughter's presence, takes the blame. The youthful suitor makes his entrance and is chagrined over the affair. But in the end he appreciates the woman's fine sacrifice and joins her on shipboard. So there is no scandal—and all ends happily. The picture is well treated in its continuity and directed with an eye to dramatic values.

THEME. Drama of a mother's sacrifice in bringing scandal upon herself to save her daughter's honor. Finds happiness in romance and the salvation of the girl.

PRODUCTION HIGHLIGHTS. The sincere acting by Alice Joyce, who was daring enough to play a mother role. The competent support. Atmosphere in newspaper office. The cabaret scene. The climax when the mother lies to defend her daughter. The continuity.

DIRECTION. Has brought out some fine human interest in simple story. Makes characters real and builds important scenes well. Lays off melodramatic stuff. The villain turns out to be a square-shooter. Mounts it convincingly—except for heroine's home—which is a trifle too lavish.

EXPLOITATION ANGLES. Play up title—and teaser it through newspapers. Play up Alice Joyce as playing one of the most courageous roles of her career. Emphasize the love of a mother for her daughter.

DRAWING POWER. A good audience picture for the average houses. Star well known and should draw patronage. O. K. for downtown districts and small towns.

SUMMARY. A first rate picture, simple of plot, but handled intelligently. Scenarist and director have treated it sympathetically. No hokum nor any melodramatics. Just a pleasant little picture which holds the interest

THE PLAYERS

Alice Joyce.....
Malcolm McGregor.....
Virginia Lee Corbin.....
Elliot Nugent.....
Ruby Blaine.....
Harry T. Morey.....

By Olga Printzlau. Continuity by Peter Milne and Arthur Hoerl. Directed by E. H. Griffith. Photographed by Marcel Picard and Walter Arthur.

SYNOPSIS. Feature writer on newspaper has kept secret that she has a daughter eighteen years old. Is loved by ardent youth When girl is expelled from school and comes home, the mother tries to manage her romance. But the daughter, being independent, does as she wishes until she runs into a scandal. Then the mother sacrifices her good name to protect her girl. In the end the youth appreciates the mother's sacrifice and marries her. The girl also has a clean romance.

Manhattan Madness

(Price-Fine Arts—Associated Exhibitors—Six Reels)

(Reviewed by Laurence Reid)

IN looking over the market for a suitable picture for Jack Dempsey, his sponsor, Oscar Price, turned to one of Douglas Fairbanks' most popular stories, "Manhattan Madness," which was made back in the old Triangle days. The new star being an active fellow like Doug, needed an action picture. And the former vehicle was just made to order for him. It has been completely re-written and certainly affords Dempsey forty minutes of solid excitement as well as the audience out front.

To the old-timers who remember the Triangle releases (they certainly haven't forgotten this one) it won't appear as much of a novelty. But a new generation of picturegoers have come along since the original. They should like it. Moreover they'll be interested in Dempsey—and that goes for the old-timers. Of course they'll all agree that it is a hokum picture which is built entirely on the premise of surprise. It is a surprise as much for the hero as it is for the patrons—but the latter must belong to the new generation to profit by it.

It is well done allowing for some colorless comedy relief expressed by a pair of eccentric cowpunchers—and some repetitious incident leading up to the clilmax. We see Dempsey as a westerner bound for New York. He scoffs at the big town—says it lacks excitement and thrills. So his friends proceed to show him his judgment is all wrong. They lure him into a mysterious house and put him through all kinds of stunts. It is planted that the friends and their hired "roughnecks" are taking it as seriously as the hero.

Dempsey uses his famous left—and his equally famous right. His footwork is agile too. He plunges through trap-doors, is fired on, is forced to defend himself against a dozen men—or more. He squares accounts by kidnaping the heroine and compelling her to elope with him. The players are forced to work hard here. Dempsey has them frightened now and then. But it is easy to see that he "pulls" his punches so as not to punish them too severely.

THEME. Adventure romance of westerner who comes to New York and belittles the city. His friends surprise him with plenty of excitement.

PRODUCTION HIGHLIGHTS. The episodes of adventure when westerner is lured to suburban house and compelled to fight for his life. The speed of the incident.

DIRECTION. Has speeded up the episodes leading to climax, but gets off to a rather slow start. Might have dispensed with some of the comedy relief—which is not funny.

EXPLOITATION ANGLES. Fans should be interested in Dempsey—and his name well exploited should bring business. Also feature his wife, Estelle Taylor, who is co-starred with him. Bill as a snappy, action picture.

DRAWING POWER. Most everyone is interested in the champion and his bride. Suitable for average houses.

SUMMARY. This is a new version of the Fairbanks picture—the first being made several years ago. It affords Jack Dempsey an active role in which he has occasion to "clean up" the boys, but to anyone who saw the original there isn't any suspense.

THE CAST

Steve O'Dare	Jack Dempsey
The Girl	Estelle Taylor
"Doc" Harlan	George Seigman
The Butler	Frank Campeau
The Chauffeur	"Bull" Montana
The Maid	Jane Starr
Count Von Eckmann	Theodore Lorch
Hank	Bill Franey
Zeke	Nelson McDowell
Jack Russell	Robert Graves
A Porter	Tom Wilson
"Broken Nose" Murphy	Glenn Cavender
"Lefty" Lewis	Harry Ten Broeck
"Dutch" Herman	Christian Frank

By Charles T. and Frank Dazey. Adapted by E. V. Durling. Directed by John McDermott. Photographed by Jules Cronjager.

SYNOPSIS. Westerner comes to New York and roasts the big town as lacking excitement. His friends proceed to give him the thrill of his life. He had become interested in a pretty girl en route and she also appears among the jokers. To help her in combating several "villains" and to fight for his own life, the westerner has his hands full. But he puts over several timely punches. In the end he realizes that the whole affair is a practical joke.

Pretty Ladies

(Metro-Goldwyn—Six Reels)

(Reviewed by Laurence Reid)

HERE is just about the most accurate picture of theatrical life that has ever reached the screen. In the short time Monta Bell has been directing pictures he has been a stickler for telling the truth as he sees it. He doesn't paint any false colors or dress up a story to point some rousing climax. He takes a script and "shoots" it as is. What comes forth is an honest effort. Here he has taken Adela Rogers St. John's story which glorifies romance back stage among the Follies and produced a picture which is colorful and entertaining. It shows painstaking attention to detail and atmosphere.

Now what is the plot? Just a simple little narrative of a comedienne who craves romance. She builds her dreams and worships an ideal, but eventually has a love affair with the trap drummer. There isn't much to it, but so well is the incident stressed—so human are the various scenes, that you accept it all as very true.

The comedienne realizes she is invited around just to make them laugh. Then when she wins the trap drummer who writes a fine number for her (the House Fly Blues)—a number that would look well in any theatrical revue—the prima donna tries to steal him away from her. The climax is honest to the core. The drummer, having married the comedienne, forgets his marital vows and his wife learns the truth. But is there any scene? We'll say there isn't. Bell doesn't work that way. The girl forgives him. She tells herself it will never happen again. You see she has faith in him. There is tone and quality in this production. It has been directed with sympathy and feeling—and played in the same manner by Tom Moore, Zasu Pitts and the other players.

THEME. Comedy drama of back-stage revolving around lack of romance in life of comedienne. Love comes to her and when she nearly loses it she wins back her husband through having faith in him.

PRODUCTION HIGHLIGHTS. The theatrical atmosphere. The imitation of the Follies. The color of the Follies sequences. The moment when heroine wins her man—and again when she nearly loses him. The tone and quality of sets. The acting.

DIRECTION. Shows keen sympathy with characterization and gets everything out of plot. Balances his scenes to extract comedy and pathos. Shows variety of action and always holds the interest.

EXPLOITATION ANGLES. Certainly play up the Follies—which is good publicity for the Ziegfeld show. Put on lavish prologue. By all means exploit the cast—several top-notchers having nothing but small parts.

DRAWING POWER. The title—the tone and quality of sets—the cast—all of these should bring patronage. Suitable for big town theatres and the small houses.

SUMMARY. Another "ace" for Monta Bell—who has put over one of the most interesting pictures of back-stage life ever shown. It is very life like—is packed with human touches, humor and pathos. And is finely mounted—and splendidly acted.

THE CAST

Maggie Keenan	Zasu Pitts
Al Cassidy	Tom Moore
Ann Pennington	Ann Pennington
Selma Larson	Lilyan Tashman
Aaron Savage	Bernard Randall
Adrienne	Helen D'Algy
Maggie's Dream Lover	Conrad Nagel
Frances White	Norma Shearer
Roger Van Horn	George K. Arthur
Bobby	Lucille Leseuer
Warren Hadley	Paul Ellis
Paul Thompson	Roy D'Arcy
Fay	Gwendolyn Lee
Diamond Tights Girl	Dorothy Seastrom
Will Rogers	Lew Harvey
Frisco	Chad Huber
Mr. Gallagher	Walter Shumway
Mr. Shean	Dan Crimmins
Eddie Cantor	Jimmie Quinn

By Adela Rogers St. John. Directed by Monte Bell.

SYNOPSIS. Comedienne of Follies realizes her lack of charm and the lack of romance in her life. Appreciates she is merely wanted to provide laughs. Meets drummer in orchestra and wins him away from one of the pretty ladies. Nearly loses him but her faith in him leads him away from temptation and back into the circle of his family.

Regional News from Correspondents

Maine

J. GORDON EDWARDS, a director for the Fox Films Corporation, together with Mrs. Edwards are spending a few days at Livermore Falls, Maine, where they are the guests of Mr. Edwards' brother, J. D. Edwards. This is the first time in 17 years that Mr. Edwards has visited his home town and he was given a tremendous welcome, Mr. and Mrs. Edwards are to sail the latter part of the month for Europe on a vacation trip.

Gail Kane, former motion picture star, and now well known stage actress, with her husband, Henry Ottman, have opened their summer home on Lake Cobbossee, near Augusta, Maine, for two months. Miss Kane is to devote the two months' to "vacationing" and will return to New York for rehearsals the latter part of August.

J. H. Curran, manager of the American Feature Film Company in Portland, took the opportunity offered by the Fourth's coming on Saturday, to enjoy a few days' vacation.

The Cosmopolitan Theatre and Film Company, of Park Square Building, Boston, Mass., is contemplating the erection of a motion picture house in Auburn, Maine. Several sites are under consideration one of them being at the corner of Main and High Streets. Twenty thousand dollars is the price asked for the lot.

Auburn has a population of about 17,000 and is said by the Boston people to be the only city of its size in the country without a motion picture theatre. Residents have always patronized the theatres in Lewiston.

M. J. Garriety, manager of the United Artists Corporation in Maine, has returned to Portland after a short business trip to the Boston office.

James A. Curran, manager of the American Feature Film Company, with offices in Portland, spent a day at Boston last week on business.

Baltimore

BUSINESS in Baltimore took another slump during the first part of the week beginning Monday, July 6, due to the hot, sticky weather which settled down upon the city during that time.

Harry Van Hoven, advertising manager for the Combined Whitehurst Interests, controlling the Century, New, Garden and Parkway Theatres, is also known in the auto racing world as a great manager and tactician.

With the opening of the new Baltimore - Washington speedway, Van Hoven was right on the job with a scheme to take motion pictures of the events and the salient points of the big 250 mile classic.

Rights were secured by the Combined Whitehurst Interests for this purpose and Mr. Van Hoven superintended the taking of several thousand feet of film with five cameras placed at strategic points about the track and two others to catch the unforeseen happenings that might result.

The special idea of Mr. Van Hoven was to show the film as soon after the race as possible at the Garden Theatre.

While his wife and ten year old daughter sat near him watching the show at Keith's Hippodrome on Friday night, July 3, Frank School, drummer in the orchestra at that playhouse, suddenly fell over dead. He was quickly taken to the Volunteers of America Hospital and pronounced dead by Dr. Harry K. Gorsuch, coroner, from natural causes. The audience did not know of the death until they read of it in the papers next morning for the musicians kept on playing and the comedians on the stage went on with their act while E. A. Lake, the manager, had the body of the stricken drummer carried under the stage to a dressing room.

Having finished 21 years in the moving picture business, Daniel P. Wine, pioneer moving picture man of Harrisonburg, Va., will give up the operation of the New Virginia theatre in that city, which was built in 1913, and devote all his time as secretary of the Shenandoah Valley, Inc.

The New Virginia has been leased by Weinberg and Sacks, who also operate the Staunton, Lexington and Clifton Forge. The lease runs for a period of ten years and the rent will be $5,000 per year. The seating capacity of the New Virginia is 1,000 persons and the new operators plan to spend about $20,000 on improvements. Mr. Wine started in the film business with a theatre seating 50 persons and there were only two small houses in Washington at the time each seating a little over 200 persons.

The upper lid of the left eye of J. M. Shellman, motion picture editor of the Baltimore Sun, is tinged a deep violet and bears a neat cut, at the present time. Shellman says he stooped over in the dark to pick up a book which had fallen from a table thereby causing the eye to come into contact with the corner of the table forcibly. All who have heard the story smile, some say he must have had an argument. However, Mrs. Shellman and their two children left for a summer resort on the Eastern Shore of Maryland Monday, July 6.

Howard Burton who sets up practically all the motion picture ads., for the Baltimore Sun, is now at Mercy Hospital where he has just had an operation performed. He is getting along nicely.

Frank Price, Jr., with his wife and daughter, went to Atlantic City during the week beginning Monday, July 13, for a vacation. Mr. Price is assistant to Guy L. Wonders, manager of the Rivoli

Miss H. L. Beurriere, motion picture editor of the Baltimore American, is now enjoying her vacation at Beuna Vista Springs, Pa.

Herman Tate, who formerly made special trailers for some of the first run theatres of Baltimore and represented the Palmer Institute of Authorship in that city, has just returned from Cleveland and is the father of a bouncing boy which arrived on Wednesday.

The Irvington Theatre, 4113—15 Frederick Road, Baltimore, Md. has been taken over by Jack and Irvin Levin, who also operate the Realart Theatre. Sigmund Kleiman formerly operated the Irvington.

Ricord Gradwell, formerly general manager of the old World Film Corporation, visited Baltimore Wednesday, July 8.

G. Edgar Smith, treasurer of the New Theatre Company, is now in the West Baltimore Hospital suffering from a nervous breakdown. He is steadily improving.

Eugene Daley, formerly manager of the New Theatre and for many years with the Lyman Howe travelogues, will return to Baltimore from Sabyllisville soon, it is announced. Mr. Daley has been very ill for some months.

Des Moines

L. S. WALCOTT has purchased the Eagle Grove theatre at Eagle Grove, Iowa, and the Grand theatre at Eldora. Mr. Walcott visited the local exchanges this week.

M. A. Swartz, booker for Premier, was called to Cleveland by the death of his mother, Mrs. Hanna J. Swartz. He returned last week.

Miss Deenstra, secretary to Mr. Frank Crawford, manager of Famous, was the incentive for a surprise party given at the exchange by several young women together with Miss Deenstra's friends. The occasion was the twenty-second anniversary of the honoree.

Misses Coline and Alice Mackole of Famous Players Exchange are away on vacations.

George Stevenson, shipping clerk at Famous, has been ill for the past ten days.

W. R. Gurney has purchased the Princess theatre at Parkersburg, Iowa.

George Stevenson, shipping clerk at Famous, has been ill for the past ten days.

E. Hull of Universal is spending his vacation in Kansas City and Omaha.

Miss Langlois of Olimitz, Iowa, was a recent caller at Universal.

E. L. Myers, a former salesman for Pathe, has taken a position as manager for Associated Exhibitors.

F. W. Young, manager for Film Booking was in Waterloo last week on business.

E. A. Clement, booker for Famous, accompanied by his secretary, Miss Louise Wollensack, motored to Omaha a week ago. The former spent July Fourth there and Miss Wollensack visited friends at Plattesburg, Neb.

It is rumored that the Strand and Lincoln theatres at Chariton have changed hands. The new purchaser is unknown to local managers.

Ralph Ferrand of the Grand theatre, Independence, Iowa, has taken over the management of the Victoria hotel, Des Moines.

Callers at Educational last week were the following: Messrs. Prusha and Dean of Winterset, Mr. Jarnigan of Tama, Iowa, Mr. Holmes of Scranton, Mr. Veenschoten of Elkator, and W. W. Booth of Belle Plain, Iowa.

A. A. Van Hosen of Western Theatre Supply Company, Omaha, was in the city last week in the interests of securing a location here.

New York and New Jersey

THE annual athletic field day and picnic of the First National Club will be held at Indian Point on Saturday, July 18th. First National Pictures has declared the day a holiday and many of the executives will participate in the events.

The river steamship Chauncey M. Depew, one of the finest boats plying the Hudson, has been chartered for the occasion. It will leave the West 42nd Street pier at 9:15 a. m., returning when the members of the Club are satisfied that they have had a day of it.

In the absence of E. Bruce Johnson, president of the First National Club, George R. Grant, vice president, will have supervision over the events of the day. Arangements for the outing and for the athletic features have been Arrangements for the outing and Fred W. Crosbie, the committee in charge, with the aid of the Athletic Committee composed of Mr. Crosbie, J. H. Cunniff, M. J. Hogan and J. W. Kelly.

Sam Spring, secretary-treasurer of First National Pictures, has entered for many of the events, and E. A. Eschmann will pitch for the distribution department in the baseball game between the accounting and distribution departments. The winners are then scheduled to play the girls' baseball nine.

One of the main events of the day will be the completion of the First National tennis tournament which has been in progress for some weeks. George B. Gallup, Jr., and F. Chandler of the advertising department will play off the finals. To the winner will be awarded the Eschmann Cup donated by E. A. Eschmann. The runner-up will be presented with a tennis racquet.

Harry H. Buxbaum, the new and popular manager of Fox Film Corporation's New York Exchange, received a fine tribute from his former co-workers in the New York Exchange of First National, of which he was manager until his connection with the Fox company.

As a token of their esteem the employees of the local First National exchange gave Mr. Buxbaum a diamond ring, to the purchase of which everyone in the office contributed.

David Gross, sales supervisor of the First National office, called on his former boss as he was straightening out his new desk in the Fox offices in the Capitol Theatre Building and presented the gift with an appropriate speech. Mr. Buxbaum was very much touched by the sincerity of the tribute and asked the caller to convey his thanks to "the old gang," promising to drop in later and do it personally.

Joseph Lee will take charge as New Jersey sales manager for Fox Film Corporation, next Monday, leaving a similar position with Famous Players-Lasky Corporation. Announcement that Mr. Lee had been engaged was made yesterday (July 10) by Harry H. Buxbaum, the new manager of the Fox New York exchange.

In his nine years of service in New Jersey, Mr. Lee has become the best known and best liked sales executive in the territory. His addition to the Fox staff is in line with the corporation's policy of securing the best men in each territory to give perfect service to exhibitors.

Fred Meyers, who has been with Renown, has gone over to Warner Bros. and will take over the duties of assistant sales manager.

Harry Thompson of the Pittsburg branch of Pathe has been transferred to Newark under C. M. Stombaugh. Pelham Lynton of the local Pathe exchange has been promoted to the position of special two-reel comedy salesman and on account of the new duties will have to postpone his proposed visit to his father over in England, until Xmas time.

Several of the Pathe representatives are, and have been enjoying vacations. Milton Kronicher has recently returned from the Delaware Water Gap. Bert Sanford and family have taken a cottage for two weeks at Bradley Beach, N. J. Frank Lovejoy has purchased a trailer outfit and is making preparations to take his family on a tour thru the New England states and Canada. Irving Hanover, of the Associated Exhibitors exchange has just returned from a trip thru Canada, and Max Feldman, of Pathe Exchange, is back at his desk again after spending his vacation at New Fairfield, Conn. It is reported that Max is contemplating matrimony in the near future.

Visitors observed around the exchanges this week include Director I. M. Hirshblond, of Toms River, N. J., Messrs. Juskowitz and Smollen of the Walter Reade Circuit, and Bill Keegan of the Hildinger circuit, Trenton. In addition to his duties at Trenton, Mr. Keegan has taken a bungalow at Belmar, N. J., and will look after the Newberry houses in South Jersey.

Bill Raynor, Pathe branch manager, has a new secretary.

Jack Ungerfeld announces that construction will start this week on the new 2,100 seat vaudevile and motion picture theatre at Portchester. This new theatre will bring the circuit up to seven houses in all, two in Ossining, two in Stamford, one at Nyack and two in Portchester.

Work is progressing on George Cohen's new theatre at Newburgh. It is being built in the same downtown business block as the Cohen Opera House, and will be devoted entirely to photo-plays. Mr. Cohen expects to have the new house ready early in the fall.

Lester Adler has recently taken up his new duties as representative for Harold Lloyd in the New York and New Jersey zone.

Mr. and Mrs. Pete Dana were in town a few days ago on their vacation. Mr. Dana is the booker for the Schine circuit of Gloversville, N. Y.

John Weinberg, formerly of the old General Film Corp. and recently with the Pathe Exchange has gone over to the Fox Exchange and will have charge of the film department.

A short time ago one of the drivers for the Prudential Film Delivery Co., saved a house in uptown New York from being burglarized and again the other night, another driver, William Gallagher, almost arrived at the Parkside, one of Wm. Brandt's Brooklyn theatres, in time. The thieves had apparently just preceded him and had broken in, picked up the small safe and made their get-a-way. This happened about one-thirty in the morning when Gallagher was out on his late pickup.

A new telephone number will go into effect for the Prudential Film Delivery when they move into their new quarters on August 1st. It will be Circle 6625 and 6626.

The T. O. C. C. of New York are planning an outing to be held in the near future. Details will be gone into at this week's Tuesday meeting.

Weiss Bross. operating with Arron Mintz and Samuel Lesselbaum of the Premier Amusement Co., of Brooklyn, have bought the 112 acres Hillcrest golf course at Jamaica, L. I. and eighty-two adjoining acres. The former will be cut up into home sites and the latter developed as a community.

The Hamilton theatre, Hamilton Place, Brooklyn, will re-open on July 27th under the old management of J. A. Edelhertz.

The Bluebird theatre, a 600 seat house being built by Kerman, over in Brooklyn, is expected to be ready for business about August 15th.

Sam Rohnheimer, of the Globe and Ronley in Brooklyn, is building a new theatre at Broadway, Yonkers.

Memorial Hall, Beacon, N. Y. will open July 27th after installing entire new equipment.

Among the local theatres recently installing new equipment furnished by Howells, are the Stadium, under George Davis who has put in a curtain control and new draperies, and the New Theatre at 108th St. and 2nd Ave, under M. A. Compol. This latter house will open about the first week in September. Others, are the Lyons theatre at Morristown, one of Roth Bros. houses, the Supreme in Brooklyn, owned by Rachmiel Ent., and several of the theatres belonging to the Walter Reade circuit.

Dave Gross, formerly with the New York exchange of First National, has gone with the Fox exchange and will oversee sales in the Metropolitan district.

Many Leading Exchanges now have the

Life of Prints Doubled

LIQUEFIED FILM WAXING PROCESS is guaranteed to protect film against lack of moisture and brittleness, caused by the excessive heat from the arc, hot operating booths and dry climates.

This process also keeps prints free from old oil; pliable and durable; and prevents 75% of film scratching, ripping and torn sprockets.

Absolute freedom from emulsion deposits upon the film tract of the projector by new prints, results from the use of Liquefied Film Waxing Process.

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Central Penn

A NEW amusement enterprise including a theatre, cabaret and huge dancing floor, was opened on Saturday, July 18, at Mt. Gretna, Pa., a mountain resort near Harrisburg, which is the scene of the annual encampments of the various units of the Pennsylvania National Guard, and where there also is a big colony of summer cottages.

The enterprise is known as "Danceland Park."

The newspaper advertisement declare that the dance floor is the largest in Pennsylvania, with a floor space of 20,000 square feet. A feature of the enterprise is a ladies' smoking parlor, and free parking space is provided for automobiles. Souvenirs were distributed among the ladies on the opening night.

Among Central Pennsylvania theatres that have closed for the summer are the Opera House and the Orpheum, both of York. the Motionville theatre, New Bloomfield and the Diana, South Bethlehem. In Lykens, the Star theatre is being operated only on Saturday nights during the warm weather.

Tellers are busy tabulating the votes cast by patrons of the Majestic theatre, Harrisburg, in the contest arranged by Manager Cloyd M. Gibble to select the most popular amateur aspirants to fame as screen actors, who are to be the stars in a home-made film play to be produced by the Majestic management and later thrown on the Majestic screen.

It was necessary to close the Jackson theatre, York, for five days during which $6,500 was spent on redecorating the interior. Two weeks were required to do the work but it was possible to keep the house open during the greater part of the time. New lighting effects and draperies were installed. Frank E. Barry, house manager, anounced other extensive improvements will be made at a later date. The Franklin is controlled by the Nathan Appell Amusement Company.

The Board of School Directors of the borough of Biglerville, Adams county, decided at a meeting on July 8, to purchase a centrally located building for use as a community auditorium where motion picture exhibitions and other forms of amusement will be held. The price to be paid is $10,000. The hall will be permitted to remain in its present condition and be available for community entertainments of all kinds, but an addition will be built to provide more classrooms for the schools. The School Board will put the question of a bond issue, to pay for the building, before the voters of the borough at the coming Fall election.



David Bershon, newly appointed district manager of the Pacific coast for Metro-Goldwyn-Mayer.

Manager Farrel, of the Irving theatre, Carbondale, has substituted motion picture features for the usual vaudeville programs there, for during the summer months. The first of the feature pictures was Tom Mix in "The Last of the Duanes." The house is controlled by the Comerford Amusement Company, of Scranton.

Four hundred dollars was raised for the benefit of the Minersville cornet band through a special motion picture show given through the courtesy of Charley Kaer, manager of the Minersville Opera House, in that theatre recently.

The use of the Orpheum theatre, Reading, was granted to the Reading police force for two nights to stage the annual police pension fund benefit entertainment through the courtesy of Frank Mickley, in behalf of the Wilmer & Vincent theatre company.

A guest of honor of the management of the Majestic theatre, Harrisburg, on the evening of June 25, was Miss Kathryne M. Frick, a deaf, dumb and blind girl of Harrisburg, who has been called "the Second Helen Keller" because of her brilliant scholastic accomplishment despite her physical handicaps.

Work of enlarging the Orpheum theatre, Harrisburg, at an expenditure of $750,000, to transform it into a vaudeville and picture house with a seating capacity of 2,500 is going rapidly ahead notwithstanding the reports that the Orpheum is one of the sixteen theatres in Pennsylvania that are likely to be sold to the Famous Players-Lasky interests by the Wilmer & Vincent Theatre Company. The heavy steel girders for the superstructure began to arrive at the theatre during the first week of July.

Seattle

MIKE ROSENBERG, secretary-treasurer of Principal Pictures Corporation, and brother of Al Rosenberg of the De Luxe Feature Film Exchange, was a visitor in his old home town last week, on a combined business and pleasure trip. Mike spent several days in this city with Al, Jack and the rest of the family, and was then expected to return to Los Angeles, where he has spent his recent years in the film business. During his stay here he renewed acquaintanceships with many of the exchange men and exhibitors that he knew during his former years in Seattle.



Kenneth Harlan, co-starring in "Bobbed Hair" with his wife, Marie Prevost, for Warner Brothers.

L. O. Lukan, well known by exhibitors and film men of this territory, returned to his old haunts last week to assume the management of the local Universal exchange, following his resignation with First National in Minneapolis. He was accompanied to this city and installed in office by Jack L. Schlaifer, former manager of the office here, and now Western division manager for Carl Laemmle's organization. Mr. Lukan was at one time manager of the local First National office, and was then acting managing director for John Hamrick's circuit of Blue Mouse Theatres, previous to his removal to the Middle West.

The Heilig Theatre in this city opened its doors to the public again last week as the new Metro-Goldwyn house in Seattle, following a week's darkness during which time the theatre underwent an entire renovating and overhauling.

Prices under the new policy are thirty-five and fifty cents, with matinees at a quarter, in place of the former straight twenty-five cent prices that were formerly effective.

Fred G. Sliter, manager of the First National exchange, has been absent from the city for the last several days on a business trip into the Eastern part of the state Most of his time was expjected to be spent in Spokane, where various difficulties among the first run theatres are being solved by the exhibitors and film companies concerned.

Following the performances of the first week in July, the Pantages Theatre in this city closed its doors to the public for two weeks, during which time approximately $100,000 was to be spent under the direction of Manager E. C. Bostick and Assistant Manager Rodney Pantages in the complete renovating, redecorating and remodeling of the house and stage. The theatre has been operating steadily for many years, and recently has been playing a twelve-hour vaudeville and picture policy which has made extensive repairs impossible. A gala reopening was being planned for the latter part of July, at which time a monster vaudeville program and first run picture program was to be offered.

Seth D. Perkins, manager of the Metro-Goldwyn exchange, left last week for a business trip into Eastern Washington and Montana, planning to stop off at Spokane, Walla Walla, Missoula and a number of the smaller cities and towns during his absence. While he was away the local office was under the direction of Mr. J. W. Parry, assistant manager and booker.

W. D. Farrell, owner and manager of the American Theatre at Sunnyside, Wash., was a recent visitor on Film Row, his first visit to this city in a number of weeks. Mr. Farrell booked and bought pictures for the next several weeks for his house, which is expected to be taken over by Jensen-Von-Herberg early in 1926, according to plans recently announced.

A. J. Sullivan, office manager of the Producers Distributing Corporation exchange, spent a few days on the road last week on a business trip to a number of the smaller towns in the Northern part of this state. He was expec ed to return to the local office early in July to confer with Manager Charles E. Feldman.

R. C. Hill, rapid fire salesman of Manager A. H. Huot's Film Booking Office exchange, returned to Seattle last week after an absence of several days in Northern Washington and British Columbia. Mr. Hill reported that "a good time was had by all."

Albany

IMPORTANT changes in the sales force of the Fox exchange in this city have taken place during the past week. Fred Robke has been assigned to cover the northern section of the state, while Joseph Schneider, a newcomer to this region and who hails from the Fox branch in Charlotte, N. C., has replaced William J. Mahoney along the southern tier. Charles Walder, manager of the exchange, was in New York for four days last week in connection with covering the key cities of this section. Mr. Walder's children are spending the summer at a camp on Pontoosuc Lake. Miss Winifred Allen, who is the cashier at the Fox exchange, is spending a two weeks' vacation at a resort on Lake Champlain.

The Empire theatre in Syracuse features up the work of its orchestra, the newspaper advertisements in all instances stating that "Stolarevsky is conducting," while Paul H. Forster presides at the organ.

Miss Margaret Sullivan, well known along Film Row, and who handles the San Souci in Watervliet in a most able manner, left on Saturday for a vacation, a portion of which will be spent in Montreal.

Joseph Braff, who has been running the Lyric in Albany and the Hudson in Watervliet, informed all the exchanges last week that he would close the two houses for the summer. According to rumor, Mr. Braff may not reopen the theatres, but may return to the furniture business.

Leon Herman, salesman in the Universal exchange here, and a brother of Alec Herman, manager for First National, had a rather unusual experience last week on a trip between Tivoli and Madalin. It appears that when Mr. Herman reached Tivoli, there were no taxicabs available and the only means at hand to transport him to Madalin, where he was to see Exhibitor Roff, was a jackass. Having come thus far, Mr. Herman decided to see the thing through and traveled behind the animal to Madalin, only to find that Mr. Roff was not in the field for any more pictures at the present time.

There is one exhibitor in this city who is fond of swimming, and that is Walter Suckno, who is rapidly making a name for himself through the way he is handling the Albany and Regent theatres. On any warm evening Mr. Suckno can be found at Ford's Beach, indulging in a swim before hurying back to the theatres in time to handle the nine o'clock crowds.

Two Thorntons, Arthur S., of the Walden in Williamstown, Mass., and Tom, of the Orpheum, in Saugerties, were along Film Row during the past week. Arthur S. Thornton has been running the Walden for the past four years and according to his own story has never received so much as a single impertinent reply from the hundreds of students that flock to his house while Williams College is in session. When Mr. Thornton took over the theatre he decided to put a stop to the students smoking while watching the pictures. Today Mr. Thornton is one of the boys along with the student body as a whole, with the result that practically 99 per cent of the students patronize his house.

Harry Knappen, a special representative for Pathe, was in Albany during the past week. Leon Medem, manager for Pathe in this city, made a trip to Utica during the week, and Amos Leonard, a Pathe salesman, well known throughout this territory, appeared last week in a brand new car.

A rather novel idea of entertaining tourists who might camp over night with him is being advanced by George Roberts, who at one time ran the Grand in Scotia, and the Family theatres in Rotterdam and Burnt Hills. At the present time Mr. Roberts is out of the theatre business and is engaged in running a gasoline sattion and wayside restaurant near Amsterdam. Apparently he has been most successful as he has erected a new home in the immediate vicinity. There is a considerable space which Mr. Roberts plans to utilize as a camping ground for tourists. If they come in sufficient numbers he may set up a machine and provide a couple of reels of pictures nightly for their entertainment.

"Al" Bothner needs no announcing these days whenever he approaches one of the towns on his circuit in the Ford car which has replaced the time-honored vehicle that used to stand him in good stead when he was running theatres in Troy. Mr. Bothner has been connected with the Smalley circuit for some time past and covers a great deal of territory in going from town to town where the theatres are located. Friends along Film Row declare that Mr. Bothner has already driven the car such distances that with a rattle and a bang, his coming is known beforehand. At any rate Mr. Bothner is one of Mr. Smalley's right hand men and is making exceptionally good in his new position.

The Dutchess county fair this fall will be handled by a couple of exhibitors from that county, these being F. E. Chase, of Pine Plains, and Frank L. Asher, who runs the Star in Rhinebeck. The two men are already as busy as can be in arranging for what is generally regarded as one of the biggest county fairs in the entire state.

Ollie Stacey, of the Majestic, in Albany, is wondering these days if it will ever stop raining. No sooner does he book a fight picture than it starts to rain, giving him a bad break nine times out of ten.

At the Robbins-Eckel theatre in Syracuse, movie tests were taken during the afternoon and evening of July 8, and attracted plenty of attention in that city.



George Bunny, brother of John Bunny, appearing in George Tilford production "Without Mercy" for Producers Dist. Corp.

The iron mines at Port Henry will resume in the near future, an announcement that means hundreds of dollars to Lew Fischer, of Fort Edward, who has a house in Port Henry that has managed to struggle along during the last year or so while the mines have been down.

Fred Myers, of the Mark Strand in Albany, is wondering these days just how much of an honor it is to be elected as a delegate from this city to the state convention of the Knights of Pythias. The convention is slated for Albany later on this summer. While other delegates will enjoy long trips with all their expenses met, in coming to Albany, Delegate Myers will hoof it down the street to the convention hall.

Jimmie Sper, of Buffalo, well known in this city, and who is now looking after Dependable's output in western New York, with headquarters in Buffalo, and Charles Goetz, of New York City, general manager of the company, were along Film Row during the past week, shaking hands with everyone.

It looks like a big meeting of the Arbitration Board on July 20, the first one that has been held so far this month. It is said that there are thirty or forty cases to come up before the Board and if such proves the case, the session will be an all day affair.

A big sign adorns the property recently purchased by the Strand interests in Albany, and which will be razed to make way for the new $500,000 motion picture theatre which will be erected on the site. The theatre will be under the personal management of Uly S. Hill, according to the banner's announcement.

Amateur nights are continuing at both the Rose theatre in Troy, and the Albany theatre in Schenectady.

A new business block is in course of erection directly adjoining the State theatre in Schenectady. Thus far the work has not interfered with the showing of the pictures, but when riveting gets under way it may be a different story.

James E. Roach, the new manager for the Farley theatres in Schenectady, does not believe in cutting down his newspaper advertising in the summer time. Instead of running smaller ads these days on the grounds that there is no business in the summer, Mr. Roach has increased his newspaper space five or six times above what it would be in normal times. Mr. Roach comes to the Farley circuit with the experience gained from five years in Kansas City, where he owned the Idle Hour as well as managed the Globe theatre. Mr. Roach is a firm advocate of young men as ushers in his theatres, saying that they hold their heads better than young women when it comes to handling crowds. With the opening of the fall season, Mr. Roach will install a large orchestra in the State theatre where an organ is now furnishing the music. He has dispensed with the orchestra at the Strand, at least for the time being, and using only the organ.

George Dwore, who works with his father in handling the Capitol and Cameo theatres in Schenectady, and who was recently elected as secretary of the Albany, is spending more of his time in Albany than in the past. In Schenectady, Thursday and Friday nights' business at the motion picture theatres is running ahead of that done on Saturday and Sunday night on account of the large number of automobiles and counter attractions which take the people into the country over the week-end. The new theatre which Proctor is erecting in Schenectady has progressed to the extent that the sidewalls are now going up and the work is going ahead as fast as can be expected.

Harry McNamara, of Valatie, was along Film Row during the past week, being accompanied by Mrs. McNamara, who is assisting with the bookings.

Of all the exhibitors in this part of the state, few are busier these days than John Myers, who is employed during the daytime at one of the banks, and then in the evening, spends his time in handling the Star in Schenectady and the Grand in Scotia, along with his daughter. Mr. Myers is also an organizer and district deputy for the Modern Woodmen of America and all in all finds the days too short.

It was so hot in Schenectady during the recent wave, that Miss Betty Feuer, of the Crescent decided to abandon the ticket booth for the time being, standing outside where she had a chance of catching any stray breeze as she handed out the tickets and took in the money.

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Southeast

CARL BAMFORD, owner and manager of the Majestic Theatre, Asheville, N. C., has opened his new house, the Princess, which he is running at popular prices with first run pictures. Mr. Bamford advises that business has been exceptionally good since opening his new house.

W. E. Stewart, of the Pastime Theatre, Concord, N. C., was a Charlotte visitor on Film Row today. Mr. Stewart announces he has taken over the Alpine Theatre, the colored house at Concord.

C. L. Welch, of the Victory Theatre, Salisbury, N. C., was also a Charlotte visitor the past week.

R. W. Sherrill, of the Cantonian Theatre, of Canton, N. C. was a visitor along Film Row the past week arranging his bookings for the summer months. Mr. Sherrill stated that business was very good considering general conditions.

R. D. Craver, President of the M. P. T. O. of North Carolina, spent several days in New York the past week.

George Parr, of Lancaster, S. C., who has just opened his beautiful Star Theatre was in town recently to arrange bookings last week. Mr. Parr then motored on to Winston-Salem to attend the Shrine meeting.

The new film building has been a scene of confusion and activity the past few days. There has been a general scrambling among the new tenants to get moved. First National and Universal were the first two exchanges to make the break, then came F. B. O., Warner Brothers who are putting in their fixtures and arranging for their employees to handle the general business of the exchange. E. P. Pickler, of Indianapolis has been appointed manager of the Warner Brothers office. He motored through from Indianapolis to Charlotte. Mr. Pickler has been making the rounds of the exchanges, getting acquainted.

J. U. McCormack, of the Carolina Supply Company, has taken space in the new building and is arranging to move in at an early date.

The Charlotte Film Board of Trade has become tenants of the new Film Building.

Progress Pictures Corporation have moved to their new quarters in the building with the Fox Film Exchange on West Fourth Street. The Enterprise Distributing Company has also leased space in this building, and will move in at an early date.

J. L. Williamson, manager of the Opera House, Hamlet, N. C., was in Charlotte the past week as a guest of the Famous Players Lasky Corporation. The Southern Enterprises, or the Famous Players Lasky Corporation was host the past week to a large number of exhibitors, whom they invited in to Charlotte at their expense for special screening of a number of pictures.

George Ebersole, who has been booker for the Pathe Exchange for some time, has resigned.

Miss Susie Williams, who has been affiliated with the Universal Film Exchanges, for about eight years was compelled to take a vacation on account of her health.

S. W. Petty, of the Cherokee Falls Theatre, Cherokee Falls, S. C., was in the city during the past week.



Billy West, producing feature comedies for Rayart release.

Rufus Davis, of the Liberty Film Exchange, was in Charlotte arranging to get a location to open a branch office. Prior to the changing of the name to Liberty, this was the Southern States Film Company. When the Liberty opens it's doors in Charlotte it will make a total of fourteen exchanges distributing out of the Charlotte territory.

L. H. Andrews, who was formerly booker with the Universal Film Exchanges, has resigned, and has accepted a position with Warner Brothers. J. A. McWhorter, formerly salesman for the above Company has been appointed to succeed Mr. Andrews.

D. A. Rose, of the Iris Theatre, Belmont, N. C., was in Charlotte the past week. Mr. Rose advises he has taken over the house at Mt. Holly.

Chester Glenn, of Hendersonville, N. C., who has charge of Jake Wells' houses at that point, was along Film Row the past week setting in dates.

F. A. Johnson, owner and manager of the Rex Theatre, Bessemer City, N. C., was a visitor along Film Row during the past week.

B. W. Bradford, who owns houses in Fort Mill and Rock Hill, S. C., was a visitor along Film Row.

Otto Hartsoe, with the North Newton Theatre, Newton, N. C., was in Charlotte the past week.

J. E. Simpson, of the Ideal Theatre, Gastonia, N. C., was also a Charlotte visitor.

Fox Film Corporation is building a new exchange building at 505 West Fourth Street, Charlotte, in order to take care of the increased volume of business in the North Carolina territory. It is expected that the new exchange will be ready for occupancy on July 15th. On that date Manager B. S. Byron and his staff will move from their present headquarters at 213 South Church Street to the new Fox office.

First National's branch office in Charlotte, N. C., has been moved from 12 South Church Street, to its new quarters at 300 West Third Street. Manager F. P. Bryan and his staff are located and devoting new energy to getting summer play dates actually played, and signing up contracts for First National's Winner Group.

St. Louis

BELLEVILLE, ILL., has passed an ordinance greatly increasing the licenses of street carnivals and similar affairs. The old fee was $35 for the first day and $5 for each day thereafter. The new schedule is $100 for the first day and $50 for each additional day.

The Strand Theatre, Pierce City, Mo., has been purchased by H. L. Karr, who operates a string of houses in Southwest Missouri.

Paris, Ill., will have a new theatre. Details are not yet available.

Arrangements have been perfected for the construction of a 500-seat theatre in Louisiana, Mo.

O. W. McCutcheon of Sikeston, Mo., has sold his houses in Fornfeldt and Illmo, Mo., to O. F. Sitzes.

Mrs. James Chappee has sold the Gem Theatre at Grafton, Ill.

Charles Hortzman has purchased the Opera House at Illmo, Mo. He is also interested in the airdome at Chaffee, Mo.

G. Carey has sold his house at Wynne, Ark., to John A. Collins of Paragould, Ark.

The Star, Winfield, Mo., has closed for the Summer. The Washington Square, Quincy, Ill., will also close for about four weeks.

R. L. McLean of the local First National staff is back from his vacation. He motored to and from Louisville, Ky., with his family. Lester Bona, St. Louis city salesman for First National spent his vacation learning how to drive his new Dodge car.

Stuart Barrie, organist at the Grand Central Theatre, St. Louis, Mo., officiates at the formal opening of the new Kilgen organ installed in the Star Theatre, Hannibal, Mo., on July 20. The organ is among the largest in the Central West.

The Mattoon, Mattoon, Ill., owned by Guy Kneedler plans to change feature pictures daily instead of twice a week as formerly.

The Missouri Theatre baseball team defeated the West End Lyric aggregation of ball tossers at Fairground Park July 7 by the score of 10 to 4. "Red" Roth of the Missouri nine held his opponents helpless throughout the fray and the outcome was never in doubt.

A theatrical League has been formed in St. Louis. The teams that will compete for a beautiful silver trophy are the Missouri Theatre, Missouri Stage Crew, Lyric Skydome, the Kings Theatre and Loew's State.

Leo Bernstein of Springfield, Ill., and Charley Goldman of the Rainbow Theatre, St. Louis, are motoring to Detroit and other Northeastern points. They will also visit Canada.

Spyros Skouras, William Goldman and Harry Koplar have returned from a trip to Chicago.

The Fourth Street, Moberly, Mo., will attempt to give Sunday shows commencing on Sunday, July 19.

G. C. Craddock, formerly on First National's sales staff at Kansas City, Mo., has purchased the Grand Theatre, Macon, Mo., from William Shouse.

Barney Rosenthal of Columbia Pictures Corporation has returned from a very successful trip through the territory.

The Fox organization will open a branch office in Memphis, Tenn. about September 15 with Claude W. McKean of the St. Louis organization as branch manager.

Mr. McKean who is a son of G. E. McKean, manager of the St. Louis Fox office, will leave for Memphis the coming week and expects to begin working his territory before his new office is officially opened.

His territory will include Arkansas, part of Mississippi and part of Tennessee. This field was formerly served out of St. Louis, Oklahoma City, and New Orleans.

M. J. Goldbaum, formerly with F. B. O. is now travelling for Columbia Pictures Corporation.

G. E. McKean, manager of the local Fox office is back from a trip to Chicago where he attended a sales conference presided over by J. R. Grainger.

C. E. Penrod, divisional manager for F. B. O. was a caller of the week.

The local F. B. O. is to be thoroughly redecorated during the next few weeks.

Jack McFarland of Fox News passed through en route to Houston, Tex.

Harold Dygert has resigned as publicity director for Loew's State Theatre. He departed for the East the past week.

Kansas City

EXACTLY two columns and a photograph were devoted by the Kansas City Star in a feature story on Milton Feld, former managing director of the Newman and Royal theatres, who left with Frank L. Newman to become production manager of the million dollar Metropolitan and Rialto theatres in Los Angeles. The story was a farewell tribute to Mr. Feld, who was born in Kansas City, and always boasted to his patrons that he was a native son.

"His friends can rejoice in his finding wider fields in which to exercise his talents, but the Kansas City movie public will miss the tall blond fellow who always kept things running smoothly and produced so many good prologues at the Newman," said the Star.

Most of the business among Kansas City exchanges last week was done in rolled shirt sleeves and no collars—but there was a lot of it, despite the heat.

C. A. Schultz, Kansas City Vitagraph-Warner Bros., has been creating a lot of dust between Kansas City and St. Joseph, Mo., in his new motor car in behalf of new business, while the Universal branch will open its books and show any one that "Billy Troug Tribute Period," in honor of Bill Truog, district manager, has greatly increased business the last two weeks.

From G. H. Jones, Metro-Goldwyn booker, comes word that he caught thirty-five fish on his vacation and that "the squirrels were biting fine."

C. E. Rosenwald, who broke into the film game about six months ago, has made such a good record with Universal in Western Kansas that he has been promoted to special representative of the Carl Laemmle complete service plan.

M. C. Brodsky, formerly with Vitagraph, has joined the Universal force.

"Chappie" Chapman, who recently left Kansas City to become manager of the Sioux Falls, S. D., Universal branch, writes back that he is going out into the territory, "where men are men and dogs bark at you."

E. N. O'Shel, Educational representative, had such a good two weeks in the territory that he decided to spend last week in the office, while C. E. Gregory, Metro-Goldwyn branch manager, was back at his desk after a tour of the territory.

Bob Gary, Universal exploitation man, has returned home at last after "putting 'em over" in the territory.

Tommy Taylor has gone to Sioux Falls, S. D., to join the Universal sales force there.

O. F. Woody, temporarily in charge of the Kansas City Associated Exhibitors office, left for Des Moines on a business trip, while Jack Flynn of St. Louis, Metro-Goldwyn district manager, arrived in Kansas City on a tour of the exchanges. He found Bill Alexander, Metro-Goldwyn salesman, showing the boys a fast pace in his Ford coupe.

H. W. Peters, who has been assigned to handle the new Lloyd production in the Kansas City, Dallas and Oklahoma City territories, was a Kansas City visitor.

E. C. Collins, home office representative of the Enterprise Distributing Corporation, who was assigned to the Kansas City territory, arrived and reported for duty.

J. A. Epperson, Pathe branch manager, returned from Memphis, Tenn., where a sales meeting of his organization was held.

W. E. Truog and Harry Taylor, district and branch managers of Universal, respectively, made a successful team in the territory last week.

The following new theatres and changes in management in the Kansas City territory have been announced: New theatre to be built by Frank Amos at Forty-third and Mercer streets, Kansas City, having a seating capacity of 1,000, to be ready by September 15; Lyric theatre, Center, Mo., purchased by L. T. Meyers from R. D. Gardner Novelty theatre, Topeka, Kas., will open August 1 with A. J. Shober as manager.

A. R. Zimmer, veteran exhibitor of Marysville, Kas., has deserted the ranks of theatre owners to become a representative for First National. He has been assigned to the Northern Kansas territory.

Wichita, Kas., exhibitors, are waging battle against free motion pictures at Riverside Park in that city. The films are being furnished by the bureau of visual education of the University of Kansas, it is said.

Orline Record, projectionist at the Royal theatre, Grain Valley, Mo., added another "record" to his selection last week when he and Miss Anna Williams were married. The couple will continue to live in Grain Valley.

Among the out-of-town exhibitors in the Kansas City market last week were: John Hostettler, Hostettler Amusement Company, Omaha, Neb.; E. McCord, Gem, Stewartsville, Mo.; H. Trips, Princess, Marysville, Kas.; Chas. Sears, Sears Circuit, Nevada, Mo.; C. M. Pattee, Pattee theatre, Lawrence, Kas.

An Air Dome theatre has been erected at Carthage, Mo., for use during the summer months, and it is being well patronized.

The Mystic theatre, at Webb City, Mo., has closed for the summer.

Arthur McNay, Kansas State Movie House Inspector, and family, are motoring to Colorado, for a summer pleasure trip.

The Christian Church people of Monett, Mo., who through the courtesy of the Rialto theatre manager, were using the theatre for church services, have moved into the new completed basement of the church.

They were also extended the use of the Gem theatre, until such a time as they could arrange for different quarters. The only expense they paid were the overhead expenses.

The hearing of Francis W. Hughes, theatre manager of Scammon, Kans., who is charged with operating his theatre on Sunday, will be held Thursday in the district court here. The arrest of Mr. Hughes followed after County Attorney Bob Mason issued orders that all theatres be closed on Sunday. It is understood that Mr. Hughes intends to test the law. He was arrested on a similar charge about a year ago and was acquitted by a jury in the justice court of J. H. Carter here.

Blythville, Ark., theatre goers gave Mr. and Mrs. O. W. Mc Cutcheon and Mr. and Mrs. Robert Bailey and all others responsible for the New Home theatre at Blytheville, a big house and reception on the recently held opening night. Mr. McCutcheon is financing the house and Mr. Bailey is the manager. As the patrons entered the theatre they were presented with carnations. Flowers were in profusion on the walls and the stage. Senator E. E. Alexander introduced Mr. Mc Cutcheon, who responded with a brief talk on his new venture and on the confidence that he had in Blytheville.

Indianapolis

THE recently completed two story Paramount exchange building at 116 West Michigan Avenue, Indianapolis, is considered by local film men and executives of Paramount Players-Lasky Corporation to be one of the finest buildings of its kind in the country. The exchange is between North Capitol Avenue and Illinois Street, with a frontage of forty feet on Michigan Avenue which gives the building the benefit of natural light on three sides.

In all respects the new Indianapolis exchange follows the Paramount standard exchange plan except for certain improvements in equipment which will make for better handling of film. Every known device to minimize fire hazard has been embodied in this building which is completely equipped with automatic sprinklers, steel partitions and metal office furniture wherever possible. The ground floor is given over to the projection room, film and ad-sales bins, and booking offices; while the executive offices are in the upper story. The film storage room is completely separated from the main building.

The building was erected for the Paramount Realty Corporation by Mothershead and Fitton, prominent architects and builders, under the direction of T. C. Young, head of the Paramount Realty Bureau. It represents the finest type of brick and concrete construction. The front of the building is ornamented in tapestry brick in a neat design.

Karl B. Goss is redecorating and equipping the Argonne Theatre in Akron, Indiana.

Van R. Grant has bought M. F. G. Kresler's interest in the Adams Theatre in Decatur, Ind. Mr. Grant has just installed a new Arctic New Air Cooling System in the Adams.

Frank A. Ford of New York is now manager of the Lyric. Fort Wayne, Ind. The Lyric is owned by Elliott and Obenchain of Evanston, Ill.

H. A. Giles has purchased the Pastime in Garrett, Indiana. Mr. Giles is now owner of all the theatres in Garrett. He is closing Pastime for a complete remodeling.

Carey and Alexander of Lebanon, Ind., have disposed of their Colonial Theatre in Elwood, Ind. to Fihe and Mockey who own the Alhambra and Grand in Elwood.

The Ark in Logansport has been purchased by R. O. Bassett formerly of Pendleton Theatre, Pendleton, Ind. He is redecorating and putting this theatre in first class shape for opening about July 11th.

Kreighbaum Bros are installing a complete new air cooling system in the Char-Bell Theatre. Rochester, Indiana.

Mr. and Mrs. J. D. Hines, who operate the Princess and Crystal Theatres in Portland, Indiana, are on a two weeks' vacation to No. Michigan and Canada.





Cleveland



NORMAN MORAY has resigned as manager of the Cleveland First National exchange. He leaves August 1st to enter the real estate business in Florida. Moray has been at the local First National helm for the past two years. He has made many friends among his film associates, who mingle their regrets at his leaving with success for his good fortune in the new venture. His sucessor has not yet been appointed.

J. S. Jossey, president of Progress Pictures spent a few days of last week in New York.

George Dumond has been appointed general manager of theatres for Warner Brothers. He left Cleveland on Sunday night to take up his duties immediately. Dumond has been managing Loew's State theatre, Cleveland, for the past year. He was the first manager of the State when it opened three years ago. He left then to become associated with Warner Bros., as general manager. He then returned to the management of the State Theatre, and is now once again affiliated with Warner Bros., and will have charge of all of the houses they now control and will supervise the building of all the new theatres they expect to build. Dumond will locate permanently in New York. Fred Holzworth is now managing the State.

Frank Day, assistant manager of Loew's State theatre, has returned to his first love—the footlights. He has joined the stock company playing at the Hanna Theatre.

Ed Souerbeir of Indianapolis who owns the Toledo theatre, Toledo, states that he's going to tear everything out of the present Toledo theatre, leaving only the walls and the roof and will rebuild the house so that it will be classed among the F. F. V.s of the northern Ohio motion picture theatres. It will have 1200 seats, all the newest equipment and the latest decorations. Howard Feigley, manager of the Rivoli theatre, Toledo, will have the management of this house. It is expetced that alterations will be completed by September 1st. Souerbeir is spending $100,000 on the theatre.

The new combination picture and vaudeville policy at Keith's Palace was a tremendous success last week, the first week of the change, if pictures continue to be as popular with the public as they start out to be, the house policy of the Palace will continue to be vaudeville and pic ures.

E. Mandelbaum and associates, who own and operate the Temple theatre, Toledo, are planning extensive alterations. The entire lobby will be done over and changes will also be made in the auditorium.

G. Constant is rushing work on the new Capitol Theatre, Steubenville, so as to have it ready to open Labor Day.

Bert Botzum of the Strand theatre, Canton and the Orpheum, Akron, has bought himself a beautiful summer cottage on one of the lakes near Akron, and is now specializing in fishing.

John Papoulos, of the Tri-State Amusement company, operating a chain of picture houses in Steubenville, southern Ohio and West Virginia, has gone to Atlantic City for a week or ten days' vacation.

John Pekras, who operates all the picture theatres in Elyria, was in town one day last week going into executive session with F. B. O. exchange manager Lou Geiger.

Ask Jack Steinberg of the Regent theatre, Youngstown, how he likes walking. He had a taste of it the other day. Steinberg may be able to pick the winning pictures, but he's simply not there when it comes to picking the wining ponies. When the show was over he said the only way he'd get home was to walk home. And when last seen, he was on his way.

Howard Betz of the Dreamland theatre, Minerva, has left for an extended vacation trip. He has taken his family to Canada on a fishing trip.

Ray Abegglen of the Ideal and Columbia theatres, Alliance, has cured all the town moonshine consumers with a six-foot mechanical cat. Ray was recently advertising a current attraction at his house and made a huge cat out of beaverboard and cloth, with an electric motor in it which would wiggle its head and flirt its tail, while an unearthly "meou" came from somewhere inside. Late homecomers saw the cat, rubbed their eyes and then rushed to sign the pledge.

Arthur Buck, manager of the Colonial theatre, Foatoria, is driving through to California to see how the pictures are made.

George Moore, prominent motin picture exhibitor of Bucyrus and Belleview has gone on a three weeks' fishing trip. He left no forwarding address, presumably because he doesn't want to hear anything about pictures while he's vacationing.

R. Schuster, manager of the Opera House, Green Springs is rapidly recovering from a serious accident that occurred to him while on a camping trip recently. He had a gallon can of gasoline explode in his hand, burning him severely. He is still in the hospital. Because of Schuster's accident, the Opera house has been closed, and will remain closed until the fall.

Mrs. Martin Brown, wife of the proprietor of the Lorain theatre, and secretary of the Cleveland Motion Picture Exhibitors' Association, fell one day last week, and broke her arm in four places. She is at St. John's Hospital.

Bill Kearns, of the Rex Theatre, Steubenville, is playing a return engagement in a successful real estate act in Miami, Florida. Kearns was there in the winter, came back home for a spell and is now back again in the midst of the battle.

Minnesota

JOE HASBROUCK formerly operating theatres in Graceville, Morris, Ortonville, Brown's Valley and Clinton took over the Star Theatre in Montevideo on June 1st which S. H. Baker formerly operated. Plans for the construction of a balcony are under way and also the installation of a new Smith Unit Organ.

Tom Burke, pioneer film man in Minnesota has been tended the position as manager of the Vitagraph exchange in Minneapolis.

W. J. Glaser operating Grand and Sun Theatres in Faribault, Minn., is spending between nine and ten thousand dollars dolling up the Grand Theatre. Work started on July 6th and will be completed Aug 1st.

Jack O'Brien, well known exhibitor in Minnesota has taken over the Colonial Theatre in Tracy, Minn.

Since this house has been under Jack's management considerable work has been done improving the appearance of the theatre, including redecorating, a new screen and other latest equipment.



Salt Lake City



IN line with the Famous Players-Lasky policy of conducting conferences in the different key centers between the exploitation managers and exhibitors, a two day session opened at the local headquarters of Famous here today. Harry W. Pickering, exploitation representative in this territory is conducting the meetings with discussions dealing with exploitation of the company productions. The following exhibitors are attending the conference Gue D. Haselton, Missoula, Montana; Billy J. Sullivan, owner of the Rialto and American Theatres, Butte, Montana; Sid I. Hirshberg, operating the Orpheum Theatre, Havre, Montana; C. W. Eckhart, Helena, Montana; Ott Schmidt, manager of the Colonial Theatre, Idaho Falls, Idaho; Don Carruthers of the C. & A. Amusement Company of Pocatello, Idaho; Joe Koehler, Idaho Theatre, Twin Falls, Idaho, and B. G. Thatcher, owner of the Capitol Theatre, Logan, Utah.

George L. Cloward, manager in this city for Metro-Goldwyn is in the Montana territory for several weeks in the interest of the new product.

A sales conference will be held at the local Famous Players-Lasky exchange this week with A. G. Pickett, exchange manager, in charge. All salesmen will be in from their territories.

Carl A. Porter, manager of the Victory Theatre will leave for New York City Sunday. He is making a vacation trip to visit his folks who reside there. He will be gone two weeks.

Lloyd Willis, representative from the Hays organization, who is in this territory arranging for the Greater Movie Season, left for Butte, Montana, after conducting the last meeting here this week. He is well pleased with the advancement that is being made here.

Bennett G. Brandon, special serial representative for Pathe, is here to work in this territory for the next eight weeks.

Bill Seib, manager of the local Pathe branch declares with but four more weeks to go in the Storey Victory Campaign, that he and his men are bending every effort to keep a firm clamp on first place position where they jumped last week.

J. B. Ashton, owner of the Columbia and Princess Theatres at Provo, Utah was in this week booking productions for his house as was D. C. Scott, running the Margaret Theatre at Anaconda, Montana.

L. A. Davis, F. B. O. manager in this city will pull out for the Nevada section this week on a ten days' trip.

Samuel Henley, Universal exchange manager here, will return tonight from Idaho where he has been on a business trip.

Milt Cohn drove in from Los Angeles this week with his family. He worked the territory as far as Caliente, Nevada, and then drove to the coast to get his family.

R. S. Stackhouse, Warner Brothers resident manager is in for a few days but will go out in the territory again in a few days.

Art Schayer, manager of the local Fox exchange is spending the next week in Idaho in the interest of the new release schedule.

C. F. Parr, Producers Distributing Corporation manager here, returned from a successful trip to Idaho.

James R. Keitz is working northward in Idaho from Boise, and will cover the entire state before returning to his headquarters in this city. He expects to be gone about two weeks longer.

S. B. Steck, Lyceum Theatre, Ogden, Utah; Ed Ryan, Liberty and Alberta Theatres, Brigham City, Utah; and W. E. Clark, Clark's Hall, Pleasant Grove, Utah were on the local mart this week.

Atlanta

CHARLES W. GRISWOLD, personal representative of Harold B. Franklin, director of theatres for Famous Players-Lasky Corporation, arrived last Monday from New York, to spend several days in Atlanta confirming Southern Enterprise bookings here. Mr. Griswold is traveling throughout the South confirming all bookings for theatres in the Southern Enterprises chain, remaining in each point only long enough to complete his check.

Before his connection with Mr. Franklin, Mr. Griswold was manager of the Rivoli Theatre in New York, and prior to his managing the Rivoli he was personal manager of Leatrice Joy. In August Mr. Griswold will leave New York for London, where he will supervise house service of the new Famous Players-Lasky theatre there.

Nat Royster, formerly manager of the Temple theatre, Birmingham, Ala., has been appointed manager of the recently acquired Warner Bros. theatres in North Carolina, which are the Broadway, Charlotte; the Concord, Concord; the Lexington, Lexington, N. C.; the Lincoln, a colored house, in Winston-Salem; and the Broadway theatre in Columbia, N. C.

Prior to his connection with the Temple theatre in Birmingham, Mr. Royster was affiliated with the Marvin Wise interests.

Claude Ezell, district manager of Associated Exhibitors, who has been spending the past several weeks in the Atlanta office, has appointed O. K. Bourgeois to succeed Joseph Marentette as branch manager of the company in this territory. Mr. Marentette went to Florida some weeks ago, and since his departure Mr. Ezell has held the fort until he should appoint a successor to Mr. Marentette. On Monday morning of this week Mr. Bourgeois began his duties with Associated Exhibitors, on Walton Street.

Mr. Ezell leaves for Charlotte today, and from there will go on to the West Coast.

In the process of systematizing the local office of Famous Players-Lasky, Thomas A. Kilfoil has instituted office hours of 9 to 5, instead of the 8:30 to 5:30 rule under which the exchange had been working.

This is in conformity with the hours observed in the New York office of the company, and has met with the hearty approval of Paramount's force here,—needleness to say.

High wind last week completely demolished the plate glass front of Metro-Goldwyn's new exchange on Walton Street, where the office has just recently been installed. No one was hurt in the crash, however.

The Lyric Theatre, Hogansville, Ga., is now closed and for sale, it is announced by Messers. Smith and Heywood, former owners and operators of this theatre.

Riley P. Davis, shipping clerk and head of the accessory department of Progress Pictures Corporation here, was married on July 1st to Miss Elma Clarice Dumas, of Atlanta. They are now residing at 1075 Highland Avenue.

William Oldknow, well known film man of Atlanta, is in Florida this week. He seems to have been bitten by the "real estate bug" with the rest of them, and expects to spend a short while down there looking the situation over.

Mrs. Oldknow, wife of Oscar Oldknow, President of Liberty Film Distributing Corporation, is enjoying a month's stay in Asheville accompanied by her young son. She is stopping at Kenilworth Inn.

Dave Prince, branch manager for Paramount, is spending this week visiting the exhibitors in several Georgia towns of importance. He will return to Atlanta early next week, it is expected.

Pierce Saxin, of Progress Pictures, was in Chattanooga last week visiting his family there. He will be back in town Sunday.

H. R. Kisler, Florida representative for Pathe, was in the Hospital last week for a few days having his tonsils removed. Friends interested will be glad to learn that he is getting along nicely.

Thomas A. Kilfoil announces that indications all point to the opening of Paramount's new exchange a week prior to the date set, July 25th. Unless unforseen difficulties come up, he expects the office to be installed in their new quarters by July 18th.



Mathew Betz, who plays an important role in "My Lady's Lips," a B. P. Schulberg Production.

Archie Blue, sales representative for Paramount working out of the Jacksonville exchange, has left the company. His future plans have not been announced as yet.

Ben Styles, president of Paramont's 100% Club and star salesman of the Jacksonville exchange, is again out in the field working for contracts.

Walter Klements, formerly billing clerk for the Atlanta Paramount exchange but now booker in the Jacksonville exchange, was in the city Wednesday to arrange bookings of Paramount Pictures in Florida. He returned to Jacksonville in the evening.

Charles Crute, of the Lyric Theatre, Huntsville, Ala., was in Atlanta late Wednesday afternoon on business.

Fred Martin, salesman for Liberty Film Distributing Corporations, underwent an operation for appendicitis in Chattanooga last week. Oscar Oldknow, president of the company, immediately sent Bill Specht, another member of the sales force, to Chattanooga to take care of Mr. Martin during his illness, and to see that he got the very best of attention.

Mr. Martin is reported to be improving rapidly, and will soon be back in Atlanta again.

S. T. Wilson, Pathe's Georgia representative, was in town Sunday conferring with Branch Manager W. W. Angerson. He left town again Monday to take up his duties again with renewed vigor.

E. E. Geyer, exploiteer for Famous Players, left Wednesday for Toccoa, Ga., where he hopes to build up good summer business for the Star Theatre.

D. L. Sullivan, general auditor for Warner Brothers, left town a few days ago after completing one of his regular visits going over the books of the exchange here. He next goes to the Warner exchange in New Orleans, Dallas, and Oklahoma City; then back to Charlotte, returning to New York from there.

Ernest Bowman, assistant manager of the Alamo No. 2, who has been ill for the past several weeks is now sufficiently recovered to resume his activities at the theatre.

Captain M. McKenzie, production manager for the Criterion Classics, came into Atlanta Friday of last week from Los Angeles, and left next day for New York.

W. F. Ganz, head of the poster department of the local First National office is still on his vacation this week. He will return from his two week's jaunt early next week.

Mrs. Thomas Kilfoil came into Atlanta Monday of this week from New York, to join her husband, who is on duty in the local Paramount exchange. Mr. and Mrs. Kilfoil are staying at the Robert Fulton hotel.

"Monty" Salmon, head of the Southern Enterprises houses in Macon, Ga., formerly manager of the one-time Lyric Players here, came in Monday for a flying visit to his Atlanta theatrical friends. He returned to Macon on Tuesday.

Roy S. Campbell, Universal representative in Alabama, was in Atlanta a few hours Friday, en route to his home at Cleveland, Tenn., where he went to spend Sunday.

San Francisco

MAX DOLIN, musical director at the California theatre, which orchestra, is considered the highest class on the Pacific Coast, has endeared himself to the music loving and high class motion picture goers of this city by giving the child artists of the city opportunities to appear at his special Sunday Concerts.

S. King has announced that he will erect a new theatre at once, on the north side of Haight street, east of Steiner. The house will seat 1500 and will represent a total investment of $160,000, of which $35,000 represents the value of the site.

Fred Woldenberg, salesman for All-Star features in this district, recently returned from a successful tour in the San Joaquin Valley in his new Chevrolet. He said he had no punctures nor trouble.

The Sutter theatre was opened in one of the city's residential districts July 1 and will be under the management of G. Michaels, J. C. Richards and Nathan Manilar, who recently acquired the lease. This theatre formerly was known as the Republic and has played an important part in the city's theatrical history. It has been entirely remodeled and will show only the best pictures. A Wurlitzer Hope-Jones organ has been installed with new heating and ventilating systems, a new marquee and drapes.

Glen Goff, formerly organist at the Pantages theatre in Seattle, has been chosen to be the new organist at the California theatre. Goff, when but a couple of weeks with the California, already proved himself popular because of the selections chosen.

George Lipschultz, conductor of the Loew's Warfield Music Masters, has returned from a short stay in Sacramento where he was appearing at the Senator theatre.

Ed Rowden of the T. and D. Jr. circuit is to be married July 18 to Miss Stella Breen and has been receiving many congratulations.

Max Weiss of the Silver Palace and Lyric theatres, Sacramento, was a recent visitor on the exchange.

Jim Lima has purchased the Crystal theatre at Salinas.

The Strand theatre was opened July 1 at Santa Rosa by M. E. Fulton, a well known Los Angeles theatrical man.



Texas



WARREN M. HOLMES, 33, manager of the Palace theatre, is dead, and Joe Fallon, property man of that playhouse, is at the Infirmary, seriously injured, following an auto accident Tuesday, July 7th on the LaPorte road.

Mr. Holmes has been connected with the Interstate Amusement Company which owns the Palace and Majestic theatres here for about 15 years, and was well known as a showman throughout the country. Two years ago he was made manager of the Palace after first serving as assistant manager.

Surviving Mr. Holmes is his wife two half brothers and a half sister, all of Houston.

The need of a permanent film sales and distributing center at Houston is again brought to the fore by the fact that the manager and entire sales force of the Dallas Paramount Exchange have established headquarters in this city temporarily, as was done last year and the year before. Located at the Rice Hotel Manager J. B. Dugger is directing Paramount booking and sales throughout south Texas. Aside from his sales force Curtis Dunham, Paramount exploitation representative for this territory, has also established an office in Houston.

On being asked if the need of Houston as a permanent film distributing center for South Texas was not equally obvious, Mr. Dugger replied:

"That is perfectly true. The physical handling of film—its shipment to distant points to fill engagements and its return shipment for inspection before it is permitted to go out to another customer—it is becoming very burdensome with the rapidly increasing volume of business. This burden would be very much lightened by the creation of an exchange in Houston. Moreover, I feel at liberty to say that our company had had this subject under consideration for some time. It is a matter that requires careful consideration, for a Paramount exchange is much more than a modern office building—it is a plant requiring special equipment of an extensive and costly nature.

"Houston as a film distributing center would constitute a useful adjustment of the present machinery of film handling. Not only would it take care of the business in South Texas, but would sooner or later take care of the territory of Western Louisiana. In my opinion a plant of this kind can be counted on for the not distant future."

Gabe Laskin manager of the Cozy Theatre for five years, who has been in Los Angeles for the past six months, was in Houston last week enroute to Kansas City.

Mr. Laskin is negotiating for another location in Houston, and plans to reopen a show here at an early date. He is also planning to bring a series of high class road attractions to the City Auditorium this fall and winter.

Jerry Iselt left Sunday night for California where he will spend several weeks at the film headquarters. Mr. Iselt is house manager of the Isis theatre.

Otto Brauer Universal Film Service South Texas representative is in town for the week end.



Cincinnati



LEO GARNER has been appointed manager of the Marlowe theatre, Portsmouth, O. Garner was formerly in the show game in Bristol, Tenn., and before that in the exchange end of the business at Washington, D. C.

Dick Warner, Zone 2 salesman for Paramount, has resigned to assume the management of the Crescent theatre, Hicksville, O. in association with Manager Phister of the Jewel theatre, Troy, O. His place with Paramount has been taken by J. Schmidt.

Fred Myers and Harry Silvers of the Palace theatre, Hamilton, O., were in the city last week. In celebration they both visited the new race track at Coney Island.

Bebe Daniels has reciprocated to the local Paramount employees for the kindness shown her while being treated for nose trouble at a local hospital several weeks ago, by sending each one an autographed photograph of herself. Now there is much elation among the boys and girls of Paramount and each one claiming that he or she had the best picture.

Laura Lock and Myrtle Freeman, of the Paramount exchange, are enjoying their vacation on the lakes.

Henrietta Boclage of the Universal branch, is spending her vacation this week by staying around the house taking it easy. Her contention is that whenever she goes away she always returns more worn out than when she left.

Walter F. (Hoot) Gibson, contract clerk for Universal, is spending his vacation at Camp Perry, O., in training with the O. N. G. of which Walter is staff sergeant.

Messrs. Beecher and Gilbertson, owners of the Woodlawn theatre, are contemplating the building of a new theatre at Peebles Corner, Cincinnati, which will have a seating capacity of 1387 seats at a cost of two hundred thousand dollars.

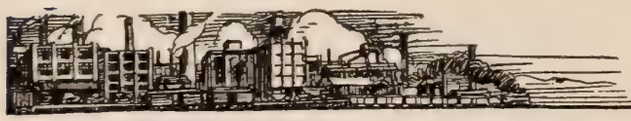
Chas. Weigel and associates have purchased the Family theatre at Milford, Ohio, from C. T. Johnston.

J. S. Jossey, president of the Progress Film Co., was in the city last week visiting with Colonel Maurice Strauss, his local manager and looking over the new quarters of the firm on the fifth floor of the Broadway Film Building.

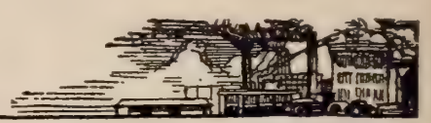
Mark Horwitx local manager for Lande Film Co., is having his hands full equiping his new offices on the fifth floor of the Broadway Film Bldg.

Hiram Abrams, president of United Artists, spent a day in the city at his local exchange.

Among the out of town exhibitors to visit the local exchanges last week were Lawrence Burns of the Champion theatre, Columbus, O., John Gregory, of the Liberty and Colonia theatres, Springfield, O., G. B. Ward and Son, of the Rialto and Wilmar theatres, Columbus, O. and George Turlukis of the Majestic theatre, Middletown, O.



Denver



AL. FAIR, special theatre representative for Universal, was here last week. Mr. Fair started a very prosperous career in the film business in Denver having many years ago been manager first for the General Film Company in Denver, and later for Triangle. He was extended a royal welcome and entertained by all of his old friends, and after visiting the Universal theatre here and the various places of interest including the golf links, he departed for Omaha.

Dick Rosebaum, special sales representative of Famous Players-Lasky, will arrive in the city tonight accompanied by Jimmie Clark who is in charge of accessory sales for Paramount. Immediately after their arrival a general meeting will be held for all employees of the local branch of Famous Players-Lasky. All the salesmen have been called in for this meeting.

A. P. Archer, local manager of Educational, has been traveling down in the southern territory during the past ten days. Among other points, he visited Colorado Springs, Pueblo and Walsenburg.

J. S. Hommel, manager for Producers, made a short sales trip to Ft. Collins, Longmont and Loveland, Colorado.

Tom Love, owner and manager of the Opera House, Hanna, Wyoming, made one of his rare visits to film row this week. He expects to return home Saturday.

Tom Kirby, owner and manager of the Gem Theatre, Sheridan, Wyoming, was a visitor in the city arranging for new equipment and a line up for the coming season. The Gem Theatre is temporarily closed for a period of about three weeks, during which time extensive improvements will be made.

Among other exhibitors visiting in the city are John Carper, Louisville, Colorado; A. Diaz, Isis Theatre, Boulder, Colorado; M. C. Gerhart, Empress Theatre, Ft. Collins, Colorado.

C. H. Van Horn, local manager of Pathe, announces the arrival of J. A. (Jim) Hughes, special short subject representative for Pathe who will be permanently located in this territory. Jim is well known in this territory having formerly been in Denver with the Hall Mark Pictures Corporation in 1920. He has since been with Universal at Spokane.

H. L. Burman, is now Associated Exhibitors representative of Pathe.

Lloyd Willis, Greater Movie Season representative of the M. P. P. & D. of A., Inc., New York City, has arrived back in Denver after visiting Salt Lake City, Utah, and Butte, Montana in the interests of the Greater Movie Season campaign.

Buffalo

THE Shea Amusement company has entered into an agreement with Barney Wohwinkle to lease the new picture house which the latter will build in east Genesee street, Buffalo. The house will have a seating capacity of 1700. It will feature a large Wurlitzer. It will be on the site of Mr. Wohwinkle's present Oriole theatre which he has operated for the last decade. A large sign in front of the property adjoining the theatre announces the arrangement for the new theatre. The house will be in the heart of one of the most thickly populated sections of the east side.

Norma Belle Taylor, 7 year old daughter of C. W. Taylor, Vitagraph salesman, was injured in an auto accident in Buffalo the other day, after the family had been in town only 24 hours. The Taylor family had just arrived from Chalmers, Ind. Mr. Taylor is representing Vitagraph in the Syracuse district.

The golf bug has hit film row in Buffalo. The other morning at 6:30 A. M., Sydney Samson, manager of the Bond Photoplays corporation office; "Herk" Webster, booker in the same exchange, Al Beckerich, manager of the Loew State and J. H. Michael, chairman of Buffalo Zone, M. P. T. O., of N. Y., and manager of the Regent, were observed chasing the li'l white pill around the Delaware Park meadow links.

At the monthly meeting of the board of managers of the State Agricultural School at Industry, this week a resolution was adopted, expressing the gratitude of the board to Mrs. Edmund Lyon of Rochester, for the gift of $800 for a motion picture machine for the assembly hall of the school.

The new Palace theatre which Paramount has leased in Lockport, N. Y., will be opened to the public Saturday, July 18. The theatre is one of the finest in western New York and boasts every modern kind of equipment available. The Palace has a $25,000 Wurlitzer organ.

Elmer Lux has been appointed assistant office manager at the Buffalo F. B. O. exchange, succeeding Clarence Synder, resigned. Mr. Lux has had a quick rise in the exchange end of the business, having started in a few years ago as a percentage checker with Fox. Then he went with F. B. O. as poster clerk, graduating next to the shipping clerkship at Hodkinson, from which he returned to F. B. O. to take charge of the shipping department and in which position he has made a new record for efficiency. He is promoted from shipping clerk to the assistant managership, which is some jump.

Fred M. Zimmerman, manager of the Producers Distributing corporation office, is now seeking the elusive perch in the wilds of Canada whence he has gone on a two weeks' vacation. During his absence the office will be in charge of R. H. Clark, district manager.

Al Becker of the Becker Theatre Supply company has completed the installation of a large Westinghouse generator and two Peerless low intensity lamps in the Elmwood theatre, one of Buffalo's popular community theatres. Manager Louis Eisenberg is much pleased with the improvement.

Leo Mullen has resigned as a member of the Buffalo Fox office to accept a sales post with F. B. O. Orville R. Rieffel has returned from the Albany to the Buffalo Fox office and will now cover the Rochester territory as sales representative.

Manager Earl Kramer of Universal announces the following changes at the Buffalo exchange; Jim Savage, resigned to accept a position with Maurice Chase Pictures corporation; "Cuckoo" Arnold, in charge of exploitation; Bob Murphy, in charge of feature sales in the city territory and J. Moeser, short subjects in the city. Bob Murphy, by the way, is having great luck with his new flivver. The first thing out of the bag, someone stole his spare tire. Then the other night while he was calling on exhibitors someone stole the car itself. The next day the police found it—stripped of two tires and most everything else of value.

The Kreiger Brothers have taken over the Ellen Terry, Star and Marlowe theatres, formerly controlled by the Border Amusement company in Buffalo. The Ellen Terry will be closed for a month for repairs and redecoration.

Fred Schweppe has closed the Amusu in Elmira for the summer. In the coming months he will enlarge the seating capacity to 1200, put in new seats, install a new organ and lighting and ventilating systems. The work will cost about $50,000.

H. M. Addison, manager of the O. S. Hathaway theatres in Binghamton, will join his family at Wildwood, N. J., the latter part of July for a brief vacation.

H. L. Averill has removed his motion picture equipment from the opera house in Palmyra, N. Y., to Grange Hall, where he has started a film program. Meanwhile repairs on the opera house, necessitated by the recent fire, are rapidly approaching completion.

The committee appointed at the recent Syracuse convention of the M. P. T. O., of N. Y., Inc., has completed the new by-laws, a copy of which has been sent by Committee Chairman A. C. Hyman of Niagara Falls to the chairman of the Albany zone for approval.

Publicity Director Kelly of the Eastman, Rochester, is on a two weeks' vacation in Montreal. During his absence George E. Williams Buffalo Paramount exploiteer jumped in and helped out on some of the publicity.

Arthur L. Skinner, manager of the Victoria, Buffalo, is spending a weeks' vacation at his new summer home at Point Abino, near Crystal Beach, Ontario.

The new screening room has been completed at the Buffalo First National exchange. The machines are the latest improved type Simplex machines which are installed by the Becker Theatre Supply company of Buffalo.

Philadelphia

JOHN BROWNELL, head of the Scenario Department of Film Booking Offices, was a recent visifor at the local office on Vine street, where he held a long conference with members of the State Board of Censors.

The office of Hunt's Theatres, Inc., has been moved to the Casino Theatre Bldg., Wildwood, N. J. The entire office force with W. R. Stein in charge, will conduct the affairs of the company from the Wildwood office. Maurice Stanford, however, will remain at the old quarters, 1322 Vine street, until November and take care of the bookings.

The Manheim theatre, Germantown avenue and Manheim street, has again changed hands, having been purchased by Jake Wolf, of South Philadelphia, at a purchase price said to be $80,000. A short time ago this theatre was sold by John Evans to C. Alberts.

Royal Pictures, Inc., has resigned its membership in the Film Board of Trade. This company was formerly operated by Dave Segal and Jay Kanter. Mr. Segal is now interested in the Penn Distributing Corporation.

William Mendelssohn has been appointed exploiteer of the Philadelphia office of Paramount, succeeding Les Whalen who resigned. Mr. Mendelssohn's wealth of experience in business boosting will be of great value to exhibitors in this territory. He is a brother of Felix Mendelssohn, district manager of Metro-Goldwyn.

Germantown Theatre, which is owned and operated by "Doc" Steumphig, is being thoroughly renovated and improved. The new draperies, decorations and other equipment will cost aproximately $35,000.00.

The Stanley Company will shortly start work on the erection of a new theatre in Atlantic City at Missouri and Atlantic Avenues. This theatre will be named the Earle, after George H. Earle, Jr., one of the principal stockholders in the Stanley Company. Upon completion of this theatre, another large operation will be commenced at South Carolina and Atlantic Avenues on the site of the Currie Co. store. J. J. McGurk, Al. Boyd, Lew and Abe Sablosky and A. L. Einstein, executives of the Stanley Company, have moved with their families to Atlantic City for the summer, and are now commuting daily.

Ralston Theatre, at Ralston, Pa., operated by A. S. Mahonski, has been condemned by borough officials and permanently closed.

W. A. V. Mack, Philadelphia branch manager for Pathe, has returned from a two week's vacation at Eagle Bay, New York.

Rovner & Handel, who operate a chain of theatres in Camden and Central New Jersey, have taken over the Rialto Theatre, Woodbury, N. J., formerly operated by R. V. Wilkins.

Charles E. Martin, up-state representative for Associated Exhibitors, has resigned and entered the real estate business. Mr. Martin has been a prominent figure on Vine Street for the past ten years and the severing of his connection with the business is causing regret to many film men. He was for some time manager of United Artists and was later with Universal and Independent in the same capacity.

The Spring Garden, 510-512 N. Fourth St., has recently been sold by Louis Blumberg to Barclay Johnson. At the present time the theatre is closed; after making some improvements it will be reopened in the Fall.

Leon Behal has resigned as special feature salesman for Liberty Exchange and is now with Masterpiece in a similar capacity.

Franklin Theatre, Allentown, has been sold by John Buck to Joseph Capovic, who took possession on July 15th. Mr. Buck was compelled to give up his exhibiting enterprises because of the serious illness of his wife.

J. W. Openshaw has been appointed manager of the Dryru Theatre. He was formerly manager of the Chestnut Hill Theatre, succeeding J. J. McDonald.

Bill Smith has been appointed special feature salesman for Standard Films, owned and operated by Dave Starkman.

The Strand Theatre, Smyrna, Del, the Savoy, Atlantic City, the Hippodrome, Pittston are among the most recent theatres to close in this territory.

A. H. Shoemaker, will cover Philadelphia territory for the Twentieth Century Film Exchange. He was formerly Philadelphia salesman for Vitagraph.

W. A. V. Mack, manager of the local Pathe exchange, has just returned from a week's stay in New York, where he attended a conference of eastern exchange and district managers held at the Hotel Roosevelt.

Chicago

SPENCER SLADIN, sales manager of Associated Arts Corporation, is making his headquarters in Chicago.

Three pieces of property located at the corners of Vermont Street and Western Avenue, Blue Island, have been transferred to Blair McElroy, treasurer of Fitzpatrick & McElroy Company, and Chales Haas, Blue Island business man. The property covers all the business frontage of Western Avenue and one hundred and fifty feet on Vermont Street, and the action of all parties represented in the transfer, in merging this property into one extensive and substantial holding makes it one of the most valuable suburban corner properties in Cook County. No announcement has yet been made as to the future plans and developments of this property.

Marks Brothers, owners of the Orpheus, Broadway Strand and Marshfield Theatres, and who are constructing two large theatres on the northside, announce that they will erect one of the largest houses in Chicago, on Madison Street, three hundred feet west of Crawford. They state that a feature of the theatre will be a tower of jewels and one of the largest sets of chimes in the world.

William Hershberg, owner of the Cameo, Rainbow and Schindler's Theatres, left Saturday night for Florida, where he expects to remain for several weeks. It is understood that Mr. Hershberg is interested in Florida real estate.

A number of Samuel Abraham's friends tendered him a farewell dinner at the Covenant Club last week, on the eve of his departure for Palestine, where he will visit his aged father. A pleasant feature of the gathering was the presentation to Mr. Abrahams, of a beautiful walrus gladstone bag. Ludwig Siegel, secretary of the Exhibitors Association of Chicago, and owner of the Prairie Theatre, was toastmaster and kept things moving in a lively clip throughout the evening.

The Monroe Theatre is scheduled to open again on July 18th. Extensive improvements have been completed during the period it has been dark.

The Rex Theatre at 6849 S. Racine Avenue, has been painted outside and redecorated inside, and V. A. Nokomis reports the improvements have stimulated business.

The Chicago Riding Club, the famous millionaire Gold Coast haven, has taken a page out of the experience of the motion picture exhibitor's experience. They have just completed the installation of a huge Wurlitzer Unit Organ of the size and type used in the largest theatres. This instrument is not only used for recitals but has made possible many novelty equestrian events, such as musical rides.

Milwaukee

RECEIPTS of three big days at the Garden Theater were saved by the security of the lock on the recently installed safe, when cracksmen tried to force the combination on the night following July 5. As banks were closed over the week-end, the total box office revenue from Friday, Saturday and Sunday was in the big safe at the time, but the complication of the combination saved the day, or rather the night. It is believed by Manager Koch and the police that the bandits hid in the house after the close of the show, later repairing to the office for their unsuccessful venture.

Mrs. S. H. Abrams, wife of the Milwaukee manager for F. B. O., and their son, Herbert, arrived in this city Friday, from Indianapolis, to establish permanent residence here. Mr. Abrams became Milwaukee manager four months ago, succeeding Harry Hart, who resigned because of serious illness.

William Loibl of the Chimes Theater, Cedarburg, has returned from a trip to California, apparently unconvinced that the climate or anything else out there is better than in his own home town.

George Radtke, manager of the Butterfly Theatre, Sheboygan, enlivened Milwaukee's film row, when he popped in last week on business and pleasure bent. The Progress Pictures office arose to the occasion by entertaining him with a private screening that won't be forgotten so very soon.

The Wright Theater, on Milwaukee's north side, has been reopened under the promising management of William Mills, who announces that he is going to make a real house of it. After extensive improvements, the name of the theater is to be changed and a progressive policy is to be inaugurated.

James Finkler, manager of the Avenue Theater, is gathering up his sportiest clothes, preparatory to driving out to California to give things the once over.

Harry Hart, former manager of the Milwaukee offices of F. B. O. is reported as on the way to complete recuperation from the serious illness that necessitated his retirement four months ago. It will be a matter of months, however, before he can again assume business responsibilities.

Formal opening of a bona fide branch office of the Fox Film Corporation at Milwaukee was held on July 6. The branch is the outgrowth of the sub-office operated here for the past four years as a part of the Chicago branch. It will have jurisdiction over the entire Wisconsin territory formerly divided between Chicago and Minneapolis. Attractive new headquarters have been established at 721-723 Wells Street, the center of the city's film row, from where films will be directly distributed to Badger exhibitors. Jack Lorentz, who has been in charge of Milwaukee operations for the past four years, now has the status of qualified branch manager.

Detroit

A. J. MOELLER, president of the Moeller Theatre Service Inc., of New York, has been a visitor in Detroit. He renewed acquaintances with a number of friends he made while he was manager of the Motion Picture Theatre Owners of Michigan several years ago.

Michael de Stefano, concert master of the Capitol Theatre Symphony orchestra has been awarded a Fellowship in the Juillard Musical Foundation Graduate school of New York. Competitive examinations for the fellowship were held recently by the Foundation. During the eight days of the test, 170 musicians were examined, of this number 102 were declined. De Stefano before joining the Capitol group was a member of the Detroit Symphony orchestra, occupying first chair, he also saw service overseas as a member of the expeditionary forces. An American of Italian parentage, Stefano is a native of New York state. The awarding of the Fellowship is regarded as one of the highest honors a musician can obtain in this country.

L. H. Gardner of the John H. Kunsky Enterprises who recently was rewarded with a month's vacation with full pay and a bonus of $1,000 for his ten years of service with that organization, has departed for California together with Mrs. Gardner.

Al Ruttenberg, manager of the New Home theatre leaves this week for an extended vacation in the Muskoka Lakes region of Canada.

W. W. Brown, prominent Grand Rapids exhibitor is receiving congratulations on the birth of a daughter, Mary Ann. Her weight is given as six and one half pounds. She was born on June 28. Both the child and Mrs. Brown are reported as doing very well.

Jess Fishman, general manager for the Standard Film Service company arrived in Detroit this week to supervise plans for the local campaign to distribute the 200 films he will handle for the coming year.

George Porter, who has been with the Fitzpatrick and McElroy enterprises for a number of years as manager of the Benton Harbor property has been placed in charge of four new houses recently purchased by the enterprise. The houses are the Tivoli, a combination house, the Willard, Starland and Dreamland Theatres.

Canada

FROMAN & PETEGORSKY, proprietors of the Majestic theatre, Ottawa, Ontario, have struck the popular fancy in the Canadian Capital through the opening of a number of "Orange Mills" throughout the city where orange juice drinks are dispensed over the counter. The new emporiums are proving to be young gold mines, despite the fact that light beers are again legal in Ontario.

For some weeks past, the Papineau theatre, Montreal, has had a baseball team that has succeeded in overwhelming all comers, but the other day the movieмen travelled down to the little French-Canadian village of L'Epiphanie, where they went down to defeat in a close battle by the score of 3 to 2. The Papineau team protested some of the decisions of the local umpires, Messrs. Charpentier and St. Pierre but to no avail.

The theatre employes on the team include Thompson, Bourdeau, Paquette, Doyle, Bowles, Dooley, Laplante, Ledden and Skidmore, the latter being the stalwart pitcher. The Papineau Theatre is one of the Montreal chain of houses operated by United Amusements, Limited, which is affiliated with Famouse Players Canadian Corp.

One who has been greatly missed around the Province Theatre, Winnipeg, Manitoba, is Miss Grace Hyde, who presides at the console of the grand organ. Day in and day out, Miss Hyde plays the pictures and has become an institution at the theatre. When she went away for a rest in the Lake of the Woods district, many enquiries were received from admirers, but she is now pleasing them all again with her music.

Newspaper Opinions on New Pictures

"How Baxter Butted In"—Warner's, Piccadilly, New York

Times: "Here is a comedy which all can enjoy and one which will hold the attention from the introduction to the last fadeout. It is agreeably acted and efficiently assembled. Certainly it gives Matt Moore plenty of chances to win the audience, as peal after peal of laughter yesterday greeted some of the ludicrous incidents. This film has been handled with praiseworthy originality."

Evening Journal: "A corking good comedy! There's lots of enjoyable nonsense in the film, and is very well acted. You'll like the picture. You may even find it inspiring."

Morning Telegraph: "The picture is an appealing mixture of pathos and humor and gives Matt Moore ample opportunity for the sort of thing he does best. Dorothy Devore is well cast and plays with a great deal of sparkle."

Daily News: "Some new jokes, mighty good sub-titles, the pleasing Matt Moore, the vivacious Dorothy Devore, an entertaining plot. Pretty fair average, isn't it? Matt Moore fits snugly into his role and Ward Crane is a handsome villain."

Evening World: "Moore demonstrates again that he is the most delightful sap character on the screen. He never at any time loses the entire sympathy of his audience."

'The Making of O'Malley"—First National, Strand, New York

Herald-Tribune: "We never care for policeman pictures. And then, when 'O'Malley' began, it was a distinct and pleasurable surprise. It might almost be called 'The Making of Milton Sills,' he seems so human! And we're sure, that, unless you are even more rabidly set against policeman pictures than we are, you'll be amused by 'The Making of O'Malley.'"

Morning Telegraph: "Milton Sills appears as the chief cop to the entire satisfaction of the real movie fans. It is bound to succeed at the box-office for two reasons; Milton Sills and the story, which is a sure fire affair that will make a lot of friends for the First National star. Miss Mackaill has never appeared to such beautiful advantage before. She lends a certain thespian dignity that lifts it above the ordinary movie performance."



Molly Malone who will play opposite Jimmie Adams in two reel Educational comedies.

Times: "A picture with a popular appeal and a rugged sense of pathos. Helen Rowland is impressive and evokes much sympathy in the part of Margie."

World: "Motion picture crook melodrama well done. Milton Sills fills out a uniform in splendid fashion. There emerges a fine and fanciful inspiration."

Mirror: "'The Making of O'Malley' is corking good entertainment with plenty of romance and heart appeal. Really an exciting ending."

American: "One a minute—that's the number of guaranteed sure-fire heart throbs that have been injected into 'The Making of O'Malley.'"

Evening World: "Sills is splendid and Miss Mackaill never was so appealing. Officer Jim is a lovable character."

Sun: "Mr. Sills gives a more human, truthful portrayal in 'The Making of O'Malley' than he has vouchafed in any photoplay since 'The Sea Hawk.' Mr. Sills rather surprised me with his genuineness."

"Black Cyclone"—Pathe, Orchestra Hall—Chicago

Tribune: "Everybody's going to say it, so I might as well travel right along with the crowd—Rex, the handsome horse star on the screen at Orchestra Hall, acts with almost human intelligence. He's a great, big beautiful black—the ebony wonder that made 'The King of Wild Horses' a picture to talk about. Patient and continuous training has made of him even a more smooth and resourceful actor than he was in his first film, and in 'Black Cyclone' he hands you thrill after thrill."

Herald and Examiner: "Even if you have a poor opinion of motion pictures as a substitute for the stage, please go to Orchestra Hall and see 'Black Cyclone.' If you don't, you'll miss one of the oddest and most interesting films of the year. It's a great picture. Horses are the principal players in this swift and spacious show, wherein the human actor serves only to point a parallel and bring up the tail. Here wild horses play and plot and love and hate and fight and win, even as man in the melodrama."

Evening Post, said: "'Strongheart' and 'Rin-Tin-Tin' and other canine actors have been able to fulfill star roles in many picture plays, but until 'Rex' galloped onto the screen as the hero of 'The King of Wild Horses,' not so long ago the equine players had to be content to divide honors with their riders. But 'Rex' has that sort of a dominant personality which makes him stand out



Lewis Stone, signed to a long term contract by First National.

conspicuously wherever he may be, and here he is, duplicating his first exploit by gracefully carrying the star role in a second picture, 'Black Cyclone.'"

Pathe All Comedy Bill—Egyptian, Aztec, San Francisco

Daily News: "Ten reels—count 'em—of fast and furious fun. And all under one tent, ladies and gentlemen. In one program, that is. We're getting our amusements mixed. But anyway that is what one will find in the 'Comedy Circus' at the Aztec and Egyptian Theatres this week.

"In the big ring will be found Harry Langdon, champion of funmakers, in his latest frolic, 'The White Wing's Bride.' Alongside, left or right, depending on which eye you look at, is Ben Turpin in 'The Marriage Circus.' At the ends are a Mack Sennett laugh producer called 'Super-Hooper-Dyne Lizzies,' which recites the adventures of a party who go joyriding in a Ford regulated by radio, and a Hal Roach gloom dispeller and treat for the eyes, 'Sheiks of Bagdad,' that produces a famous sextet of beautiful girls composing the visual feast. If it is laughs you crave, they can be found in plenty at the Aztec and Egyptian Theatres this week."

Call and Post: "An all comedy bill with Ben Turpin and Harry Langdon as headliners, makes the current entertainment at the Egyptian and Aztec Theatres ideal for the tired business man, the worried housekeeper, and the children. 'The Marriage Circus,' Ben Turpin's vehicle, is one of his best, dealing with his disappointment in love because his heroine does not like his face.

"Harry Langdon's film is 'The White Wing's bride,' the success of which is made mostly by side-splitting situations and the expressions or lack of them on the star's face. In this picture, which has more or less plot for a comedy, Mr. Langdon again proves himself the greatest comic of his kind on the present day screen.

"'Sheiks of Bagdad,' a very funny burlesque on 'The Thief of Bagdad,' is a Hal Roach production, done in the Hal Roach way. 'Super-Hooper-Dyne Lizzies' is a comedy dream that should appeal to radio fans who believe that their pet science is still in its infancy."

"Black Cyclone"—Pathe, Loew's State, Boston

Advertiser: "That animals can make a movie melodrama just as lively as human filmsters is proved by 'Black Cyclone,' novelty picture now at Loew's State, Rex, the hehorse who became a star in 'Rex, King of Wild Horses,' gives another powerful performance in this film. He portrays a noble untamed roamer of the great open spaces where horses are horses. There are some humans in the cast, also—and they do good work. But the novelty of seeing horses enact a complicated plot efficiently, and without much human aid, is so intriguing that we have little interest to spare for the human beings."

"Kiss Me Again"—Warners, Forum, Los Angeles

Examiner: "One of the most delicious comedies of marriage the screen has ever seen. The work of Marie Prevost is almost faultless. Monte Blue is convincing throughout and registers with brilliant dramatic effect. John Roche was never seen to such advantage as in this picture and Clara Bow and Willard Louis make their roles outstanding. The story is fast moving and graphic.

Express: "Nothing more delightful in conception and execution has ever been put on the screen. Hans Kraely put into Lubitsch's hands one of the keenest and most sparkling of farce comedies, knit into a fine fabric of the quality of a tapestry. And what a merry revel in irony Lubitsch has had in visualizing it! 'Kiss Me Again,' by comparison with the average photoplay, is a cascade of dramatic fireworks, at which one can only say 'Ah!' again and again."

Record: "One of the finest comedy dramas of the season. All five players had established certain records with other directors but with this they succeed in surpassing all things previous."

Times: "A Lubitsch production is always an event of character and class. Marie Prevost will claim anew her rights to stellar prominence. Blue is responsible for much of the mirth. John Roche has never given a better impersonation. Clara Bow is piquant and Willard Louis also is very good."

Herald: "It is the importance of the small details which make 'Kiss Me Again' worth seeing and give it the note of subtlety which sets it above the ordinary polite comedy."

Daily News: "I did not imagine that the motion picture producers

were capable of such excellent work. To say this is a comedy is misleading, for we usually think of comedy as slapstick. It is one of the most delightfully whimsical pictures I have ever seen. It is even better than 'The Marriage Circle.' It is subtle, satirical, clever."

"The Monster"—Metro-Goldwyn-Mayer, Loew's State, L. A.

Times: "'The Monster' is a mystery thriller which outbats 'The Bat' and outcats 'The Cat'! In fact, this spine-chiller makes all other mystery mellers look like the day dreams of an amateur detective. Don't miss it. 'The Monster' is all full of restless doors and trick stairways and strange attendants doing weird deeds of science in dimly lit chambers."

Record: "They've finally succeeded in transferring the various chills and thrills incident to a mystery play to the screen. All attempts heretofore have been more or less interesting, but rather mild. In 'The Monster' the audience's composite backbone is very likely to assume some of the properties of ice. If you don't believe it listen to the applause when the meek little hero finally disposes of the final menace at Loew's this week."

Express: "The idea that it is impossible to match the spoken drama in the line of mystery plays on the screen is quite dispelled at Loew's State this week by 'The Monster.' This creepy melodrama has been turned into silent form very effectively and even improved by alterations in Crane Wilbur's work in the transfer. Lon Chaney has done his usual excellent characterization of an extreme type. Mystery stories are popular, and this one is one of the best."

Herald: "Thrill follows fast on the heels of thrill at Loew's State this week where Lon Chaney carries the titular role in 'The Monster.' To the suspense and mystery of the plot is added the pseudo-scientific note imparted by the fact that 'the monster' is a surgeon, a madman from the unprofessional ranks. This is weird enough, but a mad surgeon athirst for experience! What more soul stirring situation could the most ardent seeker after thrillers ask for than that?"



Sonya Levien, scenarist signed by Warner Brothers.

Examiner: "You can laugh or shudder when you see the 'The Monster.' Whether you prefer a tingling funny bone or a creeping sensation about the spinal column, you are sure to be gratified. Hilarious comedy episodes vie with ingenious villainy in making this picture one of the most unusual which this season has offered. Mystery stalks abroad, and lightning flashes serve as its only illuminant. A small town detective solves a strange case of criminal disappearances, and shrieks of laughter pursue his every move. Here is quite the best mystery play the screen has ever offered."

"The White Desert"—Metro-Goldwyn-Mayer, Capitol, New York

Daily News: "A movie which is terrifyingly beautiful and visibly perilous! 'The White Desert' is probably one of the most venturesome productions ever screened. It's certainly one of the most entrancing, most spell-binding and, indeed, most interesting. Robert Frazer is called upon for a portrayal which requires and receives real ability. Claire Windsor is her beautiful self in a sympathetic role. If you don't get a kick out of 'The White Desert,' movies no longer hold any kicks for you!"

American: "Suspense quivered in the air from the first scene of 'The White Desert.' And, as the story progressed, the audience at the Capitol became tense with excitement. This is one thriller that really thrills. The shots of the great snow avalanche slowly creeping down the mountainside, toppling buildings over the cliff, completely swallowing up a village—they are terrific. Then, for good measure, a blizzard, a famine and a madman are thrown in. If you enjoy thrillers, you will find this one of the best."

Evening World: "There is a soul-stirring thrill in nearly every inch of 'The White Desert.' As the name implies, 'The White Desert' has to do with man's herculean battle against billions of tons of snow in the Rocky Mountains during the construction of a transcontinental railroad. It demonstrates anew the aptness of Shakespeare's observation that 'the play's the thing.' This feature has the advantage of a stellar cast—but its story is so grippingly realistic that almost any cast could have made it convincing."

Journal: "'The White Desert,' at the Capitol is one of the best outdoor dramas I've ever seen. It's an absorbing and very well acted tale, placed in the snow lands of Colorado, and with situations that leave one breathless. What with the villainy of Mathew Betz, a starving baby and the efforts of the men to get aid from the nearest town despite a raging blizzard, the picture is dramatically effective."

Sun: "'The White Desert' is a wintry melodrama abounding in gorgeously beautiful snow scenes. The avalanche which tumbles over the camp was thrilling and beautiful as it rolled and rumbled down the side of the mountain, crushing a number of shanties of the camp. It is decidedly worth seeing."

Mirror: "The snow avalanche is one of the most stupendous pieces of photography we've seen. Claire Windsor lends wistful beauty to the action and Pat O'Malley dashes through a heroic



Johnnie Harron, who is appearing in current Warner Bros. productions.

role in convincing style. Priscilla Bonner and Frank Currier contribute intriguing characterizations."

Times: "One of the appeals at this particular moment of 'The White Desert' is its continuous snow scenes, which strike the eye gratefully at this season of the year. The scene of the snowslide is one of the best effects of its kind seen recently in pictures. It is very impressively managed. The sequence of the relief train's approach also has moments of high effectiveness."

Graphic: "The production is a marvel of photography. There is a story, and a very good one, too, woven into it, and the picture is really a splendid one. The scenes involving the destruction of the camp by a succession of snowslides are marvelous, as are those where the men go out into the blizzard to repair the telegraph lines."

"Black Cyclone"—Pathe, Granada, San Francisco

Call-Post: "A marvelous picture—'Black Cyclone.' What 'Black Beauty' is to literature, 'Black Cyclone' is sure to become in filmature. Had anyone told us, before we saw 'Black Cyclone,' these things could be done with animals—not trained but wild beasts—we'd have led him aside, gently but firmly, and told him he was a delightful madman and interested us hugely. These things have been done with wild animals in the Pathe picture. It is one of the most remarkable things accomplished in the picture line since Edison, in the days of his youth, brought forth the kinetoscope."

Daily News: "There is something new under the cinema sun! It is 'Black Cyclone,' a picture so original, so different from the usual that it stands out on the screen like a beacon of hope to eyes that have become jaded, perhaps, and brain somewhat dulled from viewing picture after picture, many of them good, yes, but all along conventional lines. 'Black Cyclone' is not to be considered an 'animal' picture. It is drama, well thought out and well acted, horses and human beings working in complete accord. There is never a dull moment in its unfolding."

"Happy Warrior"—Warners, Rialto, New York.

Herald Tribune: "Another one of those charming Hutchinson stories which seem to be more nearly fool-proof than any tales that have ever been devised for the screen. J. Stuart Blackton was a happy choice of directors and the picture is fascinating from start to finish. 'The Happy Warrior' is as fine a picture as 'The Clean Heart.'"

Morning Telegraph: "A story and production that will appeal to audiences of intelligence and taste. Mr. Blackton has effected a thoroughly refreshing photoplay. The tale is ingeniously developed."

Daily Mirror: "Mr. Blackton possesses the charming knack of transcribing the whimsicality, the pathos and the tenderness of Hutchinson to the silver sheet. 'The Happy Warrior' ranks with his previous sterling production, 'The Clean Heart.'"

Times: "The author would recognize his story if he were confronted with this screen version of it, which is more than you can always say. This is a consistently developed photoplay that always holds the interest and frequently displays touches above the average. Olive Borden runs off at a gallop with acting honors but the others do excellently."

Evening World: "Blackton has done excellently well. For here is a feature which has intelligence sticking out all over it. And he has the advantage of a perfectly sensible and plausible story, which has lent itself to the screen with rare fidelity. Malcolm McGregor probably never has done better, Alice Calhoun gives an excellent portrayal, Olive Borden gives more promise than any young lady seen on Broadway screens in months. Mary Alden gives one more of her stellar character performances, and Gardner James excited sympathy throughout."

Daily News: "'The Happy Warrior' proves the actors' point: 'Give us a story and we'll give you a picture.' This is as lovely a photoplay as you'll have a chance to see for a long time."

Evening Journal: "The cast has been excellently chosen. The picture is packed with action and melodrama and you'll be thrilled at the circus riot and the fight."

"Evolution"—Red Seal, Rivoli, New York

Herald-Tribune: "Don't miss it whatever you do. We sat through it twice."

The Sun: "'Evolution' is an absorbing picture tracing the ascent of Man. Your beliefs, pro or con do not prevent your enjoyment of an exhibition presenting in pictorial form the beliefs and deductions of the best known scientists of the world. A wave of applause swept over the audience."

Journal: "Absorbing, timely and well done."

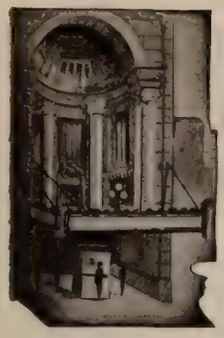
World: "Enlightening and amusing."

Post: "Unusually interesting and instructive as well."

Mirror: "Fascinating. Hugo Riesenfeld should really issue a special invitation to William Jennings Bryan."

Times: "The audience applauded 'Evolution,' which proved interesting as a means of popularizing an abstract question."

Telegram: "Applauded for almost a minute."



CONSTRUCTION & EQUIPMENT DEPARTMENT



New Color Effects for Stage Presentation

Eastman Theatre and Kodak Co. Develop Method Giving Remarkable Results That Are Easily Obtainable

By Thomas F. Murray, Jr.

(*Continued from last week.*)

ALL of the color effects so far described were "static." They were put upon the curtain and remained unchanged, discounting the irising effect on designs like the butterflies, until they were removed. Changing colors, chasing each other like shadows over the curtain, would be more graceful. They would lack that severity, that definition of the static color effects.

In an article on, "The Use of Color for the Embellishment of the Motion Picture Program"* Loyd A. Jones and Lewis M. Townsend refer to this matter in the following words:

"The great difference between color in nature and in the handiwork of the artist is that the latter is largely static, while the former is frequently mobile. There is a fascination and charm in the mobility of color as observed in nature which we cannot hope to find in the static production of the artist. Many of the best artistic results are good because the artist has caught a fleeting color effect and fixed it on his canvas. If this is true, how much more interesting and beautiful would be a picture having a mobility of coloring similar to that displayed by nature. The motion picture has made it possible to reproduce mobility of form but unfortunately the photographic process in common use at the present time is not capable of reproducing the chromatic attributes of color, and we are forced to be content with pictures from which these chromatic factors are absent."

Some very interesting effects in dynamic color production are afforded by the use of the double dissolving steropticon and photographed designs similar to those used for static color production, except that here the photographs are made on plates, or on films which are then sealed between plates. A very artistic result was obtained by using the design illustrated in Figure 8. This was revolved in the path of one beam of light while the color wheel in front of it was also rotated, giving the design in a series of colors. The other beam of light was used to flood the curtain with red. In this case it was the negative, of course, that was used.

A more spectacular effect was produced with the "Chromotrope" designs shown in Figures 9A and 9B. One of these designs



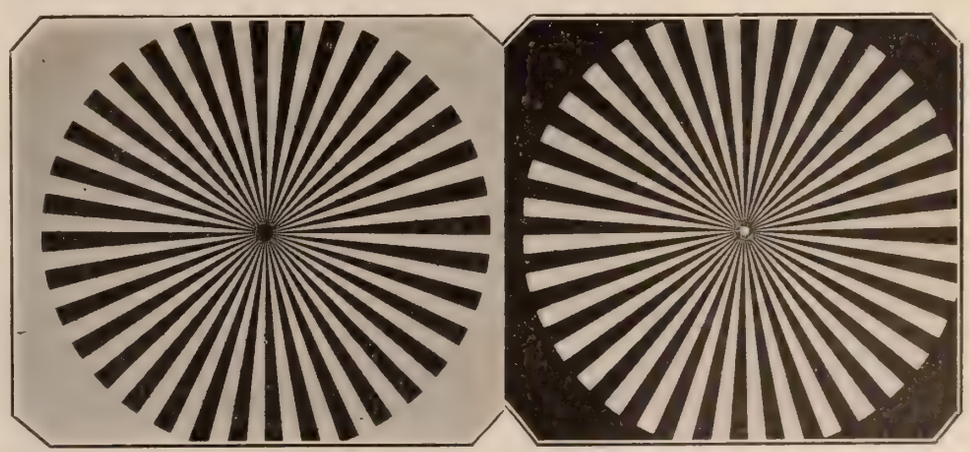
(Fig. 8) Snowflake design used in the double dissolving stereopticon.

was mounted in the path of one beam of light and the other design in the path of the other beam. If now the designs are held stationery while the color wheels revolve, the effect produced is that of revolving wheels suddenly changing their direction of motion. Other effects are produced by setting the designs as far out of center as possible and revolving them in the same direction or in opposite directions while the color wheels are not revolved. Another variation is to revolve both the color wheels and the designs.

A refinement in the production of dynamic color has just been described by L. A. Jones and L. M. Townsend. They have used a pair of filters each composed of three disc wedges, one colored blue-green, one magenta, and one yellow. These are so mounted that the complete filters may be rotated as units or each element may be rotated independently.

If a conventional design is used, the photograph is taken on cine positive film on acetate base and a print is made on similar material. The negative is placed in one stereopticon and the positive in another. The wedge filters are so set that the designs through the two films contrast. When the filters are rotated in the same direction at the same speed, the design will always have the same contrast although the colors will change continually. If the design photographed contains gray areas or figures in addition to the black on white, or white on black, that is, if there are half-tones on the films, the half-tone areas will be colored by light from the two filters and thus there will always be three colors on the curtain. When the filters are mounted so that each element can be made to rotate independently of all the others, and each element of the filter is made to rotate at a different rate of speed, the sequence of color obtainable is practically unlimited.

A simpler filter, and one by which very satisfactory results may be obtained, is produced by making a color wheel of eighteen sectors of colored glass or gelatin so selected that the hues are uniformly spaced through out the spectrum and also through out the nonspectral region. Do not be frightened by "spectrum" and "nonspectral region." All they mean is this:—a spectrum is the same



(Fig. 9A) One of the "chromotrope" designs. (Fig 9B) The complimentary "chromotrope" design.

* Transactions of the Society of Motion Picture Engineers. No. 21, 1925.



Interesting views of the new McDonald Theatre, Eugene, Oregon. On the left isshown the beautiful foyer, the five arches on the back wall of the ramp having impressionistic Norse reproduction of famous fairy tales, in color. On the right is shown the stage grills and proscenium arches with the orange plush grand drape, mouse gray plush curtains and tormentors trimmed with orange and gold.

New Color Effects for Stage Presentation

(*Continued from preceding page*)

as a rainbow. The colors in the rainbow are red, orange, yellow, green, blue, and violet. Now there is this to remember about a rainbow, the ends do not meet, which is unfortunate, for if they did, there would be no "nonspectral region."

Now of the colors in the rainbow the important ones are red, green, and blue, and if there were bands of no-man's-land between these colors, there would be no yellow. If the ends of the rainbow joined, red and blue would mix giving the magenta and purple hues; but the ends of the rainbow do not join so the purples and magentas are relegated to the "nonspectral" region. Even though these shades are not in the rainbow, they are very pleasing colors in a motion picture house so you should include some of them in your color wheel. Furthermore, in your wheel these "nonspectral"' colors are essential to an easy transition from blue to red.

On rotating a filter made as described, a series of color changes is produced. The change in color from one filter to the next is not very abrupt since at the time of each change sections of the two adjacent filters are in the path of the light beam and a mixture of the two colors result. These color wheels may, of course, be used with designs, and effects will be obtained similar to those described when using the compound wedge filters.

So color has come to the motion picture house as the result of the combined efforts of physicist, projectionist, and artist, and backed by the organizations which invented and perfected motion picture film and established leadership in the art of entertaining the public through the medium of it. Colors produced as described and judiciously employed fill a void in the motion picture program which has long been recognized, but tolerated for want of a suitable solution to the problem. This color introduction to the picture smooths out the bump which, since the beginning of motion picture projection, has been experienced in those moments between "The End" of one film and the title of the next.

Might not now this prediction be safely made? Color with motion pictures will become increasingly popular, and improvements will appear in the methods of entrapping it and releasing it for the edification of the cliente of the theatre. Striving for color perfection will continue until the day comes when every film shown in a motion picture theatre will exhibit not only the forms of the things in nature but will reproduce, as well, their splendid colorings.

New Theatre Planned for Jersey City

Plans are being drawn by Hyman Rosensohn of Newark, New Jersey, for the construction of a motion picture theatre to be erected on a plot 115 x 190 at Newark Avenue, Jersey City. The building is to be a one story brick construction. The owner is Alfred Gottesman.

Start Work Soon on Warner Theatre in Hollywood

Plans for the theatre which Warner Brothers will build at Hollywood Boulevard and Wilcox avenue, Hollywood, were approved last week by H. M. Warner and construction work is scheduled to start within 60 days. The estimated cost of the building is $1,250,000. It is to be a 3,600-seat house, of modern architecture.

Among the features which will be included in the theatre are a large ballroom, a roof garden and promenade, with the balance of the structure devoted to shops and offices. The theatre will be used for world premieres of Warner productions.

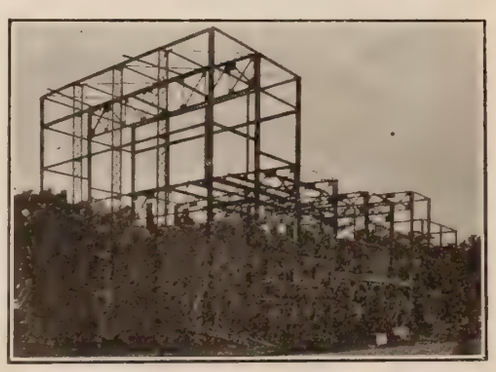
Ventilation Proving Important in Securing Business for Small Houses

A COOL theatre; satisfied customers; personal advertising;—

These benefits plus bigger box office returns invariably follow when theatre owners appreciate the value of comfortable theatres and actually make their places of business pleasing to their patrons.

For many years theatre owners have found the summer months more or less barren from the profit standpoint. In fact, scores of good theatres are closed during the summer time just for this reason. Not only has this been detrimental to the individual theatre owner who closes in summer but it is injurious to the theatrical business in general.

Every theatre man knows that much educational work has been done in the past to develop the "theatre going" habit in America. Whenever theatres close it interrupts the "theatre going" habit. Hence, the habit must be developed all over again. This means a greater outlay of money in advertising than would have been the case had the theatres been able to keep open in the summer and keep up a continuous run of advertising.



The Bellmore Theatre, a five story playhouse being built at 21st Ave. S., and Blaken St., Nashville, Tenn. by the Summers Construction Co. or Crescent Amusement Company. This house is claimed to have cost $175,000.

The theatre men of America have two things to sell, first entertainment and second comfort. Any theatre lacking in either loses business. Which of the two is most important is hard to say but it is safe to guess that in the summer time the second is most necessary.

Making a theatre comfortable in the summer time has been a difficult problem for the medium and small theatres. Just recently, there has come on the market a new cooling and ventilating system which has already been installed in many theatres, particularly in the middle west. This system is known as the Artic-Nu-Air with offices in the State Lake building, Chicago.

The Arctic Nu-Air system was exhibited at the Milwaukee convention and attracted considerable attention. The system was in actual operation and proved to be a very impressive exhibition. It "kicks up" 40,000 cubic feet of fresh air every minute and distributes it throughout the theatre. Thus far the manufacturers report satisfaction on the part of all who have installed them.



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Inquiries and Comments

The Newcomer Errs

SOME little while ago we welcomed into our fold a newcomer in the editorial projection field when American Cinematographer, a West Coast publication, announced the institution of a Projection Department as a regular feature of its publication.

That this welcome was not unanimous was evidenced when another publication undertook to castigate American Cinematographer for daring to presume upon sacred territory.

This castigation took the rather high-handed form of sending a personal letter to the newcomer in which some rather hasty things were said and implied; even going so far as to attempt to besmirch the reputation of a good man.

But the worm turned!

It smote back!

Indeed it smote such a mighty smote that nothing has since been heard from this castigator. Not even one little yelp. Which is as it should be for the less said of this unpleasant episode, the better.

Our Turn

Be that as it may, we too wish to take our turn at castigating this presuming newcomer. But in a fashion a little more friendly than that attempted by the individual referred to above.

We have no hard feelings for American Cinematographer. Rather, we wish it success.

The thing that riles us, however, is a certain passage in the Projection Department article of June last issue wherein the writer condemns all exhibitors and projectionists alike for their all-round stupidity and shiftlessness. The passage referred to is this.

"The average projectionist perhaps looks at his screen six or seven times during the projection of the same number of reels. The manager knows little or nothing about projection, and the man he is paying to project his expensive program is either ruining him or making money for him. However, the manager doesn't realize this, and because his box office receipts fall off he thinks that his programs are very poor. He hasn't stopped to realize that perhaps it might be his presentation that is effecting the decline in box office receipts; he is not educated to know good projection; he doesn't realize that the screen is the medium from which all the money in the industry is derived; he doesn't realize that his screen is too bright, too dull, that the screen is dirty, that his house is lighted wrong or that the mechanical condition of his projectors is poor. The picture is jumpy and, perhaps, out of focus. His box office receipts will tell him all this if he is not educated to proper screen presentation. What is the result of all this? Nothing more than it is the screen, the projected picture that brings the money to the industry. Everything finally and absolutely depends upon the projection of the individual picture on the screen to bring out those qualities that are so nearly life-like and real and to bring out that value that has been put into the production. When the managers realize the secret of putting on their screens all that is actually in the film, then their box office receipts will directly correspond with the value that is in the picture."

We Take Exceptions

We justly take exception to the statements in that article. We believe we have no less than three good reasons for taking such exception.

In the first place, after all the educational effort that has been put forth in the past years to prevent the things charged in this article we are not ready to admit without argument that these efforts have been all in vain.

Secondly, everyday personal observation in theatres has convinced us that the exhibitors and projectionists are, on the whole, wide-awake to the importance of good projection and that they are making earnest efforts to bring themselves to a high standing in their respective business.

Thirdly, we are not ready to admit so freely that reduced box office receipts are *entirely* the fault of the poor projection.

Not So Stupid

Concerning the first two points we do not believe that theatre managers and projectionists, in general, are quite so stupid and shiftless as Mr. Cuffe paints them. No, indeed! It is possible that he bases his remarks on personal observations in theatres on the West Coast but at that we doubt whether these accusations would apply in the sweeping manner he indicates.

Suffice it to say that in the East, at least, when a theatre suffers poor business, the first thing that is usually subjected to close scrutiny is the quality of projection—and we have every reason thru correspondence with other theatres, to believe that this holds true in other sections of the country also. Theatre men are renowned for a failing to fall prey to every patented device for improving their projection.

On the other hand, to admit such a charge would but be an admission to a graver one that the various trade and technical publications, the S. M. P. E. and the efforts of the various unions had been wasted entirely. This is obviously far from being the true case as a little reflection on facts will bear out

Not Alone Projection

With reference to our third point we do not believe that all the good projection in the world will correct the evils of a poor picture plot or poor photography.

Mr. Cuffe speaks nonchalantly of the state of perfection which has been attained in the producing end of the business but the fact remains that of all the thousands of motion pictures produced the total of those having repeated value can be counted upon the fingers of one hand.

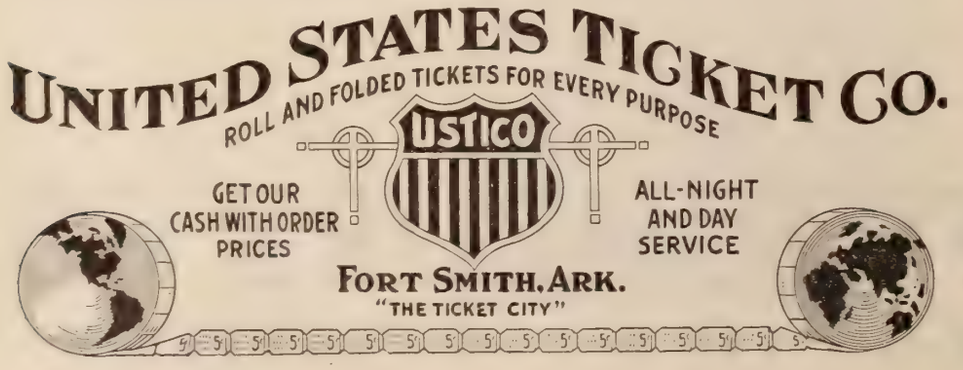
We call this a rather poor showing. The reason for it is not hard to find. The principal thing in present day pictures seems to be to strike some cord of popular appeal. Heart Interest as it is called. Such appeal is unusually hard to continuously maintain.

The Picture Quadrangle

As we see it, the success of this picture business rests squarely upon four things. These four things are, good stories, good casts, good photography, and good projection.

The lack of any one of these is sufficient to kill the show and explain poor box office receipts.

It seems hardly fair, Mr. Cuffe, to put the onus on the exhibitor and projectionist with their limited capital and limited education when the producer with wealth enough to buy the services of the best brains and experience available falls down on the job.



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THERE is no apparatus or light source available for motion picture projection that surpasses Incandescent Lamp Projection for economy of operation or quality and dependability of screen illumination.

The incandescent lamp lowers projection cost from 33% to 75% because it requires much less electrical power than the standard arc.

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The light source is definitely fixed. Light is spread evenly over the entire screen. Shadows are eliminated.

Incandescent lamp projection greatly improves operating conditions. There are no fumes, dust or excessive heat. Once properly adjusted the optical system needs no further attention. The best projectionists favor theatres using incandescent lamp projection.

Full particulars as to the adaptibility of incandescent projection to your theatre, cost of installing and operating, etc., will be sent to you free on request.

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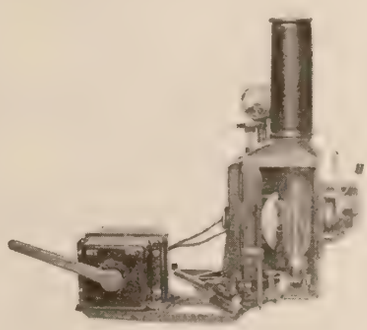
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Necessity of Ballyhoo for Success in Modern Showmanship

By William F. Libman, Pres. Libman-Spanger Corp.

AMONG the definitions of the word "Lobby", Webster of dictionary fame assures us that it means "those who frequent the ante room of a legislative hall for the purpose of influencing legislators."

Were that same compiler to see the magnificent lobbies leading into today's most successful motion picture theatres, no doubt he'd define a lobby display as a "means of influencing those who enter the theatre".

The showing of motion pictures as a most important unit of the amusement industry has developed its own peculiar and necessary architectural and technical features as is apparent in the evolutionary period from the store show of earlier days to the cinema palaces of the present.

Behind the entire structure of the exhibiting business however we find the same compelling element that has been the basis of the show business from the beginning, and that is "the ballyhoo." This ballyhoo is ever present in some form or other, whether it is used by the showman exhibiting his three headed calf at Coney Island or Uncle Sam recruiting his army and navy.

From the producer who advertises his wares in the trade press to the exhibitor who informs his public of the current attractions, the old ballyhoo or the show-the-folks-what-you have stuff is always there.

Could the show business exist without resorting to this attention compelling element? Hardly, for just as long as men are engaged in providing amusement for the public, just so long will it be necesary to appeal to that same public for patronage.

Take the circus or the "big top" for example. Is there any one who hasn't got the biggest kind of a thrill as he stood before the big bulging, highly colored painted canvases that are erected outside of the sideshow which houses the numerous freaks. And what draws the millions of people into the side show every season? Is it the way the barker combs his hair? Not on your life; it's the suggestion of what he's going to see inside that the big canvas outside gave him that carries Mr. Average Man into the sideshow tent. And it's a cinch that without the painted canvas ballyhoo, there's many a freak that would wonder where the next cup of coffee was coming from.

So much for the ballyhoo of the circus. Let's take ballyhoo of legitimate every day merchandising or storekeeping. Where is the merchant's ballyhoo? Why it's right in that little old store window which experts have improved so in the past few years. Today's best store windows are so constructed that only the minimum of copper frame is used to hold the glass in place. And why? Just simply so that Mr. Retailer has as much unobstructed glass surface as possible behind which to show what he's selling.

And suppose an ordinance were enacted that demanded every store keeper to board up his windows so the public couldn't see what he's selling. Can you imagine what an imposing army of indignant retailers would march on to the City Hall? And just visualize the eloquent arguments that would be advanced in favor of the priceless value of the store window as a ballyhoo.

Why does the modern chain drug store spend millions annually for dressing its windows. And do you suppose for a moment that the chain cigar store management spends similar sums simply because the poor window dresser must live? There's only one reason why the big successful men who direct the affairs of these companies cheerfully appropriate these huge sums because they realize the unlimited value of window display.

If any exhibitor thinks these statements are overdrawn just let him open up a little cigar store just across the street from a chain cigar store, but let him build his store without any windows in it at all, and it's a sure fire bet that he'll certainly experience all the emotions of galloping starvation waiting for patronage.

So much for the store window. Now let's get down to the question of the appeal which general attractiveness carries with it. And it is in this particular field that the writer feels altogether at home in. And the question of attractiveness is certainly an important one where the purchasing public is concerned. We are living today in an age of refinement and education. To prove it we only need to compare today's department store and furniture house ads with those of a dozen years ago. The same folks that go out looking for the best house furnishings are the ones who know the difference between an attractive theatre and one that's unattractive. The public today realizes the value of decorative art more than ever before.

And that there's an irresistible appeal in things artistic and pleasing has been apparent since the hand of the Creator moulded this earth. Just to prove what a big influence a little picture will have on its surroundings, go into some home whose atmosphere of coziness you've always admired, and strip the pictures off the walls.

Then stand back and look over the results. What a different atmosphere is created at once. The warmth and friendliness of the room is gone. Now take down the mirror over the little console table. The bare wall behind it adds still more to the lack of cheerfulness and comfort that prevails. The psychology of pictures no doubt is what prompted a wise man of old to observe that no home is a home until at least one picture is hung on its walls.

And why do you suppose that prisons and corrective institutions all have that "institutional" look? It's because of the lack of that same element—the absence of a cheerful picture in a cheerful frame to break the monotony of hard empty walls.

And yet there are still some exhibitors who do not realize what a tremendous appeal that an attractive lobby can carry. An appeal that reaches out to every normal man, woman and child that lives and breathes.

But then the writer realizes too that the running of a theatre involves an attraction to a hundred details but to you busy men who run the theatres of the nation these few articles are directed with the hope that before long every manager will realize that the theatre doesn't start from where the doorman takes the tickets, but it begins at that point where something about its front stops the busy passerby and lures him into a seat.

(Ed. Note.—This is the first of a series of articles by Mr. Libman.)

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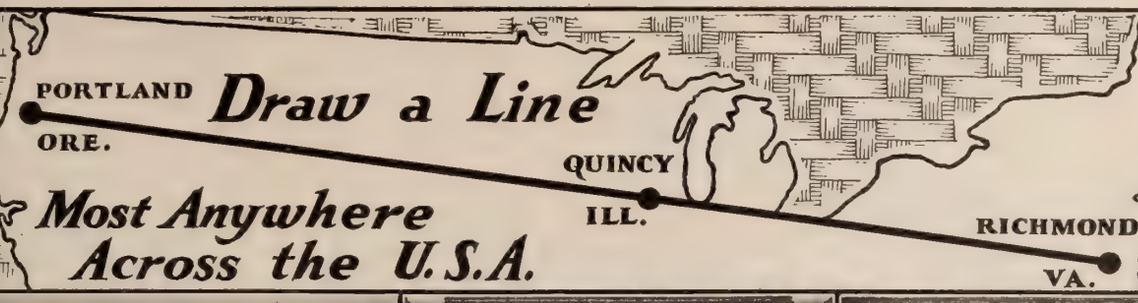
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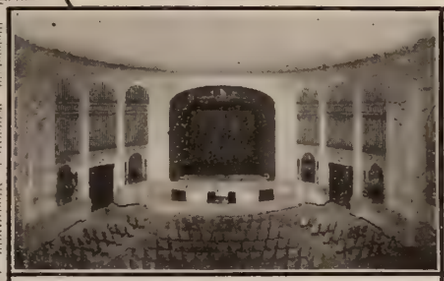
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Million Dollar Atlantic City Stanley House Opened

The $1,000,000 Stanley Theatre at Kentucky Avenue and the Boardwalk, Atlantic City, was opened on July 3rd with a special performance. Jules E. Mastbaum, President of the Stanley Company, made a short address of welcome and introduced Joseph P. Perksie, City Solicitor at Atlantic City, Mayor W. Freeland Kendrick, of Philadelphia, and Senator James Walker of New York, all of whom delivered addresses.

Sigmund Romberg, the eminent composer, was guest conductor of the Stanley Symphony Orchestra, composed of forty members under the direction of David Kaplen, and the musical program was exceptionally fine.

Karl Bonawitz, master organist, who has signed a long-term contract with the Stanley Company, and will be permanently located at Atlantic City, played several selections on the new organ.

The new theatre occupies an extremely desirable site and was designed and constructed by Hoffman & Henon under the supervision of Mr. Mastbaum. The Stanley Company holds a long-term lease on the site, which is owned by James T. and George H. Bew.

The color scheme of the theatre is blue, gold and white and one of the most striking features of the auditorium is the crystal chandelier of colored lights, weighing 2,000 pounds, which can be lowered to the floor. The latest type chairs have been provided and the seating capacity is 2,005, the largest in Atlantic City.

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We are in a position to thoroughly analyse any theatre proposition from every point of view. We will prepare you a statement showing the probable net returns on investment, cost of construction and equipment and methods of finance. We also prepare plans and specifications and supervise the construction from inception to completion, turning the theatre over to you complete in every detail, ready to operate. Send us your proposition for analysis.

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Plans Being Completed for Theatre at Darby, Pa.

Plans are being completed for motion picture theatre and stores to be erected at Chester Road & Boro Line, Darby, Pa. The owner of the new theatre is W. E. Finigan, 870 Main Street.

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Lenses are made only by Gundlach in the shorter focal lengths from 4½" to 5¾"

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The layout above contains seven different styles of advertising used in the newspapers for first run engagements of "The Light of Western Stars" (Paramount). These ads, ranging from two to four columns in width were used by the following theatres: Rialto theatre, Providence, State theatre, Dayton, Loew's Palace theatre, Washington, Paramount-Empress theatre, Salt Lake City, Apollo theatre, Indianapolis, Capital theatre, Des Moines, and Loew's State theatre, Cleveland.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adventurous Sex, The	Clara Bow	Assoc Exhib	5039 feet	Mar. 21
Air Mail, The	Special Cast	Paramount	6976 feet	Mar. 28
Beauty and the Bad Man	Special Cast	Prod. Dist. Corp.	5794 feet	May 9
Beyond the Border	Harry Carey	Prod. Dist. Corp.	4469 feet	April 25
Billy, The Kid	Franklyn Farnum	Inde. Pict. Corp. (S. R.)	4800 feet	
Blood and Steel	Desmond Holmes	Inde. Pict. (S. R.)	5300 feet	
Border Justice	Bill Cody	Inde. Pict. Corp. (S. R.)	5432 feet	Nov. 8
Coast Patrol, The	Kenneth McDonald	Barsky (S. R.)	5000 feet	
Confessions of a Queen	Terry-Stone	Metro-Goldwyn	5820 feet	April 4
Crimson Runner, The	Priscilla Dean	Prod. Dist. Corp	4775 feet	June 6
Daddy's Gone A'Hunting	Joyce-Marmont	Metro-Goldwyn	5851 feet	Mar. 2
Denial, The	Special Cast	Metro-Goldwyn	4791feet	Mar 1
Double Action Daniels	Buffalo Bill, Jr.	Weiss Bros. (S. R.)	4650 feet	
Dressmaker from Paris, The	Rod La Rocque	Paramount	7080 feet	Mar. 28
Fighting Romeo, A	Al Ferguson	Davis Dist. Div. (S.R.)	5000 feet	
Fighting the Flames	Haines-Devore	C. B. C. (S. R.)	5800 feet	
Forbidden Cargo	Evelyn Brent	F. B. O.	4850 feet	April 11
Friendly Enemies	Weber and Fields	Prod. Dist. Corp	6288 feet	May 9
Golden Trails		Sanford Prod. (S.R.)	5 reels	
Goose Hangs High, The	Constance Bennett	Paramount	6186 feet	Feb. 14
Great Divide, The	Terry-Tearle	Metro-Goldwyn	7811 feet	Feb. 21
Head Winds	House Peters	Universal	5309 feet	Mar. 28
Hunted Woman, The	Seena Owen	Fox	4954 feet	April 4
I Want My Man	Sills-Kenyon	First National	6175 feet	April 18
Jimmie's Millions	Richard Talmadge	F. B. O.	5167 feet	Feb. 28
Just Traveling	Bob Burns	Sierra Pict. (S. R.)	4400 feet	
Last Laugh, The	Emil Jannings	Universal	6519 feet	Dec. 20
Let 'er Buck	Hoot Gibson	Universal	5547 feet	Jan. 3
Mad Whirl, The	May McAvoy	Universal	6184 feet	Dec. 6
Marriage in Transit	Edmund Lowe	Fox Film	4800 feet	April 11
Men and Women	Special Cast	Paramount	6223 feet	Mar. 28
Monster, The	L. Chaney-J. Arthur	Metro-Goldwyn	6435 feet	Feb. 28
My Wife and I	Special Cast	Warner Bros	6700 feet	June 6
New Lives for Old	Betty Compson	Paramount	6796 feet	Mar. 7
New Toys	Richard Barthelmess	First National	7250 feet	Feb. 21
One Year to Live	Special Cast	First National	6064 feet	Feb. 28
Percy	Charles Ray	Asso. Exhib	5384 feet	Feb. 28
Playing With Souls	Special Cast	First National	5831 feet	Mar. 14
Price of Pleasure, The	Valli-Kerry	Universal	6618 feet	June 13
Recompense	M. Prevost-M. Blue	Warner Bros.	7480 feet	May 2
Renegade Holmes, M.D.	Ben Wilson	Arrow (S. R.)	4947 feet	
Riders of the Purple Sage	Tom Mix	Fox	5578 feet	Mar. 28
Romance and Rustlers	Yakima Canutt	Arrow (S. R.)	4994 feet	Nov. 15
Sackcloth and Scarlet	Alice Terry	Paramount	6732 feet	Mar. 7
Sally	Colleen Moore	First National	8636 feet	Mar. 28
Scar Hanan	Yakima Canutt	F. B. O.	4684 feet	April 4
Scarlet Honeymoon, The	Shirley Mason	Fox	5080 feet	Mar. 21
Seven Chances	Buster Keaton	Metro-Goldwyn	5113 feet	Mar. 28
Sign of the Cactus, The	Jack Hoxie	Universal	4938 feet	Jan. 10
Speed	Betty Blythe	Banner Prod. (S. R.)	6000 feet	May 30
Stop Flirting	Special Cast	Prod. Dist. Corp	5161 feet	June 6
Too Many Kisses	Richard Dix	Paramount	5759 feet	Mar. 14
Waking Up the Town	Jack Pickford	United Artists	4802 feet	April 11
Where Romance Rides	Dick Hatton	Arrow	4301 feet	Feb. 12
Zander the Great	Marion Davies	Metro-Goldwyn	5851 feet	May 16

APRIL

Feature	Star	Distributed by	Length	Reviewed
Adventure	P. Starke-T. Moore	Paramount	6602 feet	April 25
After Business Hours	Hammerstein-Tellegen	C. B. C. (S. R.)	5800 feet	
Awful Truth, The	Agnes Ayres	Prod. Dist. Corp	5917 feet	July 11
Bandit Tamer, The	Franklyn Farnum	Inde. Pict. (S. R.)	5000 feet	
Border Vengeance	Jack Perrin	Madoc Sales (S. R.)	4500 feet	
Fighting Sheriff, The	Bill Cody	Inde. Pict. (S. R.)	4500 feet	May 30
Charmer, The	Pola Negri	Paramount	6076 feet	April 18
Code of the West	O. Moore-C. Bennett	Paramount	6777 feet	April 25
Courageous Fool, The	Reed Howes	Rayart (S. R.)		
Crowded Hour, The	Bebe Daniels	Paramount	6558 feet	May 9
Dangerous Innocence	LaPlante-R. O'Brien	Universal	6759 feet	Mar. 21
Declasse	Corinne Griffith	First National	7869 feet	April 4
Eyes of the Desert	Al Richmond	Sierra Prod. (S. R.)	4500 feet	
Fifth Avenue Models	Philbin-Kerry	Universal	6581 feet	Jan. 24
Fighting Parson, The	Al Ferguson	Davis Dist. Div. (S.R.)	5000 feet	
Fighting Sheriff, The	Bill Cody	Inde. Pict. (S. R.)	4500 feet	May 30
Galloping Vengeance	Bob Custer	F. B. O.	5095 feet	April 11
Getting 'Em Right	George Larkin	Rayart (S. R.)	4669 feet	
Gold and the Girl	Buck Jones	Fox	4521 feet	April 4
Go Straight	Gladys Eulette	B. P. Schulberg (S.R.)	6107 feet	May 23
Heart of a Siren, The	Barbara La Marr	First National	6700feet	Mar. 21
How Baxter Butted In	M. Moore-D. Devore	Warner Bros	6650 feet	July 11
Justice Raffles	Henry Edwards	Cranfield & Clarke. (S. R.)	6000 feet	
Kiss in the Dark, A	Special Cast	Paramount	5767 feet	April 18
Kiss Me Again	M. Prevost-M. Blue	Warner Bros	7200 feet	June 6
Love's Bargain	M. Daw-C. Brook	F. B. O.	5641 feet	April 25
Madame Sans Gene	Gloria Swanson	Paramount	9994 feet	May 2
Man and Maid	Special Cast	Metro-Goldwyn	5307 feet	April 18
My Son	Nazimova-J. Pickford	First National	6500 feet	April 25
Night Club, The	R. Griffith - V. Reynolds	Paramount	5732 feet	May 16
One Way Street	Special Cast	First National	5596 feet	April 11
Pioneers of the West		Sanford Prod. (S. R.)	5 reels	
Private Affairs	Special Cast	Prod. Dist. Corp	6132 feet	
Proud Flesh	Special Cast	Metro-Goldwyn	5770 feet	April 25
Roaring Adventure, The	Jack Hoxie	Universal	4657 feet	Feb. 14
Ridin' Comet, The	Yakima Canutt	F. B. O	4354 feet	May 16
Rough Going	Franklyn Farnum	Indep. Pict. Corp. (S. R.)	4800 feet	
Shackled Lightning	Frank Merrill	Hercules Prod. (S. R.)		
She Wolves	Alma Rubens	Fox	5783 feet	May 9
Silent Sanderson	Harry Carey	Prod. Dist. Corp	4841 feet	June 20
Sky Raider, The	Capt. Charles Nungesser	Assoc. Exhib	6638 feet	April 4
Spaniard, The	Cortez-Goudal	Paramount	6676 feet	April 18
Sporting Venus	Special Cast	Metro-Goldwyn	5938 feet	May 23
Straight Through	Wm. Desmond	Universal	4867 feet	
Tale of a Thousand and One Nights	Special Cast	Davis Dist. Div. (S. R.)	6800 feet	Feb. 14
Tearing Thru	Richard Talmadge	F. B. O	4714 feet	May 23
That Devil Quemado	Fred Thomson	F. B. O.	4768 feet	April 4
Two-Fisted Sheriff, A	Yakima Canutt	Arrow (S. R.)	4149 feet	Dec. 6
Way of a Girl, The	Boardman-M. Moore	Metro-Goldwyn	5025 feet	April 18
Western Engagement, A	Dick Hatton	Arrow		
Wings of Youth	Madge Bellamy	Fox	5340 feet	May 16
Winning a Woman	Perrin-Hill	Rayart (S. R.)	4865 feet	

MAY

Feature	Star	Distributed by	Length	Reviewed
Alias Mary Flynn	Evelyn Brent	F. B. O.	5559 feet	May 30
Any Woman	Alice Terry	Paramount	5963 feet	June 13
Bandit's Baby, The	Fred Thomson	F. B. O	5291 feet	June 20
Barriers of the Law	Holmes-Desmond	Indep. Pict. (S. R.)	5400 feet	
Burning Trail, The	William Desmond	Universal	4783 feet	April 18
Chickie	Mackaill-Bowers	First National	7767 feet	May 9
Crackerjack, The	Johnny Hines	C. C. Burr (S. R.)	6500 feet	May 23
Every Man's Wife	All Star	Fox	4365 feet	July 4
Eve's Lover	Irene Rich	Warner Bros	6450 feet	
Fear Fighter, The	Billy Sullivan	Rayart (S. R.)		
Fighting Demon, The	Richard Talmadge	F. B. O	5470 feet	June 20
Fugitive, The	Ben Wilson	Arrow	4892 feet	
His Supreme Moment	B. Sweet-R. Colman	First National	6600 feet	April 25
Lilies of the Streets	J. Walker-V. L. Corbin	F. B. O.	7160 feet	April 25
Little French Girl, The	Betty Bronson	Paramount	5628 feet	June 13
Lunatic at Large, A	Henry Edwards	Cranfield & Clarke (S. R.)	6000 feet	
Makers of Men	Kenneth McDonald	Barsky Prod. (S. R.)	5000 feet	
Necessary Evil, The	Dana-Lyon	First National	6307 feet	May 23
Old Home Week	Thomas Meighan	Paramount	6780 feet	June 6
Phantom Rider, The	Al Richmond	Sierra Prod. (S. R.)	4750 feet	
Quick Change	George Larkin	Rayart (S. R.)		
Raffles, The Amateur Cracksman	House Peters	Universal	5557 feet	May 30
Rainbow Trail, The	Tom Mix	Fox	5251 feet	April 25
Red Love	Lowell-Russell	Lowell Film Prod. (S. R.)	6560 feet	May 23
Saddle Hawk, The	Hoot Gibson	Universal	5468 feet	Mar. 7
Scandal Proof	Shirley Mason	Fox	4400 feet	June 6
School for Wives	Tearle-Holmquist	Vitagraph	6750 feet	April 11
Shock Punch, The	Richard Dix	Paramount	6151 feet	May 23
Snob Buster, The	Reed Howes	Rayart (S. R.)		
Soul Fire	Barthelmess-B. Love	First National	8262 feet	May 16
Speed Wild	Maurice B. "Lefty" Flynn	F. B. O	4700 feet	June 20
Talker, The	A. Nilsson-L. Stone	First National	7861 feet	May 23
Texas Bearcat, The	Bob Custer	F. B. O.	4770 feet	
Up the Ladder	Virginia Valli	Universal	6023 feet	Jan 31
Welcome Home	Special Cast	Paramount	5909 feet	May 30
White Fang	Strongheart (dog)	F. B. O	5800 feet	June 20
White Thunder	Yakima Canutt	F. B. O.	4550 feet	
Wildfire	Special Cast	Vitagraph	6 reels	June 20
Wizard of Oz	Larry Semon	Chadwick (S. R.)		April 25
Wolves of the Road	Yakima Canutt	Arrow	4375 feet	
Woman's Faith, A	Reubens-Marmont	Universal	6023 feet	April 4
Woman Hater, The	Helene Chadwick	Warner Brothers	7000 feet	

JUNE

Feature	Star	Distributed by	Length	Reviewed
Are Parents People?	Bronson-Vidor	Paramount	7 reels	June 6
Dangerous Odds	Bill Cody	Inde. Pict. (S. R.)	4800 feet	
Desert Flower, The	Colleen Moore	First National		June 13
Double Fisted	Jack Perrin	Rayart (S. R.)		
Down the Border	Al Richmond	Sierra Prod. (S.R.)	4750 feet	
Eve's Secret	Betty Compson	Paramount	6305 feet	May 9
Faint Perfume	Special Cast	B. P. Schulberg (S.R.)	6228 feet	July 11
Grounds for Divorce	Florence Vidor	Paramount	5712 feet	
Hearts and Spurs	Buck Jones	Fox	4600 feet	June 20
High and Handsome	"Lefty" Flynn	F. B. O	7 reels	July 4
Human Tornado, The	Yakima Canutt	F. B. O.		
I'll Show You the Town	Reginald Denny	Universal	7400 feet	June 6
Introduce Me	Douglas McLean	Assoc. Exhib	5980 feet	Mar. 21
Just a Woman	Windsor-Tearle	First National	6500 feet	June 6
Light of Western Stars	Special Cast	Paramount	6 reels	July 4
Lost—a Wife	Special Cast	Paramount	6420 feet	June 27
Making of O'Malley, The	Milton Sills	First National	6 reels	July 4
Man From Lone Mountain, The	Ben Wilson	Arrow		
Man in Blue	Herbert Rawlinson	Universal	5634 feet	Feb. 21
Manicure Girl, The	Bebe Daniels	Paramount	5959 feet	June 27
Man She Bought, The	Constance Talmage	First National		
Marry Me	Special Cast	Paramount	5586 feet	
Meddler, The	William Desmond	Universal	4890 feet	May 23
Mike		Metro-Goldwyn		
Mist in the Valley	Alma Taylor	Cranfield & Clarke (S. R.)	5500 feet	
My Lady's Lips	Special Cast	B. P. Schulberg (S. R.)		
Paths to Paradise	Bronson-R. Griffith	Paramount	6741 feet	June 27
Ridin' Easy	Dick Hatton	Arrow	3148 feet	

Feature	Star	Distributed by	Length	Reviewed
Ridin' Thunder	Jack Hoxie	Universal	4354 feet	May 24
Rough Stuff	George Larkin	Rayart (S. R.)		
Smooth as Satin	Evelyn Brent	F. B. O.	6003 feet	July 4
Texas Trail, The	Harry Carey	Prod. Dist. Corp.	5 reels	July 18
Tracked in the Snow Country	Rin-Tin-Tin (dog)	Warner Brothers	6900 feet	
White Monkey, The	La Marr-T. Holding	First National	6121 feet	July 4
Whirling Lariats	Fred Thomson	F. B. O.		
Youth's Gamble	Reed Howes	Rayart (S. R.)		

JULY

Feature	Star	Distributed by	Length	Reviewed
Bad Lands, The	Harry Carey	Prod. Dist. Corp		
Bloodhound, The	Bob Custer	F. B. O.		
Cold Nerve	Bill Cody	Inde. Pict. (S. R.)	5000 feet	
Don Daredevil	Jack Hoxie	Universal	4810 feet	
Danger Signal, The		Columbia Pict. (S.R.)		
Don't	S. O'Neill-B. Roach	Metro-Goldwyn		
Drug Store Cowboy, The	Franklyn Farnum	Ind. Pict. Corp. (S.R.)	5100 feet	Feb. 7
Duped	Holmes-Desmond	Inde. Pict. (S. R.)	5400 feet	
Fighting Youth		Columbia Pict. (S.R.)		
Lady Who Lied, The	L. Stone-V. Valli	First National	6 reels	July 18
Lady Robinhood	Evelyn Brent	F. B. O.		
Marriage Whirl, The	C. Griffith-H. Ford	First National		
Mysterious Stranger, The	Richard Talmadge	F. B. O.		
Pipes of Pan	Alma Taylor	Cranfield & Clarke (S. R.)	6200 feet	
Ranger of the Big Pines, The	Kenneth Harlan	Vitagraph	5800 feet	
Scarlet West, The	Frazer-Bow	First National		
Secret of Black Canyon, The	Dick Hatton	Arrow		
Strange Rider, The	Yakima Canutt	Arrow		
Taming the West	Hoot Gibson	Universal	5304 feet	Feb. 28
Trailed	Al Richmond	Sierra Prod. (S. R.)	4750 feet	
White Desert, The	Special Cast	Metro-Goldwyn	6 reels	July 18

AUGUST

Feature	Star	Distributed by	Length	Reviewed
American Pluck	George Walsh	Chadwick (S. R.)	5900 feet	
Business of Love, The	E. Horton-M. Bellamy	Astor Dist. Corp.		
Camille of the Barbary Coast	Busch-O. Moore	Assoc. Exhib.	5600 feet	
Children of the Whirlwind	Lionel Barrymore	Arrow		
Beggar on Horseback, A	Ralston-Nissen	Paramount	6800 feet	June 20
Don Q	Douglas Fairbanks	United Artists		June 27
Drusilla With a Million	Special Cast	F. B. O.	7391 feet	May 30
Fine Clothes	L. Stone-A. Rubens	First National		
Girl Who Wouldn't Work, The		B. P. Schulberg(S.R.)		
Gold Rush, The	Charles Chaplin	United Artists		
Granstark	Norma Talmadge	First National		
Halfway Girl, The	Doris Kenyon	First National		
Her Sister From Paris	C. Talmadge	First National		
His Buddy's Wife	Glenn Hunter	Assoc. Exhib.	5600 feet	
In the Name of Love	Cortez-Nissen	Paramount	5904 feet	
Jack O' Diamonds	Maurice B. Flynn	F. B. O.		
Knockout, The	Milton Sills	First National		
Limited Mail, The	Monte Blue	Warner Brothers	6250 feet	
Love Hour, The	Ruth Clifford	Vitagraph	5900 feet	
Lover's Oath, The	Ramon Navarro	Astor Dist. Corp.		
Lucky Devil, The	Richard Dix	Paramount	5935 feet	July 18
Manhattan Madness	Dempsey-Taylor	Assoc. Exhib.	5500 feet	
My Pal	Dick Hatton	Arrow		
Night Life of New York	Special Cast	Paramount	6998 feet	July 4
Only Thing, The	Special Cast	Metro-Goldwyn		
Overland Limited, The		Gotham Prod. (S. R.)		
Parisian Love		B. P. Schulberg(S.R.)		
Penalty of Jazz, The		Columbia Pict. (S.R.)		
Range Justice	Dick Hatton	Arrow		
Shining Adventure, The	M. Ballin – B. Alexander	Astor Dist. Corp.		
Speed Demon, The		Columbia Pict. (S.R.)		
Street of Forgotten Men	Special Cast	Paramount	6366 feet	
Ten Commandments	Special Cast	Paramount	9980 feet	Jan. 5-24
That Man Jack	Bob Custer	F. B. O.		
Unwritten Law, The		Columbia Pict. (S.R.)		
Wife Who Wasn't Wanted, The	Irene Rich	Warner Brothers	6400 feet	
Wizard of Oz	Larry Semon	Chadwick (S. R.)	6300 feet	
Wrongdoers, The	Lionel Barrymore	Astor Dist. Corp.		

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Below The Line	Rin-Tin-Tin (dog)	Warner Brothers	6100 feet	
Bobbed Hair	Prevost-Harlan	Warner Brothers	6700 feet	
Bronze Collar, The	Valentino	United Artists		
Classified	Corinne Griffith	First National		
Coast of Folly	Gloria Swanson	Paramount		
Cyclone Cavalier	Reed Howes	Rayart (S. R.)		
Dark Angel, The	R. Colman-V. Dana	First National		
Fifty-Fifty	L Barrymore-H.Hampton	Assoc. Exhib	5564 feet	June 20
Freshman, The	Harold Lloyd	Pathe		
If Marriage Fails	J. Logan-C. Brook	F. B. O.	6006 feet	May 23
Keep Smiling	Monty Banks	Assoc. Exhib.		
Lost World, The	Special Cast	First National	9700 feet	Feb. 21
Marrying Money		Truart (S. R.)	5800 feet	
New Champion, The		Columbia Pict. (S.R.)		
Pace That Thrills, The	Ben Lyon	First National		
Parisian Nights	E Hammerstein-L. Tellegen	F. B. O.	6278 feet	June 20
Prince of Broadway, The	George Walsh	Chadwick (S. R.)		
Sealed Lips		Columbia Pict. (S.R.)		
Ship of Souls	B. Lytell-L. Rich	Assoc. Exhib.	6800 feet	
Shore Leave	Barthelmess-Mackaill	First National		
Some Pun'kins	Chas. Ray	Chadwick (S. R.)		
Souls for Sables		Tiffany (S. R.)	6500 feet	
S. O. S. Perils of the Sea		Columbia Pict. (S.R.)		
Three in Exile		Truart (S. R.)	5800 feet	
Three Weeks in Paris	M. Moore-D. Devore	Warner Brothers	5900 feet	
Throwback, The	Special Cast	Universal		
Unchastened Woman, The	Theda Bara	Chadwick (S. R.)		
Under the Rouge	Tom Moore	Assoc. Exhib.	6500 feet	

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
Bells, The	Lionel Barrymore	Chadwick (S. R.)		
Dollar Down	Ruth Roland	Truart (S. R.)	5800 feet	
Fate of a Flirt, The		Columbia (S. R.)		
Flower of the Night	Pola Negri	Paramount		
Golden Princess, The	Bronson-Hamilton	Paramount		
Great Sensation, The		Columbia (S. R.)		
John Forrest	Henry Edwards	Cranfield & Clarke (S.R.)	5000 feet	
Lovers in Quarantine	Daniels-Ford	Paramount		
New Brooms	Hamilton-Love	Paramount		
Pals		Truart (S. R.)	5800 feet	
Perfect Clown, The	Larry Semon	Truart (S. R.)		
Pony Express, The	Betty Compson	Paramount		
Sally of the Sawdust	Fields-Dempster	United Artists		
Sporting Chance, The		Tiffany (S. R.)	6500 feet	July 4
Tumbleweeds	Wm. S. Hart	United Artists		

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Age of Indiscretion		Truart (S. R.)	5800 feet	
Ancient Highway, The	Holt-Vidor	Paramount		
Best People, The	Special Cast	Paramount		
Cobra	Valentino-Naldi	Paramount		
Fight to a Finish, A		Columbia (S. R.)		
King on Main St., The	Adolphe Menjou	Paramount		
Lightning		Tiffany (S. R.)	6500 feet	
On Dress Parade	Griffith-Brian	Paramount		
Price of Success, The		Columbia (S. R.)		
Silent Witness, The		Truart (S. R.)	5800 feet	
Stage Struck	Gloria Swanson	Paramount		
Transcontinental Limited	Special Cast	Chadwick (S. R.)		
Vanishing American	Dix-Wilson	Paramount		
Winner The	Charley Ray	Chadwick (S. R.)		

Comedy Releases

Feature	Star	Distributed by	Length	Reviewed
Across the Hall	Edna Marian	Universal	2 reels	
Adventures of Adenoid	Aesop's Fables	Pathe	1 reel	April 25
After a Reputation	Edna Marian	Universal	2 reels	
Air Tight	Bobby Vernon	Educational	2 reels	June 13
Alice's Egg Plant	"Cartoon"	M. J. Winkler (S. R.)	1 reel	
Almost a Husband	Buddy Messinger	Universal	2 reels	
Amateur Detective	Earle Foxe	Fox	2 reels	
Andy in Hollywood	Joe Murphy	Universal	2 reels	
Andy Takes a Flyer	"The Gumps"	Universal	2 reels	
Apache, The	Earle Foxe	Fox Film	2 reels	
Apollo's Pretty Sister		Fox	2 reels	
Are Husbands Human?	James Finlayson	Pathe	1 reel	April 11
Artists' Blues	G. Joy-J. Moore	Rayart (S. R.)	2 reels	
Ask Grandma	"Our Gang"	Pathe	2 reels	May 30
At the Seashore	Monkey	Fox	2 reels	
At the Zoo	Aesops Fables	Pathe	1 reel	
Baby Blues		Educational	2 reels	
Bachelors	Special Cast	Universal		
Bad Bill Brodie	Charles Chase	Pathe	2 reels	
Bad Boy	Charles Chase	Pathe	2 reels	April 11
Balboa Discovers Hollywood	"Red Head"	Sering D. Wilson (S.R.)	1 reel	
Bark is the Woods	Harry Langdon	Pathe	2 reels	
Bashful Jim	Ralph Graves	Pathe	2 reels	Mar. 21
Below Zero		Educational	2 reels	July 4
Big Chief Ko-Ko (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)	1 reel	
Bigger and Better Pictures	"Aesop's Fables"	Pathe	1 reel	
Big Red Riding Hood	Charley Chase	Pathe	1 reel	May 9
Black Gold Bricks	Roach-Edwards	Universal	1 reel	
Black Hand Blues	"Spat Family"	Pathe	2 reels	April 18
Bobby Bumbs & Co.	Cartoon	Educational	1 reel	July 4
Boys Will Be Joys	"Our Gang"	Pathe	2 reels	
Brainless Horsemen		Fox	2 reels	
Brass Button	Billy West	Arrow	2 reels	
Breaking the Ice	Ralph Graves	Pathe	2 reels	April 11
Bride Tamer, The	Milburn Moranti	Sierra Pict. (S.R.)	2 reels	
Bubbles	"Aesop's Fables"	Pathe	1 reel	
Bugville Field Day	"Aesop's Fables"	Pathe	1 reel	
Butterfly Man, The		Fox	2 reels	
California Here We Come	"The Gumps"	Universal	2 reels	
Cat's Shimmy, The	"Kid Noah"	Sering D.Wilson(S.R.)	1 reel	
Chasing the Chasers	Jas. Finlayson	Pathe	1 reel	July 4
City Bound	Charles Puffy	Universal	1 reel	
Clean-Up Week	"Aesop's Fables"	Pathe	1 reel	Mar. 7
Clear the Way	Buddy Messinger	Universal	2 reels	
Cleopatra and Her Easy Mark	"Cartoon"	Sering D. Wilson (S. R.)	1 reel	
Cloudhopper, The	Larry Semon	Educational	2 reels	June 6
Columbus Discovers a New Whirl		Sering Wilson (S. R.)	1 reel	
Cotton King	Lloyd Hamilton	Educational	2 reels	
Crime Crushers	Lige Conley	Educational	2 reels	
Cure, The (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S.R.)	1 reel	
Daddy Goes A'Grunting		Pathe	2 reels	July 18
Curses	Al. St. John	Educational	2 reels	May 23
Darkest Africa	"Aesop's Fables"	Pathé	1 reel	
Day's Outing A	"The Gumps"	Universal	2 reels	
Deep Stuff	Aesops Fables	Pathe	1 reel	
Dinky Doodle and Cinderella	"Dinky Doodle"	F. B. O.	1 reel	
Dinky Doodle and Robinson Crusoe	"Dinky Doodle"	F. B. O.	1 reel	
Discord In "A" Flat	Arthur Lake	Universal	1 reel	
Dog Days	"Our Gang"	Pathe	2 reels	Mar. 14
Dog 'On It	Bobby Dunn	Arrow	2 reels	
Dome Doctor, The	Larry Semon	Educational	2 reels	
Don't Pinch	Bobby Vernon	Educational	2 reels	April 25
Don't Worry	Wanda Wiley	Universal	2 reels	Mar. 21
Dragon Alley	Jackie McHugh	Educational	2 reels	May 16
Dry Up	Singleton Burkett	Universal	2 reels	
Dumb and Daffy	Al. St. John	Fox	2 reels	
Dynamite Doggie	Al. St. John	Educational	2 reels	Mar. 21
Echoes From the Alps	Aesops Fables	Pathe	1 reel	May 23
End of the World, The	Aesops Fables	Pathe	1 reel	
Excuse My Glove	"Spat Family"	Pathe	2 reels	Mar. 14
Expensive Ebony	"Ebenezer Ebony"	Sering Wilson (S. R.)	1 reel	
Faces Please	Al. St. John	Educational	2 reels	May 16
Fast Worker, A	Aesops Fables	Pathe	1 reel	
Felix Full O'Fight	"Cartoon"	M. J. Winkler (S. R.)	1 reel	
Felix Gets His Fill	"Cartoon"	M. J. Winkler (S. R.)	1 reel	
Felix Grabs His Grub	"Cartoon"	M. J. Winkler (S. R.)	1 reel	
First Love	"Our Gang"	Pathe	2 reels	

Feature	Star	Distributed by	Length	Reviewed
Fishermen's Luck	"Aesop's Fables"	Pathe	1 reel	
For Hire	Edward Gordon	Universal		
For Love of a Gal	"Aesop Fable"	Pathe	1 reel	
Found World, The	"The Gumps"	Universal	2 reels	
Fun's Fun	Bowes-Vance	Educational	1 reel	June 6
Getting Trimmed	Wanda Wiley	Universal	2 reels	April 18
Giddap	Special Cast	Pathe	2 reels	Mar. 21
Going Great	Eddie Nelson	Educational	2 reels	June 13
Goldfish's Pajamas	"Kid Noah"	Sering D.Wilson(S.R.)	1 reel	
Good Morning, Nurse	Ralph Graves	Pathe	2 reels	May 30
Good Scouts		M. J. Winkler (S. R.)	2 reels	
Great Guns	Bobby Vernon	Educational	2 reels	Feb. 21
Gridiron Gertie	Wanda Wiley	Universal	2 reels	
Guilty Conscience, A	Eddie Gordon	Universal		
Gypping the Gypsies		Sering Wilson (S. B.)	1 reel	
Half a Hero	Lloyd Hamilton	Educational	2 reels	Mar. 7
Half a Man	Stan Laurel	Pathe	2 reels	
Hard Boiled	Charley Chase	Pathe	2 reels	Mar. 21
Hard Working Loafer, The	Arthur Stone	Pathe		
Haunted Honeymoon	Tryon-Mehaffey	Pathe	2 reels	Feb. 28
Heart Trouble	Arthur Lake	Universal		July 4
Hello, Goodby	Lige Conley	Educational	2 reels	May 30
Hello, Hollywood	Lige Conley	Educational	2 reels	Mar. 28
Helping Hand	Jimmy Aubrey	F. B. O.	2 reels	
Help Yourself		Fox	2 reels	
Here's Your Hat	Arthur Lake	Universal	1 reel	May 9
Her Lucky Leap	Wanda Wiley	Universal	2 reels	
He Who Gets Crowned	Jimmy Aubrey	F. B. O.	2 reels	
He Who Got Smacked	Ralph Graves	Pathe	2 reels	May 9
Hey! Taxi!	Bobby Dunn	Arrow	2 reels	
High Hopes	Bowes-Vance	Educational	1 reel	Feb. 14
High Jinx, A		Fox	2 reels	
His Marriage Wow	Harry Langdon	Pathe	2 reels	Mar. 7
Hold My Baby	Glenn Tryon	Pathe	2 reels	April 25
Home Scouts	Jimmie Aubrey	F. B. O.		
Honeymoon Heaven		Sering Wilson (S. R.)	1 reel	
Horace Greely, Jr.	Harry Langdon	Pathe	2 reels	June 6
Horrible Hollywood		Lee-Bradford (S. R.)		
Hot and Heavy	Educational		2 reels	July 18
Hot Dog	Animal	C B C (S R)	2 reels	
Hot Times in Iceland	Aesops Fables	Pathe	1 reel	
House of Flickers, The		Fox	2 reels	
House That Dinky Built..	(Cartoon)	F. B. O.	1 reel	
Housing Shortage, The	'Aesop Fable"	Pathe	1 reel	
Hysterical History (Series)		Universal	1 reel	
Ice Boy, An		Sering D.Wilson(S.R.)	1 reel	
Ice Cold	Arthur Lake	Universal	1 reel	June 13
In Dutch	Aesop's Fables	Pathe	1 reel	
Innocent Husbands	Charley Chase	Pathe	2 reels	
Inside Out	Bowes-Vance	Educational	1 reel	Mar. 28
Into the Grease	James Finlayson	Pathe		June 27
Iron Mule	Al St. John	Educational	2 reels	April 18
Iron Nag, The		Pathe	2 reels	
Is Marriage the Bunk?	Charles Chase	Pathe	1 reel	April 4
Isn't Life Terrible?	Charles Chase	Pathe	2 reels	July 4
Itching for Revenge	Eddie Gordon	Universal	2 reels	Mar. 7
It's All Wrong	Karr-Engle	Universal		
James Boys' Sister		Sering Wilson (S. R.)	1 reel	
Jungle Bike Riders	Aesop's Fables	Pathe	1 reel	Mar. 14
Just in Time	Wanda Wiley	Universal	2 reels	July 11
Kicked About	Eddie Gordon	Universal	2 reels	Mar. 14
Kidding Captain Kid	"Cartoon"	Sering Wilson (S R.)	1 reel	
King Cotton	Lloyd Hamilton	Educational	2 reels	May 9
King Dumb	Jimmy Aubrey	F. B. O.	2 reels	
Ko-Ko Trains Animals (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)	1 reel	
Lead Pipe Cinch, A	Al Alt	Universal		
Lion Love		Fox	2 reels	Feb. 28
Lion's Whiskers		Pathe	2 reels	April 18
Little Red Riding Hood	"Dinky Doodle"	F. B. O.	1 reel	
Locked Out	Arthur Lake	Universal	1 reel	May 30
Looking for Sally	Charles Chase	Pathe	2 reels	May 9
Lost Cord, The	Bert Roach	Universal	1 reel	Feb. 21
Love Bug, The	"Our Gang"	Pathe	2 reels	April 4
Love Goofy	Jimmie Adams	Educational	2 reels	Mar. 7
Love Sick	Constance Darling	Universal	2 reels	May 23
Love's Tragedy		Sering Wilson (S. R.)	1 reel	
Lucky Accident, The	Charles Puffy	Universal	1 reel	July 18
Lucky Leap, A	Wanda Wiley	Universal	2 reels	
Lucky Stars	Harry Langdon	Pathe	2 reels	
Madame Sans Jane	Glenn Tryon	Pathe	2 reels	
Marriage Circus, The	Ben Turpin	Pathe	2 reels	April 11
Married Neighbors	Engle-Darling	Universal	2 reels	July 4
Meet the Ambassador	Jimmy Aubrey	F. B. O.	2 reels	
Mellow Quartette	Pen & Ink Vaudeville	Educational	1 reel	April 4
Merrymakers	Bowes-Vance	Educational	1 reel	Mar. 28
Met by Accident	Wanda Wiley	Universal	2 reels	
Milky Way, The	Charles Puffy	Universal	1 reel	
Miss Fixit	Wanda Wiley	Universal	2 reels	
Monkey Business	"Pen & Ink Vaude."	Educational	1 reel	May 9
Moonlight Nights	Gloria Joy	Rayart (S. R.)	2 reels	
Nearly Rich	Charles Puffy	Universal	1 reel	
Neptune's Stepdaughter		Fox	2 reels	
Nero's Jazz Band		Sering Wilson (S. R.)	1 reel	
Never Fear	Bowes-Vance	Educational	1 reel	
Never on Time		Lee-Bradford	2 reels	
Never Weaken	Lloyd reissue	Assoc. Exhib.	2237 feet	
Nice Pickle, A	Edwards-Roach	Universal	1 reel	
Nicely Rewarded	Chas. Puffy	Universal	1 reel	June 27
Nobody Wins	Arthur Lake	Universal	1 reel	
No Place to Go	Arthur Lake	Universal	1 reel	
Now or Never (re-issue)	Harold Lloyd	Assoc. Exhib.	3 reels	
Office Help	"Aesop Fables"	Pathe	1 reel	June 27
Official Officers	"Our Gang"	Pathe	2 reels	June 27
Oh, Bridget	Walter Hiers	Educational	2 reels	
Oh, What a Gump	"The Gumps"	Universal	2 reels	
Old Family Toothbrush		Sering Wilson (S. R.)	1 reel	
On Duty	Wanda Wiley	Universal	2 reels	
One Glorious Fourth		M. J. Winkler (S. R.)	2 reels	
Orphan, The	Al Joy	Ricardo Films, Inc. (S. R.)		
Over the Bottom	Stan Laurel	F. B. O.	2 reels	
Over Here	Harry Langdon	Pathe	2 reels	
Paging A Wife	Al Alt	Universal	2 reels	
Papa's Darling		Fox	2 reels	
Papa's Pet	Roach-Edwards	Universal	1 reel	April 11
Pegg's Love Affair		Screen Art Dist		
Peggy the Vamp		Davis Distr.	2 reels	Oct. 11
Permanent Waves	"Aesop's Fables"	Pathe	1 reel	
Permit Me	Bowes-Vance	Educational	1 reel	July 11
Pie-Eyed	Stan Laurel	F. B. O.	2 reels	
Pie Man, The	"Aesop Fable"	Pathe	1 reel	Mar. 21
Plain Clothes	Harry Langdon	Pathe	2 reels	Mar. 28
Plain and Fancy Girls	Charles Chase	Pathe	1 reel	Mar. 14
Plain Luck	Edna Marian	Universal	2 reels	
Plenty of Nerve	Edna Marian	Universal	2 reels	July 4
Polo Kid, The	Eddie Gordon	Universal	2 reels	July 18
Poor Sap, The		Fox	2 reels	
Powdered Chickens	Edna Marian	Universal	2 reels	Mar. 28
Props' Dash for Cash		Educational	1 reel	
Putting on Airs	Edna Marian	Universal	2 reels	April 11
Puzzled by Crosswords	Eddie Gordon	Universal	2 reels	Mar. 7
Queen of Aces	Wanda Wiley	Universal	2 reels	May 16
Raid, The	Gloria Joy	Rayart Pictures	2 reels	
Raisin' Cain	Constance Darling	Universal	2 reels	April ..
Rapid Transit	Al. St. John	Educational	2 reels	
Rarin' Romeo	Walter Hiers	Educational	2 reels	Mar. 28
Raspberry Romanee	Ben Turpin	Pathe	2 reels	Feb. 28
Red Pepper	Al. St. John	Educational	2 reels	April 4
Regular Girl, A	Wanda Wiley	Universal	2 reels	
Riders of the Kitchen Range	Mohar-Engle	Pathe	1 reel	June 6
Remember When	Harry Langdon	Pathe	2 reel	April 25
Rip Without a Wink		Sering Wilson (S. R.)	1 reel	
Ripe Melodrama, A		Sering Wilson (S. R.)	1 reel	
Rivals	Billy West	Arrow	2 reels	
Robinson Crusoe Returns on Friday		Sering Wilson (S. R.)	1 reel	
Rock Bottom	Bowes-Vance	Educational	1 reel	May 9
Robbing the Rube		Lee-Bradford Corp.	2 reels	
Rolling Stones	Charles Puffy	Universal	1 reel	May 30
Rough Party	Al Alt	Universal	2 reels	
Royal Four-Flush	"Spat Family"	Pathe	2 reels	June 13
Runaway Balloon, The	"Aesop's Fables"	Pathe	1 reel	June 27
Runt, The	"Aesop's Fables"	Pathe	1 reel	June 6
Sailor Papa, A	Glenn Tryon	Pathe	2 reels	April 4
Saturday		Davis Dist. Div.	2 reels	
Say It With Flour		Fox	2 reels	
Sheiks of Bagdad		Pathe	1 reel	
Sherlock Sleuth	Arthur Stone	Pathe	2 reels	July 11
Ship Shape	Vance-Bowes	Educational	1 reel	April 18
Shootin Injuns	"Our Gang"	Pathe	2 reels	May 9
Short Pants	Arthur Lake	Universal	1 reel	
Should a Husband Tell?		Red Seal Pict. (S.R.)	1 reel	
Should Husbands Be Watched?	Charles Chase	Pathe	1 reel	Mar. 14
Sir Walt and Lizzie		Sering Wilson (S. R.)	1 reel	
Sit Tight	Jimmie Adams	Educational	2 reels	May 30
Skinners in Silk		Pathe	2 reels	May 13
Skyscraper, The	Harry Langdon	Principal Pict. (S. R.)	2 reels	
Sleeping Sickness	Edwards-Roach	Universal	1 reel	May 30
Slick Articles	Engle-Karr	Universal	2 reels	May 30
Smoked Out	Lake-Hasbrouch	Universal	1 reel	April 18
Sneezing Beezers		Pathe		July 18
Snow-Hawk	Stan Laurel	F. B. O.	2 reels	April 18
Soap	"Aesop's Fables"	Pathe	1 reel	
S. O. S.	"Aesop's Fables"	Pathe	1 reel	
Spanish Romeo, A (Van Bibber)		Fox	1 reel	
Speak Freely	Edna Marian	Universal	2 reels	
Stick Around	Bobby Dunn	Arrow	2 reels	
Stop, Look and Whistle		Fox	2 reels	
Storm, The (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)	1 reel	
Super-Hooper-Dyne Lizzies		Pathe	2 reels	June 13
Sure Mike!	Martha Sleeper	Pathe	1 reel	May 23
Tame Men and Wild Women		Pathe	2 reels	
Teaser Island		Sering Wilson (S. R.)	1 reel	
Tee for Two	Alice Day	Pathe	2 reels	
Tell It To a Policeman	Glenn Tryon	Pathe	2 reels	May 23
Tender Feet	Walter Hiers	Educational	2 reels	May 2
Tenting Out	Roache-Edwards	Universal	1 reel	Mar. 28
This Week-End		Lee-Bradford (S. R.)		
Thundering Landlords	Glenn Tryon	Pathe	2 reels	June 27
Too Young to Marry	Buddy Messinger	Universal	2 reels	
Tough Night, A	Jimmy Callahan	Aywon Film	2 reels	
Tourists De Luxe	Hayes-Karr	Universal	2 reels	May 16
Transatlantic Flight, A	"Aesop's Fables"	Pathe	1 reel	
Twins	Stan Laurel	F. B. O.	2 reels	
Two Cats and a Bird (Novelty)	"Cartoon"	Educational	1 reel	
Two Poor Fish	"Pen & Ink"	Educational	1 reel	May 30
Uncle Tom's Girl	Edna Marian	Universal	2 reels	
Unwelcome	Charles Puffy	Universal	1 reel	June 27
Waiting	Lloyd Hamilton	Educational	2 reels	July 11
Wake Up	Bowes-Vance	Educational	1 reel	June 13
Water Wagons	Special Cast	Pathe	2 reels	Feb. 21
Welcome Danger	Bowes-Vance	Educational	1 reel	Feb. 28
West is West	Billy West	Arrow	2 reels	
What Price Goofy	Charley Chase	Pathe	2 reels	June 6
When Dumbells Ring		Fox	2 reels	
When Men Were Men	"Aesop Fable"	Pathe	1 reel	
White Wing's Bride	Harry Langdon	Pathe	2 reels	July 11
Whose Baby Are You	Glenn Tryon	Pathe	2 reels	
Why Hesitate	Neal Burns	Educational	2 reels	April 11
Why Sitting Bull Stood Up		Sering Wilson (S. R.)	1 reel	
Wide Awake	Lige Conley	Educational	2 reels	
Wild Papa	"Spat Family"	Pathe	2 reels	May 16
Wild Waves	Bowes-Vance	Educational	1 reel	May 23
Wine, Woman and Song	"Aesop Fable"	Pathe	1 reel	
Wooly West, The	Buddy Messinger	Universal	2 reels	

Short Subjects

Feature	Distributed by	Length	Reviewed
Action (Sportlight)	Pathe	1 reel	
All Under One Flag (Sportlight)	Pathe	1 reel	
Animal Celebrities (Sportlight)	Pathe	1 reel	June 27
Animated Hair Cartoon	Red Seal (S. R.)	1 reel	
Balto's Race to Nome (Special)	Educational	2 reels	May 23
Barbara Snitches (Pacemaker Series)	F. B. O.	2 reels	
Battle of Wits (Josie Sedgwick)	Universal	2 reels	July 18
Bashful Whirlwind, The (Edmund Cobb)	Universal	2 reels	
Beauty and the Bandit (Geo. Larkin)	Universal	2 reels	July 4
Beauty Spots (Sportlight)	Pathe	1 reel	April 18
Broken Trails	Denver Dixon (S.R.)	2 reels	
Cabaret of Old Japan	M. J. Winkler (S.R.)	1 reel	
Color World	Sering Wilson (S. R.)	1 reel	

Feature	Star	Distributed by	Length	Reviewed
Captured Alive (Helen Gibson)		Universal	2 reels	
Close Call, The (Edmund Cobb)		Universal	2 reels	
Cocoon to Kimona		M. J. Winkler (S.R.)	1 reel	
Come-Back, The (Benny Leonard)		Henry Ginsberg-S. R.	2 reels	
Concerning Cheese (Varieties)		Fox	1 reel	
Covered Flagon, The (Pacemaker Series)		F. B. O.	2 reels	
Cowpuncher's Comeback, The (Art Acord)		Universal	2 reels	
Cross Word Puzzle Film (Comedy-Novelty)		Schwartz Enterprises (S. R.)	1 reel	
Day With the Gypsies		Red Seal Pict. (S. R.)	1 reel	
Divertisement		Sering Wilson (S. R.)	1 reel	
Do You Remember?		Red Seal (S. R.)	1 reel	
Dude Ranch Days (Sportlight)		Pathe	1 reel	May 30
Earth's Other Half (Hodge-Podge)		Educational	1 reel	June 6
East Side, West Side		DeForrest (S. R.)		
Fighting Cowboy (Series)		Universal		
Fighting Ranger (Serial)		Universal	15 episodes	Feb. 7
Fighting Schoolmarm (Josie Sedgwick)		Universal	2 reels	
Film Facts		Red Seal (S. R.)	1 reel	
Fire Trader, The (Serial)		Universal	15 episodes	
Floral Feast, A		Sering Wilson (S.R.)	1 reel	
Frederick Chopin (Music Masters)		Jas. A. Fitzpatrick (S.R.)	1 reel	
From Mars to Munich (Varieties)		Fox	1 reel	April 4
Frontier Love (Billy Mack)		Denver Dixon	2 ree's	
Fugitive Futurist		Cranfield & Clarke (S. R.)		
George F. Handel (Music Masters)		Jas. A. Fitzpatrick (S. R.)	1 reel	
Gems of the Screen		Red Seal (S. R.)	1 reel	
Ghost City, The (Serial)		Universal	15 episodes	
Golden Panther, The (Serial)		Pathe		
Great Circus Mystery, The (Serial)		Universal	15 episodes	
Hittin' the Trail (Fred Hank)		Sierra Pict. (S. R.)	2 reels	
Idaho (Serial)		Pathe	10 episodes	Feb. 28
If a Picture Tells a Story		Cranfield & Clarke (S. R.)		
In the Spider's Grip (Novelty)		Educational	1 reel	April 11
Jazz Fight, The (Benny Leonard)		Henry Ginsberg (S. R.)	2 reels	
Judge's Cross Word Puzzle (Novelty)		Educational	1 reel	Jan. 31
Klondike Today (Varieties)		Fox	1 reel	
Knockout Man, The (Mustang)		Universal	2 reels	July 11
Land of the Navajo (Educational)		Fox	1 reel	Feb. 2
Learning How (Sportlight)		Pathe	1 reel	July 18
Leopard's Lair		Universal	Serial	
Let's Paint		Cranfield & Clarke (S. R.)		
Line Runners, The (Arnold Gregg)		Universal	2 reels	
Little People of the Garden (Secrets of Life)		Educational	1 reel	
Little People of the Sea (Secrets of Life)		Educational	1 reel	Feb. 28
Lizzie's Last Lap		Cranfield & Clarke (S. R.)		
Loaded Dice (Edmund Cobb)		Universal	2 reels	April 4
Luna-cy (Stereoscopik)		Pathe	1 reel	
Mad Miner, A (Western)		Hunt Miller (S. R.)		
Magic Hour, The		Red Seal Pict. (S. R.)	1 reel	
Marvels of Motion		Red Seal (S. R.)	1 reel	
Marvellous Manhattan		M. J. Winkler (S. R.)	1 reel	
Merton of the Goofies	"Pacemaker"	F. B. O.	2 reels	
Mexican Melody (Hodge-Podge)		Educational	1 reel	
Mexican Oil Fields		M. J. Winkler (S. R.)	1 reel	
Movie Morsels (Hodge Podge)		Educational	1 reel	April 4
Neptune's Nieces (Sportlight)		Pathe	1 reel	
New Sheriff A (Western)		Hunt Miller (S. R.)	2 reels	
Olympic Mermaids (Sportlight)		Pathe	1 reel	
One Glorious Scrap (Edmund Cobb)		Universal	2 reels	
Only a Country Lass (Novelty)		Educational	1 reel	May 23
Ouch (Stereoscopik)		Pathe	1 reel	
Our Six-legged Friends (Secrets of Life)		Educational	1 reel	
Outlaw, The (Jack Perrin)		Universal	2 reels	
Paris Creations (Novelty)		Educational	1 reel	Feb. 7
Paris Creations in Color (Novelty)		Educational	1 reel	Feb. 28
People You Know (Screen Almanac)		Film Booking Offices	1 reel	
Perfect View, The (Varieties)		Fox	1 reel	
Plastigrams (Novelty)		Educational		
Play Ball (Serial)		Pathe	10 episodes	June 27
Power God, The (Serial)		Davis Dist. Div. (S.R.)	15 episodes	
Pronto Kid, The (Edmund Cobb)		Universal	2 reels	June 27
Queen of the Round-Up (J. Sedgwick)		Universal	2 reels	June 13
Race, The (Van Bibber)		Fox	2 reels	
Record Breaker, The		Pathe	Serial	
Rim of the Desert (Jack Perrin)		Universal	2 reels	
Roaring Waters (Geo. Larkin)		Universal	2 reels	
Rock Bound Brittany (Educational)		Fox	1 reel	
Ropin' Venus, The (Mustang Series)		Universal	2 reels	July 11
R. Valentino and Eighty-eight Prize-winning American Beauties		Chesterfield (M. P. Corp.) (S. R.)	3 reels	
Secrets of Life (Educational)		Principal Pict. (S. R.)	1 reel	Feb. 21
Shadow of Suspicion (Eileen Sedgwick)		Universal	2 reels	
Show Down, The (Art Acord)		Universal	2 reels	
Smoke of a Forty-Five, The (Western)		Hunt Miller (S. R.)		
Soft Muscles (Benny Leonard)		Ginsberg (S. R.)	2 reels	
Song Cartunes (Novelty)		Red Seal Pict. (S. R.)	1 reel	
Sporting Judgment (Sportlight)		Pathe	1 reel	May 9
Steam Heated Islands (Varieties)		Fox	1 reel	
Stereoscopiks (Novelty)		Pathe	1 reel (Series)	May 16
Storm King (Edmund Cobb)		Universal	2 reels	
Straight Shootin' (Harry Carey)		Universal	2 reels	
Strangler Lewis vs Wayne Munn		Educational	2 reels	July 4
Stratford on Avon		Red Seal Pict. (S. R.)	1 reel	
Sunken Silver (Serial)		Pathe	10 episodes	April 18
Surprise Fight, The (Benny Leonard)		Henry Ginsberg (S. R.)	2 reels	
- dering Waters (Novelty)		Sering D. Wilson (S. R.)	1 reel	April 25
Tiger Kill, The (Pathe Review)		Pathe		
Traps and Troubles (Sportlight)		Pathe	1 reel	Mar. 21
Turf Mystery (Serial)		Chesterfield Pict. Corp. (S. R.)	15 episodes	
Valley of Rogues (Western)		Universal	2 reels	April 18
Van Bibber and the Navy (Earle Foxe)		Fox	2 reels	
Village School, The (Hodge Podge)		Educational Film	1 reel	
Voice of the Nightingale, The (Novelty)		Educational	1 reel	Mar. 28
Waiting For You (Music Film)		Hegerman Music Novelties (S. R.)		
Wheels of the Pioneers (Billy Mack)		Denver Dixon	2 reels	
Where the Waters Divide (Varieties)		Fox	1 reel	
White Paper (Varieties)		Fox	1 reel	
Wild West Wallop, The (Edmund Cobb)		Universal	2 reels	May 16
Wonder Book, The (Series)		Sering D. Wilson	500 feet	
Zowie (Stereoscopik)		Pathe	1 reel	

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Ace of Spades, The	Desmond-McAllister	Universal		
Amazing Quest, The	Henry Edwards	Cranfield & Clarke	5500 feet	
American Pluck	George Walsh	Chadwick Pict. (S. R.)	5 reels	July 11
An Enemy of Men		Columbia Pict. (S.R.)		
An Old Man's Darling	Laura La Plante	Universal		
Another Woman's Life	Mary Philbin	Universal		
Aristocrat, The	Special Cast	B. P. Schulberg (S. R.)		
As No Man Has Loved	Edward Hearn	Fox	10000 feet	Feb. 28
Ashes	Corinne Griffith	First National		
Atlantis		First National		
Back Wash	Mary Pickford	United Artists		
Baree Son of Kazan	Wolf (dog)	Vitagraph	7 reels	May 2
Barrier That Was Burned	Monte Blue	Warner Brothers		
Beautiful Cheat, The	Laura La Plante	Universal		
Beautiful City	R. Barthelmess	First National		
Beauty and the Brute	Norman Kerry	Universal		
Beloved Pawn, The	Reed Howes	Rayart (S. R.)		
Ben Hur	Special Cast	Metro-Goldwyn		
Beyond the Law	Jack Hoxie	Universal		
Big Parade, The	John Gilbert	Metro Goldwyn		
Black Cyclone	Rex (horse)	Pathe		May 30
Blackmail	Special Cast	Universal		
Blind Virtue	Special Cast	Atlas Educ. Co. (S. R)		
Blue Blood	George Walsh	Chadwick (S. R.)		
Boden's Boy	Special Cast	Hepworth Dist. (S. R.)	5300 feet	
Bohemian Girl, The	Gladys Cooper	Cranfield & Clarke (S. R.)		
Border Intrigue	Franklyn Farnum	Inde. Pict. (S. R.)	5 reels	June 6
Border Women	Special Cast	Phil Goldstone (S.R.)	5000 feet	
Broken Hearts of Hollywood	Harlan-Miller	Warner Brothers		
Brown of Harvard		Metro-Goldwyn		
California Straight Ahead	Reginald Denny	Universal		
Captain Fearless	Reginald Denny	Universal		
Cave Man, The	Harlan-Miller	Warner Brothers		
Charity Ball, The		Metro-Goldwyn		
Circle, The		Metro-Goldwyn		
Claim No. 1	Special Cast	Universal		
Clean-Up, The	Richard Talmadge	F. B. O.		
Clinging Fingers	Special Cast	Universal		
College Widow, The	Syd Chaplin	Warner Brothers		
Coming of Amos	Rod La Rocque	Prod. Dist. Corp.		
Count of Luxembourg, The	Larry Semon	Chadwick (S. R.)		
Crack of Dawn	Reed Howes	Rayart (S. R.)		
Crashing Through	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Crossroads of the World	Pola Negri	Paramount		
Cyclone Bob	Bob Reeves	Anchor Film Dist.		
Cyrano de Bergerac	Special Cast	Atlas Dist. (S.R.)	10 reels	July 18
Dance Madness	Pringle-Cody	Metro Goldwyn		
Dark Horse, The	Harry Carey	Prod. Dist. Corp.		
Deerslayer, The		Weiss Bros. (S. R.)	4780 feet	
Demon, The	Jack Hoxie	Universal		
Detour		Prod. Dist. Corp		
Does Marriage Pay		Inde. Pict. Corp. (S. R.)		
Dollar Mark	Mildred Harris-Fraser	F. B. O.		
Down Upon the Swanee River	Special Cast	Lee Bradford (S. R.)		
Dumb Head		Tiffany (S. R.)	6500 feet	
Easiest Road, The	Marie Prevost	Warner Brothers		
Ermine and Rhinestone		H. F. Jans (S. R.)		
Everlasting Whisper, The	Tom Mix	Fox		
Exchange of Wives, An	Special Cast	Metro Goldwyn		
Exquisite Sinner, The	Special Cast	Metro-Goldwyn		
Extra Man, The		Universal		
Face to Face	Viola Dana	Metro-Goldwyn		
Face on the Air, The	Evelyn Brent	F. B. O.		
Fair Play	Special Cast	Wm. Steiner (S. R.)		
Fall of Jerusalem		Weiss Bros. (S. R.)	6800 feet	
Fast Pace, The	Special Cast	Arrow		
Fighter's Paradise, The	Rex Baker	Phil Goldstone	5000 feet	
Fighting Courage	Ken Maynard	Davis Dist. Div. (S.R.)	5 reels	July 11
Fighting Edge, The	Harlan-Miller	Warner Brothers		
Fighting Heart, The		Fox		
Fighting Smile, The	Bill Cody	Inde. Pict. Corp. (S. R.)	4630 feet	
First Year, The	Special Cast	Fox		
Flaming Waters		F. B. O.		
Fool, The	Special Cast	Fox		April 25
Forest of Destiny, The		Gotham Prod. (S. R.)		
Forever After	Corinne Griffith	First National		
Free to Love	C. Bow-R. McKee	B. P. Schulberg (S. R.)		
Friends	Special Cast	Vitagraph		
Frivolity		B. P. Schulberg (S. R.)		
Galloping Dude, The	Franklyn Farnum	Inde. Pict. Corp. (S. R.)	4700 feet	
Going the Limit	Richard Holt	Gerson Pict. (S. R.)		
Golden Cocoon		Warner Bros.		
Goose Woman, The		Universal		
Go West	Buster Keaton	Metro-Goldwyn		
Grand Dutchess and the Waiter, The	Adolphe Menjou	Paramount		
Grass		Paramount	10 reels	Mar. 7
Gulliver's Travels	Special Cast	Universal		
Handsome Brute, The		Columbia Pict. (S.R.)		
Happy Warrior, The		Vitagraph	6 reels	July 18
Havoc	Special Cast	Fox		
Headlines	Alice Joyce	Assoc Exhib.		
Hearts and Fists		Asso. Exhib.		
Hearts and Spangles		Gotham Prod. (S. R.)		
Hell Bent for Heaven		Warner Bros.		
Hell's Highroad	Leatrice Joy	Prod. Dist. Corp.		
Heir's Apparent	Special Cast	First National		
Her Father's Daughter		F. B. O.		
Hero of the Big Snows, A	Rin Tin Tin (dog)	Warner Brothers		
His Master's Voice	Thunder (dog)	Gotham Prod. (S. R.)		
His Woman	Special Cast	Whitman Bennett	7 ree s	
Home Maker, The	Alice Joyce	Universal		
Honeymoon Express, The	M. Moore-D. Devore	Warner Brothers		
Hurricane		Truart (S. R.)	5800 feet	
I'll Tell The World	Richard Dix	Paramount		
Invisible Wounds		First National		
Irene	Colleen Moore	First National		
Iron Horse, The		Fox Film Corp	11335 feet	Sept. 13
Jungle Law, The	Richard Dix	Paramount		
Justice of the Far North		C. B. C. (S. R.)	5500 feet	
Kings of the Turf		Fox		
Kiss for Cinderella, A	Betty Bronson	Paramount		

Feature	Star	Distributed by	Length	Reviewed
Kivalina of the Ice Lands	Native Cast	Rossman–B. C. R. Prods	6 reels	July 11
Knockout Kid, The	Jack Perrin	Rayart Pict. Corp. (S. R.)		
La Boheme	Lillian Gish	Metro-Goldwyn		
Lady Windermere's Fan	Special Cast	Warner Brothers		
Lariat, The	William Desmond	Universal		
Law and the Lady	Special Cast	Aywon (S. R.)	6 reels	Jan. 10
Lazybones		Fox Film		
Lena Rivers	Special Cast	Arrow	6 reels	
Lew Tyler's Wives		B. P. Schulberg (S. R.)		
Life of a Woman		Truart (S. R.)	6500 feet	
Lightnin'	Jay Hunt	Fox		
Lightning Jack	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Lightning Lover, The	Reginald Denny	Universal		
Lightning Passes, The	Al Ferguson	Fleming Prod. (S.R.)		
Lights of New York	Marion Davies	Metro-Goldwyn		
Little Annie Rooney	Mary Pickford	United Artists		
Little Girl in a Big City, A		Gotham Prod. (S. R.)		
Live Wire, The	Johnny Hines	First National		
Lodge in the Wilderness		Tiffany (S. R.)	6500 feet	
Lord Jim	Percy Marmont	Paramount		
Lost Chord, The	Alice Lake	Arrow	6300 feet	Jan. 3
Love Cargo, The	House Peters	Universal		
Love Gamble, The	Special Cast	Banner Prod. (S. R.)	5 reels	July 11
Lover's Island	Hampton-Kirkwood	Assoc. Exhib.		
Loyalties	Special Cast	Fox		
Lucky Horseshoes	Tom Mix	Fox		
Lure of Broadway, The		Columbia Pict. (S.R.)		
Lying Wives	Special Cast	Ivan Abramson (S. R.)	7 reels	May 2
Mad Marriage, The	Special Cast	Rosemary Films (S. R.)	6 reels	Jan. 10
Man and the Moment		Metro-Goldwyn		
Man and the Law, The	Thomas Meighan	Paramount		
Man of Iron, A	L. Barrymore	Chadwick (S. R.)	6 reels	July 4
Man on the Box, The	Sydney Chaplin	Warner Bros.		
Man Without a Conscience	Louis-Rich	Warner Bros.	6850 feet	May 2
Mare Nostrum	Special Cast	Metro-Goldwyn		
Married Hypocrites	Fredericks-La Plante	Universal		
Men of Steel		First National		
Merry Widow	Mae Murray	Metro-Goldwyn		
Message to Garcia, A		Metro-Goldwyn		
Midshipman Sterling	Ramon Novarro	Metro-Goldwyn		
Miracle of Life, The	Busch-Marmont	Assoc. Exhib.		
Miracle of the Wolves, The			10346 feet	Mar. 7
Midnight Flames		Columbia Pict. (S.R.)		
Miss Vanity	Mary Philbin	Universal		
Million Dollar Doll		Asso. Exhib.		
Moonlight Kisses	Mary Philbin	Universal		
Morals for Men		Tiffany (S. R.)	6500 feet	
Morganson's Finish		Tiffany (S. R.)	6500 feet	
Napoleon the Great		Universal		
Night Call, The	Rin-Tin-Tin (dog)	Warner Brothers		
Oats for the Woman	Special Cast	Universal		
Old Clothes	Jackie Coogan	Metro-Goldwyn		
Once to Every Man	O'Brien-Dove	Fox Film Corp.		
Open Trail, The	Jack Hoxie	Universal	4800 feet	May 16
Outlaw Tamer, The	Clayton-F. Farnum	Inde. Pict. (S. R.)		
Painted Woman, The	Kirkwood-Lee	Prod. Dist. Corp		
Paris	Pauline Starke	Metro Goldwyn		
Passionate Youth	Special Cast	Truart (S. R.)	6 reels	July 11
Part Time Wife, The		Gotham Prod. (S. R.)		
Peacock Feathers	Virginia Valli	Universal		
Peak of Fate, The		F. B. Rogers	8 reels	June
Phantom of the Opera	Lon Chaney	Universal		
Pleasure Buyers, The	Irene Rich	Warner Brothers		
Police Patrol, The	James Kirkwood	Gotham Prod. (S. R.)		
Pony Express, The	Special Cast	Universal		
Prince, The	Philbin-Kerry	Universal		
Purchased Youth	Anna Q. Nilsson	F. B. O.		
Quality Street		Metro-Goldwyn		
Quicker 'n Lightning	Buffalo Bill	Weiss Bros. (S. R.)	5 reels	June 13
Quo Vadis	Emil Jannings	First National	8945 feet	Feb. 28
Racing Blood		Gotham Prod. (S. R.)		
Reckless Courage	Buddy Roosevelt	Weis Bros. (S. R.)	4851 feet	May 2
Reckless Sex, The	Special Cast	Truart (S. R.)	6 reels	Feb. 14
Red Clay	William Desmond	Universal		
Resurrection		Principal Pict. (S. R.)		
Return of a Soldier	Special Cast	Metro-Goldwyn		
Rime of the Ancient Mariner, The		Fox Film		
Road to Yesterday, The	Special Cast	Prod. Dist. Corp		
Road That Led Home, The		Vitagraph		
Romance of an Actress		Chadwick (S. R.)		
Romola	Gish Sisters	Metro-Goldwyn	About 12 reels	Dec. 13
Ropin' Venus, The	Josie Sedgwick	Universal		
Rose of the World	Special Cast	Warner Bros.		
Salvage		Truart (S. R.)	5800 feet	
Sap, The	M. Moore D. Devore	Warner Brothers		
Satan in Sables	Lowell Sherman	Warner Bros.		
Satan's Son	Special Cast	Inde. Pict. (S. R.)		
Savage, The	Ben Lyon	First National		
Savages of the Sea	Frank Merrill	Hercules (S. R.)	4850 feet	Mar.
Scarlet Saint, The	Lyon-Astor	First National		
Scraps	Mary Pickford	United Artists		
Sea Woman, The	Sweet-McLaglen	First National		
Seventh Heaven	Special Cast	Fox		
Shadow on the Wall		Gotham Prod. (S. R.)		
Shadow of the Mosque	Odette Taylor	Cranfield & Clarke (S. R.)	6200 feet	
Shattered Lives	Special Cast	Gotham (S. R.)	6 reels	July 4
Shenandoah		B. P. Schulberg (S.R.)		
Shootin' Square	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Siege	Virginia Valli	Universal	6424 feet	June 20
Siegfried		Ufa		
Sign of the Claw		Gotham Prod. (S.R.)		
Skyline of Spruce, The	Special Cast	Universal		
Slave of Fashion, A	Special Cast	Metro-Goldwyn		
Social Highwayman, The	Harlan-Miller	Warner Brothers		
Some Pun'kins	Chas. Ray	Chadwick, (S. R.)		
Sorrows of Satan	Special Cast	Paramount		
Souls Adrift	Rosemary Davies	Assoc. Exhib.		
Souls That Pass in the Night	Special Cast	Universal		
Span of Life	Betty Blythe	Banner Prod., (S. R.)		
Speed Limit, The		Gotham Prod. (S. R.)		
Splendid Road, The	Anna Q. Nillsen	First National		
Spook Ranch	Hoot Gibson	Universal	5147 feet	May 2
Steele of the Royal Mounted		Vitagraph	6 reels	June 27
Stella Dallas		First National		
Stella Maris	Mary Philbin	Universal		
Still Alarm, The	Chadwick-Russell	Universal		
Strange Bedfellows		Metro-Goldwyn		
Stranger of the North	Richard Travers	Assoc. Exhib.	6 reels	July 5
Storm Breakers, The	House Peters	Universal		
Sunshine of Paradise Alley	Special Cast	Chadwick Pict. (S.R.)		
Sun Up		Metro-Goldwyn		
Super Speed	Reed Howes	Rayart (S. R.)		
Tale of a Vanishing People		Tiffany (S. R.)	6500 feet	
Tearing Loose	Wally Wales	Weiss Bros. (S. R.)	4900 feet	June 13
Teaser, The	Laura La Plante	Universal		May 30
Temptress		Metro-Goldwyn		
Ten to Midnight		Prod. Dist. Corp.		
Tenderfoot, The	Jack Hoxie	Universal		
Thank U	Special Cast	Fox		
That Man from Arizona	D.Revier-W.Fairbanks	F. B. O.		
That Royle Girl	Kirkwood–Dempster	Paramount		
This Woman	Special Cast	Fox		
Three Faces East		Prod. Dist. Corp.		
Tides of Passion	Mae Marsh	Vitagraph	6279 feet	May 9
Timber Wolf, The	Buck Jones	Fox		
Too Much Youth	Richard Holt	Gerson Pict.	4800 feet	Feb. 23
Tower of Lies	Chaney-Shearer	Metro-Goldwyn		
Trailing Shadows	Edmond Lowe	Fox Film		
Transcontinental Limited, The	Special Cast	Chadwick (S. R.)		
Travelin' Fast	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Travis Coup, The		Tiffany (S. R.)	6500 feet	
Trouble With Wives, The	Vidor-T. Moore	Paramount		
Twin Sister, The	Constance Talmadge	First National		
Unchastened Woman, The	Theda Bara	Chadwick (S. R.)		
Unholy Three	Lon Chaney	Metro-Goldwyn		
Unknown Lover, The	Elsie Ferguson	Vitagraph		
Up and At 'Em	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Vengeance of Durand, The	Irene Rich	Warner Brothers		
Viennese Medley	Special Cast	First National		
We Moderns	Colleen Moore	First National		
Wanderer, The	William Collier, Jr.	Paramount		
What Will People Say		Metro-Goldwyn		
Wheel, The	Special Cast	Fox		
When Honor Ends	Richard Dix	Paramount		
Where the Worst Begins		Truart (S. R.)	8005 feet	
White Chief, The	Monte Blue	Warner Brothers		
White Mice	Jacqueline Logan	Sering D. Wilson (S. R.)		
White Outlaw, The	Jack Hoxie	Universal	4830 feet	June 27
Why Girls GoBack Home		Warner Bros.		
Wild Girl		Truart (S. R.)	5800 feet	
Wild Bull's Lair, The	Fred Thomson	F. B. O.		
Wild Justice	Peter the Great	United Artists		
Wild Ridin'	Buck Jones	Fox		
Winds of Chance	A. Nilsson-B. Lyon	First National		
Winner, The	Chas. Ray	Chadwick (S. R.)		
Winning of Barbara Worth		Principal Pict. (S.R.)		
Winning the Futurity	Special Cast	Chadwick (S. R.)		
Wise Guy, The	Lefty Flynn	F. B. O.		
With Kit Carson Over the Great Divide	SpecialCast	Sunset Prod. (S. R.)		
Without Mercy		Prod. Dist. Corp		
Womanhandled	Richard Dix	Paramount		
Woman Scorned, A	Pola Negri	Paramount		
Women		Banner Prod. (S. R.)		
Women and Wives		Metro-Goldwyn		
World's Illusion, The		Metro-Goldwyn		
Worst Woman, The	Special Cast	B. P. Schulberg (S.R.)		
Wrong Coat, The		Tiffany (S. R.)	6500 feet	
Wrongdoers, The	L. Barrymore	Astor Dist. Corp.		
Yoke, The	Special Cast	Warner Bros.		
You Can't Live on Love	Reginald Denny	Universal		



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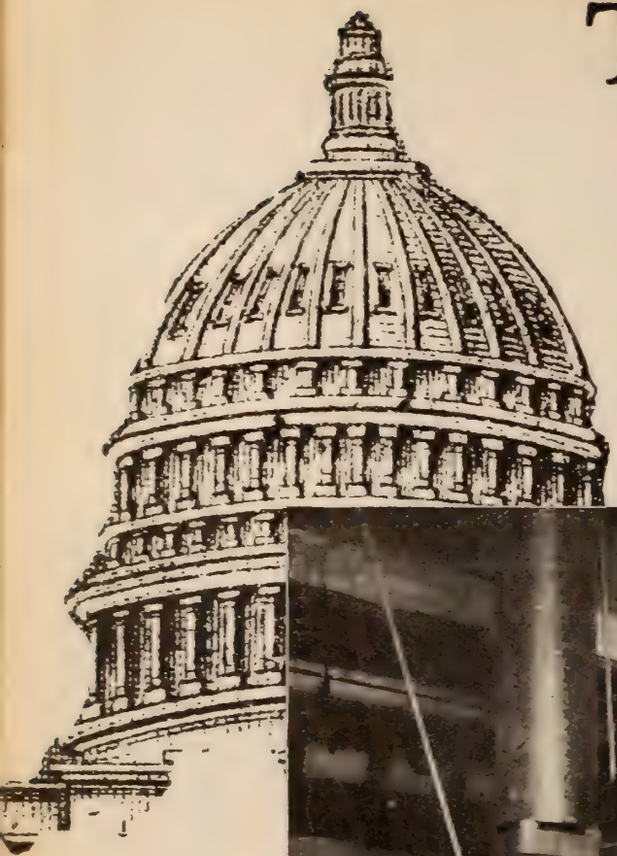
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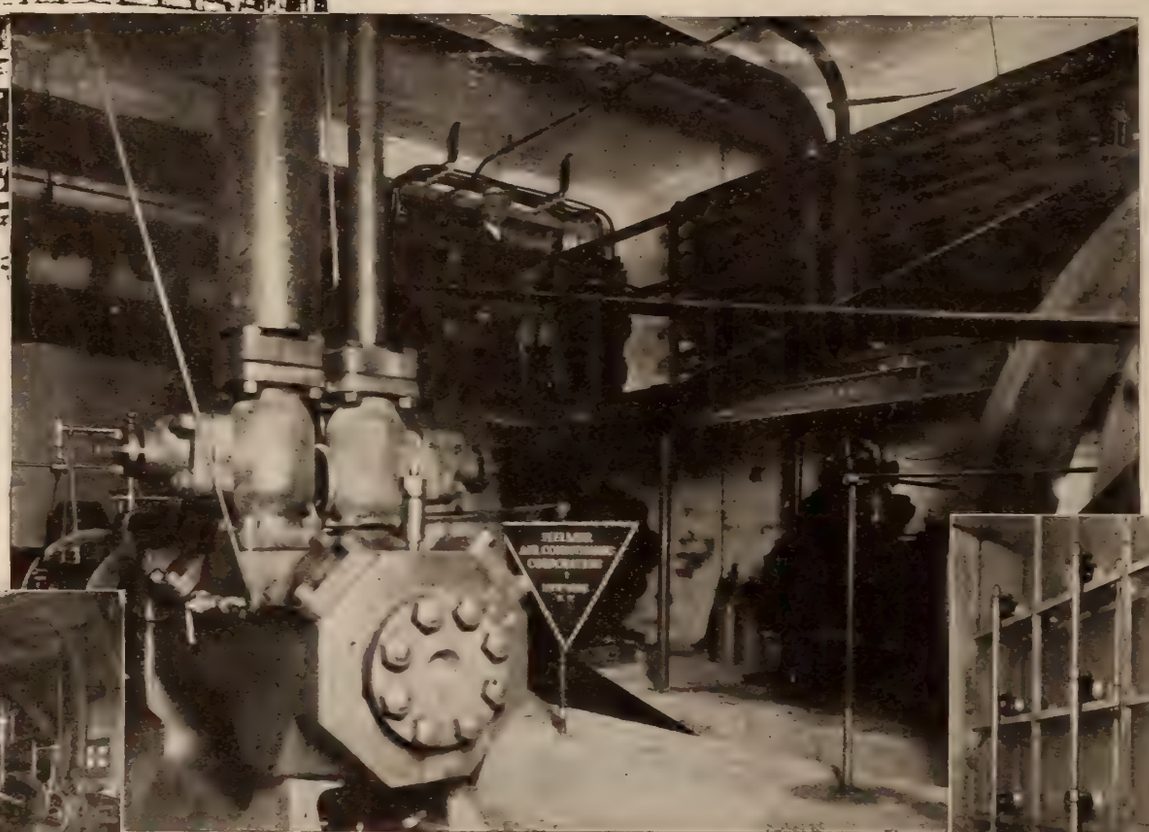
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The Merry Widow

Director, Erich von Stroheim with Mae Murray and John Gilbert. The picturization of one of the stage's greatest hits.

Bardelys the Magnificent

Starring John Gilbert. With Claire Windsor. King Vidor, Director. By Sabatini, author of "The Sea Hawk," "Scaramouche."

Buddies

A Cosmopolitan Production starring MARION DAVIES. From George Hobart's successful play.

The Tower of Lies

Selma Lagerlof's prize novel. Victor Seastrom, Director. Norma Shearer and Lon Chaney. Three personalities of "He Who Gets Slapped."

The Unholy Three

Tod Browning, Director. Starring Lon Chaney. With Mae Busch, Matt Moore. The story by C. A. Robbins is greater than "The Miracle Man."

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Rex Beach's powerful novel. Norma Shearer as an added attraction. A great actress in a story of towering strength.

Lillian Gish

This greatest star has just signed a long-term contract with Metro-Goldwyn-Mayer. Miss Gish will appear in two great pictures.

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King Vidor, Director. Starring John Gilbert. With Renee Adoree. By Laurence Stallings, author of "What Price Glory."

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Robert Z. Leonard, Director. With Pauline Starke, Lew Cody. The first Erté-gowned Fashion Special. By Carey Wilson.

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With Eleanor Boardman, Sally O'Neill, Renee Adoree. Hobart Henley, Director. Edward Dowling's famous Broadway stage success.

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Another Erté-Fashion-Triumph! Against a background of the notorious Gambling Paradise.

Lights of Old Broadway
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Starring MARION DAVIES. Based on "Merry Wives of Gotham," the stage success by Lawrence Eyre. Directed by Monta Bell. With Conrad Nagel.

The Temptress
A Cosmopolitan Production

By Blasco Ibanez, author of "The Four Horsemen," "Blood and Sand," "Enemies of Women," "Marē Nostrum."

The Torrent

A Cosmopolitan Production. By Blasco Ibanez, featuring Aileen Pringle in a cast of big names.

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Rex Beach, author. With a big All-Star Cast. The most thrilling of this famous writer's works.

Fred Niblo

One Big Production by the director of "The Mark of Zorro," "Blood and Sand," "Ben Hur."

The Circle

Frank Borzage, Director. With Eleanor Boardman, Malcolm McGregor. From the two-year stage success by Somerset Maugham.

The Flesh and the Devil

Victor Seastrom, Director. Starring John Gilbert. With Carmel Myers. The successor to "He Who Gets Slapped."

The Mystic

Tod Browning, Director. With Aileen Pringle, Conway Tearle, Mitchell Lewis. A sensational exposure of fake spirit mediums.

Pretty Ladies

Monta Bell, Director. With Zasu Pitts, Tom Moore, Lilyan Tashman. By Adela Rogers St. Johns.

Sun-Up

With Pauline Starke, Conrad Nagel, Lucille La Verne. Edmund Goulding, Director. The stirring Broadway stage success of two years. By Lula Vollmer.

Never The Twain Shall Meet

A Cosmopolitan Production. Directed by Maurice Tourneur. With Anita Stewart, Bert Lytell, Huntly Gordon and all-star cast. Peter B. Kyne's million-copy best-seller.

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Starring Lon Chaney. With Pauline Starke, William Haines. The famous Sutton Vane stage play of America, London, Africa.

Ramon Novarro

The handsome star of "Ben Hur" will be seen in three big hits. His first is "The Midshipman," a romance of the Annapolis Naval Academy. Director, Christy Cabanne. By Carey Wilson.

Time, The Comedian

Robert Z. Leonard, Director. With Mae Busch, Lew Cody, Gertrude Olmsted. Kate Jordan's story.

Money Talks!

Rupert Hughes' greatest story. Alf Goulding, Director. With Eleanor Boardman, Conrad Nagel. Successor to "Excuse Me!"

The Exquisite Sinner

With Conrad Nagel, Renee Adoree. From Alden Brooks' sensational novel "Escape." Josef von Sternberg, Director.

An Exchange of Wives

With Eleanor Boardman, Lew Cody, William Haines, Renee Adoree. Hobart Henley, Director. Cosmo Hamilton's smashing Broadway comedy.

Jackie Coogan

Two winning Jackie Coogan productions. By Willard Mack. Watch for Jackie in his first great entertainment, "Old Clothes."

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Two Big Productions

Mae Murray will appear in two big Metro-Goldwyn-Mayer productions in 1925-1926, in vehicles such as she has never before been seen.

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King Vidor, Director. With Sally O'Neill, the wonder find. By Alice Hegan Rice.

I'll Tell The World

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Jules Verne's companion story to "Twenty Thousand Leagues Under the Sea."

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America's most famous college classic, by Rida Johnson Young. With Conrad Nagel, Eleanor Boardman.

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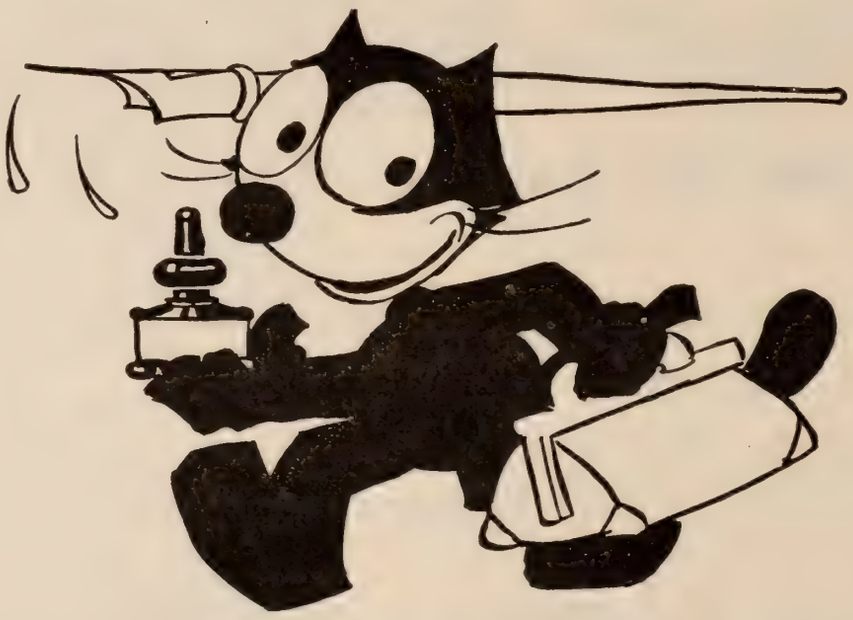
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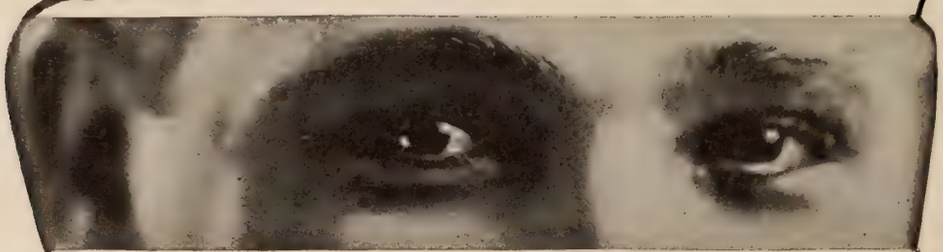
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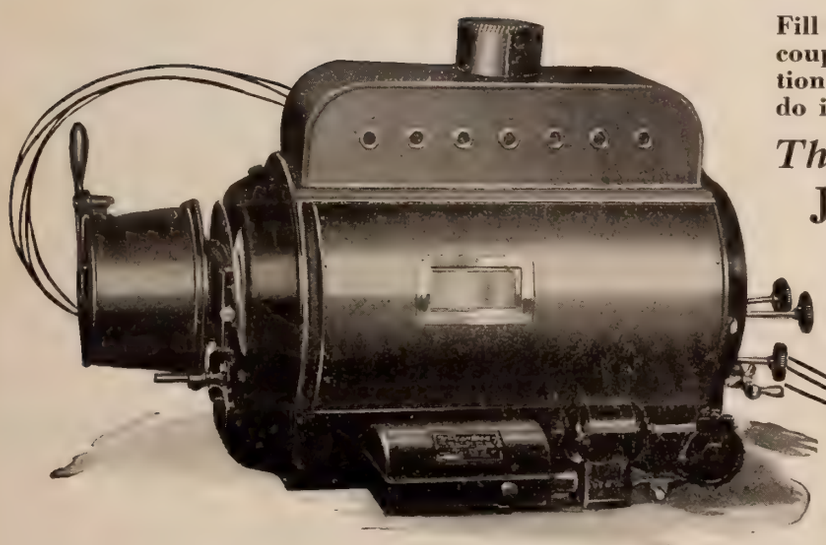
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Motion Picture News

VOL. XXXII NEW YORK, AUGUST 1, 1925 NO. 5

Greater Movie Season Bulletins

BECAUSE we construe the Greater Movie Season to mean a Greater Business Season for the entire motion picture industry, we are contributing this page for the cause. For the remaining week preceding the season's opening date of August third, this page will carry the important bulletins to be issued to the various branches of the industry.

WM. A. JOHNSTON.

THE fuse is lighted. The big burst of advertising for Greater Movie Season throughout the United States is about to cut loose.

When the Greater Movie Season Campaign was first outlined, it was agreed that it would be a success if thirty-five cities participated.

More than three hundred cities have joined in organized campaigns and, throughout the country, theatres in hundreds of smaller towns are having celebrations of their own.

It is a celebration that is truly national in scope. Letters received from exhibitors and General Managers of the various local campaigns indicate that the theatre owners want Greater Movie Season made an annual event and that next year there hardly will be a town anywhere that will not have its campaign.

* * *

IN Detroit, 750 taxicabs will carry a sticker reading "Take This Cab To The Movies. It's GREATER MOVIE SEASON. They're Bigger and Better Than Ever."

There is a city ordinance in Detroit forbidding advertising on taxicabs, but, because of the importance of the campaign, this ordinance was waived.

* * *

AIRPLANES will drop 20,000 passes—some from every theatre in the city—over Philadelphia on August 3rd.

* * *

THE Dagmar Automobile Co. has contributed a $2,200 car for a prize in the Philadelphia Greater Movie Season Contest.

* * *

W. A. STEFFES, President of the Northwest Exhibitors, has written all members of his organization urging them to take part in Greater Movie Season, and the whole Northwest is coming in. Even the smallest theatres in the smallest towns in the Northwest are joining. Though they may do no more than to post a few one-sheets and to distribute a few heralds, they're going to celebrate.

* * *

A "RADIO PAGEANT" will be staged in New York City, from station WEAF, on the night of Monday, August 3rd. Arrangements are being made to broadcast an elaborate radio program from Los Angeles on the same night. Greater Movie Season Committees in other cities are preparing other radio programs for the same night, so that the entire country will be blanketed with Greater Movie Season Radio programs on that night.

* * *

GREATER Movie Season articles by Rex Beach, George Ade, Wallace Irwin, Rita Weiman, Temple Bailey, Richard Connell, Meredith Nicholson, John Emerson and Anita Loos, Elmer Davis, Terry Ramsaye and Pamela Wynne have been sent to all General Managers of Greater Movie Season Committees.

These articles are of unusual merit and newspapers everywhere are glad to get them. They will be released generally the last week in July.

* * *

THE Denver Greater Movie Season Parade will have as a contributed feature the Fort Logan Military Band. To the Indianapolis Parade have been contributed two excellent bands, the Newsboys' Band and the Navy Band.

In Dallas, small bands, selected from members of the theatre orchestras, will play short concerts in front of each theatre at 7:30 o'clock each evening.

New York City plans a city-wide bugle call at 9 o'clock each evening. A bugler will mount the canopy of each theatre and at 9 sharp they all will blow the same call.

* * *

THE Greater Movie Season proclamation of Mayor Hylan of New York City is being issued this week. Each New York Borough President also has endorsed Greater Movie Season.

August 1 1925

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Sunday Opening

EXHIBITORS who are confronted with Sunday Blue Laws, or who desire to conduct campaigns to the public to bring about Sunday opening, will be aided by the experience of Jay Gould, of the Eagle Theatre, Montevideo, Minn., who brought Sabbath showings to his town.

The question was submitted at an election and the liberal forces won. Here are some of the arguments used by the Sunday opening committee:

"The committee responsible for this circular and representative of the citizenship in general of our city, is in favor of a continuance of Sunday pictures for the following reasons:

"1. The Sunday moving picture is responsible for a better class of pictures being shown in Montevideo.

"2. It furnishes a comfortable place and wholesome entertainment for the young people who are seeking diversion on this day. Is it not better that we know where they are?

"3. The great minister, Dr. Chas. H. Spurgeon, put it in a nutshell when he said: 'Your Sunday bills and laws pertaining to religion seem to me to be all wrong. I should be afraid to borrow help from Government; it would look to me as if I rested on an arm of flesh, instead of depending on the living God.' John Wesley, the founder of Methodism, also has aptly said, 'Condemn no man for not thinking as you think. Let every one enjoy the full and free liberty of thinking for himself. Leave him to God, the Judge of all.'

"4. We believe that it is only fair to those who wish to attend Sunday pictures for their recreation, pastime, pleasure or whatever you may wish to call it, to have that privilege.

"5. We ask that you soberly, thoughtfully and conscientiously compare as Sunday indulgences the reading of a book in the home with that of seeing and reading the same book on the screen. Also the Sunday newspaper with its comic section, fiction and news of a good, bad and indifferent variety with the selected productions presented on the screen. In fact, compare the Sunday picture with any of the pleasures participated in by at least a majority of those who may be opposed to them and the Sunday picture could hardly suffer from the comparison.

"6. The motion picture is often compared to the public press and it is a question which would have the greater power if used for the same purpose. Then is not the paragraph in the United States Constitution which reads, 'Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof, or abridging the freedom of speech, or of the press,' quite patent to the issue? Also freedom of religion is guaranteed by the Constitution. Why then should certain individual religionists attempt to curtail the freedom of others?

"7. A few may wish to return to the old Sunday Blue laws. In fact, a bill was before the last Congress and will be introduced in the present Congress that if enacted into law will practically re-establish them nationally. This committee is opposed to any such law and is also opposed to permitting the entering wedge being driven in at home by forbidding those who wish to do so from looking at pictures on Sunday in Montevideo.

"It is in keeping with our Constitution, our society, our many fraternal organizations and in fact the basis of successful democracies to be tolerant, to respect the other person's views. Let us not try to take away from some other person that which he may enjoy and at the same same does us no harm. Especially so since we are not willing to give up our particular form of diversion on the Sabbath Day. This is not only intolerant but selfish.

"In conclusion, we quote from the Declaration of Independence: 'We hold these truths to be self-evident, that all men are created equal; that they are endowed by their Creator with certain inalienable rights; that among these are life, liberty, and the pursuit of happiness.'"

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PICTURES AND PEOPLE



Kathleen Key of "The Midshipman" (Metro-Goldwyn) goes through her setting-up exercises to the tune of the California's booster song, "It Ain't Gonna Rain No Mo'."



Helen Macfadden, daughter of the physical culturist publisher, is not only a Follies dancer, but appears in the first Truestory film "The Wrongdoers" (Astor).



Wanda Hawley in a regal pose from "American Pluck" (Chadwick) in which she supports George Walsh. The queen stands ace-high, as far as we're concerned.

GREETING AND FAREWELL

JOHN McCORMICK and Al Rockett were guests at a dinner given by First National executives and directors at the Hollywood Athletic Club on the night of July 19. It was a combination welcome home and good bye party, McCormick having returned from Europe and Al Rockett heading for New York and First National headquarters. M. C. Levee acted as master of ceremonies. Among those present were Frank Lloyd, Edwin Carewe, Al Santell, Joseph Skirboll, N. H. Brower, John Francis Dillon, Robert Frazer, Lewis Stone, Freddy Fralick, Hugh Allen, Victor McLagen, Lloyd Hughes, Fred Beetson, David Thompson, Jack Hawkes, James R. Quirk, Al Green, Harry D. Wilson, F. B. Alboni, Clifford Butler, Harry Seymour and Charles Murray.

WINNING HIS CASE

HARRY CAREY has just won his three year legal fight with the government by the decision of Secretary of Interior Work awarding him a clear deed to his "Harry Carey Rancho" in San Francisquito Canyon, forty miles from Los Angeles. In 1918 Carey took out his homestead entry on this property and since then has spent nearly $40,000 in improvements. He recently established a Trading Post there that has become one of the points of interest around L. A.

Three years ago the government intervened and declared that as the land had oil possibilities it was not subject to homesteading. The land officials finally decided, however, that the oil possibilities were too indefinite to deprive Carey of his claim. During the litigation the western star has continued work on his pictures.

DR. RIESENFELD REMINISCENCES

DR. HUGO RIESENFELD looked over some five-year old Rialto programs the other day and made some interesting discoveries. While many of the 1920 screen favorities have vanished, quite a few are just as popular to-day as they were then. During the week of July 4, 1920, Ethel Clayton was starred in a Paramount picture called "The Ladder of Lies." In the cast was Clyde Fillmore. What has become of him? Irving Cummings had a part too. Now he is a director! In July, 1920 Robert Warwick and Lois Wilson starred at the Rialto in "The City of Masks." But what has become of the other members of the cast, such as Edward Jobson, J. M. Dumont, Robert Dunbar and T. E. Duncan? Tommy Meighan's cast in the "Prince Chap" are practically all going strong in 1925. Among the missing, as uncovered by the Rialto records, is Mary Miles Minter and Roscoe Arbuckle, the latter hen starring in "The Roundup" and "The Life of The Party."

HYMAN COOLS OFF

THE sea breezes are sweeping soothingly around the person of Edward L. Hyman, managing director of the Brooklyn Mark Strand theatre. He is rusticating by what the poet called "the sad sea waves" in the neighborhood of Atlantic City and sends us a post card offering ironic sympathy for the unfortunates whom fate compels to remain in sizzling, torrid Gotham. But—after all, he's got to come back, sooner or later, and maybe someone will mock him by mail from a safe distance.



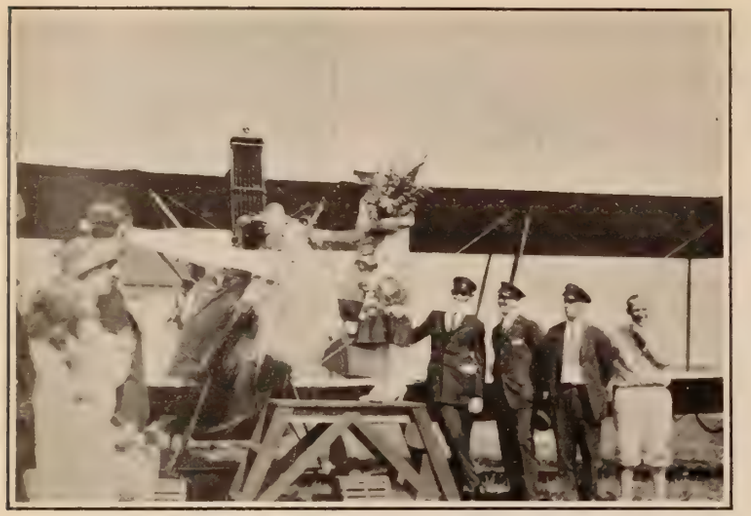
James R. Grainger of Fox casts a general sales managerial eye over the script of "The Lucky Horseshoe" while Tom Mix and Studio Manager Sol M. Wurtzel look on.



One is reminded of the gay drawings of the late Raphael Kirchner by this pose of Laura La Plante, star of "The Teaser," a recent Universal Jewel.



Frances Howard Goldwyn visits Marion Davies, Monta Bell and Louis B. Mayer between scenes of "The Lights of Old Broadway" (Metro-Goldwyn) which they are now making.



Mrs. William Fox christens the Fox News airplane at Fox News Hangar, Curtiss field, Mineola, L. I. This plane will be devoted solely to the gathering and distribution of pictorial news.

MORE MARRIAGES

COUNT that day lost that doesn't reveal a marriage in screen circles. Whether it is the atmosphere of some choice "location" or the social contact or something which spells romance when the cameraman begins to grind, there's no getting away from the fact that film circles are developing a strong heart interest—not found in the plots.

Out at Culver City the other day saw three sham weddings and a real one being celebrated. The genuine ceremony found Edward Brophy, unit production manager for the Christy Cabanne company, being united to Anne Paulette, secretary to Norma and Constance Talmadge. The jokers didn't kidnap the bride, but the husband was seized, handcuffed, and placed in a cell for two hours, despite the tearful protests of the Missus.

For a real novel setting the ceremony performed last week on the diamond at the Polo Grounds wins the solid silver dinner set. Right where Frankie Frisch does his stuff around second base—where the double plays are started—found Maybell Pratt of Carbon City, Pa., and Rutger Farnsworth of Rockford, Ark., saying "I do." The wedding marked the culmination of a romance which began last spring at Sarasota, Fla., the training camp of the Giants.

John McGraw, who wrote the Pathe serial, "Play Ball," was best man. As for the ball players they formed two lines—a la military—crossed their bats like officers cross their swords and the happy couple strolled through the "arch."



Carl Laemmle off for Europe once more; left to right, aboard the Berengaria: Jack Kearns, E. H. Goldstein, Ned E. Depinet, Mike Stolzer, Jules Levy, Rosabelle Laemmle, Carl Laemmle and Carl Laemmle, Jr.

Last Monday another wedding took place in the Little Church Around the Corner. Ceremonies are always being performed at this famous church—and they usually come off every hour on the hour. This romance of the studio introduces Dorothy Toering, continuity clerk for Frank Tuttle—and who made her debut as a character actress in "The Lucky Devil," and Russell Mathews, who had an interesting career as an adventure-seeker before going into the movies, where he has been Tuttle's right-hand man for several years. Bebe Daniels stood up for the bride and Townsend Martin acted in the same capacity for the groom.

There may be something in the titles of the Tuttle pictures which started this romance. Anyway the happy couple have been associated with "A Kiss in the Dark," "The Manicure Girl," "The Lucky Devil," and "Lovers in Quarantine."

There is another wedding which looms up in the offing. The engagement has just been announced. It features a film romance of several years' duration between Neely Edwards, Century comedian, and Marguerite Snow, one of the screen's earliest stars—who returned to pictures recently. The Yule-Tide season has been marked off the calendar as the time for the ceremony.



Edgar B. Hatrick, general manager of International News, surrounded by his principal European executives; top row, Umberto Romagnoli, Rome; Ariel Varges, travelling representative and star cameraman; Emil Salle, Paris; bottom row, George W. Allison, London; ——— Hatrick; Edward Getlin and M. Conquet, Paris.

THE BIOGRAPH MUSKETEERS

THE three musketeers of the old Biograph days are together again. When you see "Heir-Loons," you will discover Ralph Lewis, Sam de Grasse and Frank Campeau—pioneers in the celluloid drama—entertaining you as they did in the good, old days. The old Biograph lot is to motion picture history what Plymouth Rock is to American history. Incidentally the three veterans have hit upon the idea of a great actor-family reunion—which will take place when "The Birth of a Nation" is shown in Los Angeles in a few weeks. Lewis, you'll remember, portrayed the unforgetable role of Stoneman, while de Grasse played Sumner. Campeau later became a member of the Reliance-Majestic company, and is best remembered for his Trampas in "The Virginian."

CODY IN VILLAIN FADE-OUT

THE sinister leer and threatening scowl will no longer disfigure Lew Cody's countenance. This purveyor of villainy on the screen is tired of portraying bad men and in the future will hit up the comedy parts. Cody acknowledges that the fans have come to look upon him as the real thing in rough stuff, but hereafter they will have to accept him as a good guy, with comic trimmings. As the financially embarrassed prince in Marshall Neilan's production of "The Sporting Venus," Cody made a tremendous comedy hit and instead of thrills and chills he is slated for a real laugh-provoker in the coming production—"An Exchange of Wives." directed by Hobart Henley.



Just to show that Greater Movie Season is not confined to the feature length pictures, the male stars under the Educational-Christie banner, celebrate the completion of several comedies especially for that event. Left to right, the comedians are: Bobby Vernon, Walter Hiers, Jimmy Adams, Neal Burns, Billy Dooley, Jack Duffy, Eddie Baker and Bill Irving.

MRS. TRIES REPORTER STUNT

MRS. EMILIE JOHNSON, author of "The Last Edition," which F. B. O. will distribute, wasn't content to take a chance on her newspaper atmosphere until she came into contact with the genuine color stuff. Never having worked on a daily, she felt that she ought to get some real first-hand experience. So she approached a Los Angeles city editor, confessed that she was merely a writer of fiction, but willing to take a place on his staff and learn how the game was played. The desk man took her at her word. He sent Mrs. Johnson all "over the map" so far as his particular section of the country was concerned. She rushed to fires, dashed in and out of police headquarters, gave the morgue the "once-over" when necessary and in every way qualified herself as a busy member of the Fourth Estate.

And what is Mrs. Johnson's verdict? "I always wanted to do newspaper work," says the lady. "To me it has ever been a profession full of interest and fascination. But I never had a chance in my youth to do that kind of work. Part of my life was spent in Sweden, and there the opportunities for a girl to enter journalism aren't very rosy. Then when I came to America I was too busy raising a family to do it."

We are willing to agree as to the fascination of reportorial work. But we are also willing to bet that Mrs. Johnson doesn't adopt it as a regular profession. For the money is in the movies.

WE ALICE IN REAL ESTATE

WE are inclined to disagree with the theory that good business sense and artistic leanings won't mix. Alice Calhoun, the Warner Brothers star, is the latest screen luminary to demonstrate that one can keep a nifty eye on the speculation field and profit thereby during the intervals when the camera isn't working. Miss Calhoun, in conjunction with J. J. Curl and Mark M. Hansen, has completed negotiations for erection and operation of a large new Hollywood theatre. A sum of $2,000,000 is said to be involved in the deal, including rentals and cost of improvements.

The holding syndicate, represented by T. Larkin Griffith of W. I. Hollingsworth, H. J. Beck and J. J. Millar, has secured a ninety-year lease on the Jewett property on Hollywood boulevard, between Bronson Avenue and Gower Street, at a rental of $900,000. The new owners of the site will improve it at once with a theatre building to cost $500,000. When completed the theatre will be leased for a twenty-five year period to the syndicate of which Alice Calhoun reigns as queen.

A sum in excess of $500,000 is the rental which Miss Calhoun and her associates have agreed to pay over the twenty-five year period. The auditorium portion of the structure will have a seating capacity of 1250, two sections of the mezzanine floor will be enclosed in glass, one to be devoted exclusively to theatre parties, the other utilized as ladies' and gentlemen's smoking room during the screening of the picture.

Only the other day Lila Lee was reported as having made a big killing in Wall Street. It looks as though our feminine screen stars are fast developing into financial magnates, leaving their male contemporaries among the "also rans."

THAT DE MILLE GIRL

CECILIA DE MILLE, the attractive young daughter of Cecil B. De Mille, has gone into the movies. She will appear in her father's production, "The Road to Yesterday," which is now being filmed. Part of the picture has the Grand Canyon for a setting, so when De Mille took his company to this wonder spot, Cecilia went along for a vacation. However, the director interrupted her happy hours by drafting her into service as an actress, as he needed another character in a hurry. Cecilia gave ample evidence of her heredity in dramatics by playing her part naturally, and without being "camera conscious."

HAVING THEIR SAY

TWO dignitaries connected with Metro-Goldwyn had their say recently when talking shop. One was Irving Thalberg, associate executive for M-G-M, the other was Hobart Henley, the director. Thalberg took as his text—"The Opportunity for In-



Trixie Friganza in one of the laughable scenes filmed at the Grand Canyon for "The Road to Yesterday" (Producers Dist. Corp.) under the personal direction of Cecil B. De Mille.



Prince Leo traveled all the way from Kansas City to Los Angeles for the Shriners' parade, and decided it was worth it after he met Esther Ralston, Paramount player.



Lewis Stone signs a long-term contract with First National for his services, which have been much in demand. At the left is Al Rockett, who represented First National, and at the right is Freddie Fralick, Stone's business manager.



Mack Swain, veteran comedian, essays a new type of role in Chaplin's "The Gold Rush" (United Artists). Swain is now in New York on a visit with his family.



Valentino sports a new set of sideburns in the Russian role which he portrays in "The Black Eagle," to be his first release through United Artists.

dividual Expression," and enlarged upon his theme by declaring the director of today can express his individuality more than at any other time in the history of the industry.

"In the not-so-distant past," the executive stated, "the director's worries started before his story was chosen and piled up throughout the production. He cast his own players, found his locations, supervised construction of sets and passed judgment on all the minor details, later attending to the cutting and editing. Now his mind is relieved of all the time-consuming details of production—and he can devote himself to infusing all his artistry and ability into making a good picture."

Hobart Henley championed the screen in his arguments. He declared the stage has been the god-father of the screen, but now that the child has become old enough to think for itself, it is, like most children, leading its parent a merry chase.

Says Henley:

"The screen in the last fifteen years has developed faster and become more of a force in American contemporary life than the stage can ever hope to. The greatest reason may be that a small can of film is much easier and less expensive to transport over the country than a troupe of actors—and for fifty or sixty-five cents, the theatregoer may see the best talent available on the screen at any time of the day, while people living even in fairly sizeable towns have to wait months to see a star of any calibre, and then pay $3.00 or $4.00 to see him supported by a second or third rate company."



Lorna Duveen, leading lady in "The Knockout" (First National) admiring four baby skunks between scenes on location. Rather unusual pastime, isn't it?



One of the beauties of whom much is seen (take it any way you like) in "The Half-Way Girl" (First National) is Muriel Shaw, shown above.

THE HOPI WHOOPS

THE Hopi Indians on the reservation at Prescott, Arizona, are going to whoop it up for Hunt Stromberg one of these early days. Their tribal ceremonies are considered the most remarkable and picturesque of all Indian rites—and are held but once a year. Naturally, all the Hopis who have migrated elsewhere return, just like the visiting firemen, to participate in the doings. Stromberg and his cameramen are down there to catch the ceremonies for "The Last Frontier," the picture originally planned by Thomas H. Ince, which is now being completed as a testimonial to the famous producer.

C. BAKER JOINS INSPIRATION

C. GRAHAM BAKER, known to filmland at large for many years as scenario Editor for Vitagraph, and later with Fox, has signed up with Inspiration Pictures. Mr. Baker is now engaged in framing up the plot of "Just Suppose" featuring Richard Barthelmess. The fans will remember him as the author of the successful scenarios—"The Kreutezer Sonata," "Loyalties" and "The Winding Stairs."



Noah Beery carries on an intellectual conversation with a real "highbrow" in "The Coming of Amos" (Producers Dist. Corp.), the first Rod LaRocque vehicle.

Paramount Negotiating with Balaban and Katz

No Decision Reached Yet On Big Merger

FAMOUS Players-Lasky Corporation and Balaban & Katz are engaged in negotiations looking toward a merger of interests, under just what arrangements remains to be seen. Authentic news of the proposed merger came to this publication this week from its Chicago correspondent, who telegraphed as follows:

"Reports in the daily press that Barney Balaban had returned from New York and made the statement that the Balaban & Katz-Paramount negotiations for merger were under way sent B. & K. stock to a new high level of 83, on Monday.

"Mr. Balaban would not confirm the merger report but admitted negotiations of some kind were going on."

If the merger is consummated, it will be the biggest of its kind in the history of the industry and will have a far-reaching effect.

When the Chicago wire was read to Harold B. Franklin, head of the Famous Players theatre department, he said: "I can add nothing to the telegram you have just read me."

Meanwhile, Balaban & Katz are rapidly extending their interests in the Middle West. It was reported that an agreement had been made with Fitzpatrick & McElroy, who operate a large chain in Illinois, Michigan and Indiana. At the Fitzpatrick & McElroy offices in Chicago, the report was neither confirmed nor denied. "Nothing to say," was the only comment made.

Specifically, it was reported that the controlling stock in the Michigan City Theatre Corporation had been bought by Fitzpatrick & McElroy in association with Balaban & Katz. This brings all four theatres in Michigan City under one control and gives Fitzpatrick & McElroy a chain of 41 houses owned and 50 with which they have booking arrangements.

The Michigan Film Review this week stated that the reported agreement between Balaban & Katz and the Fitzpatrick & McElroy group specifies that the latter shall keep out of Chicago in return for which B. & K. promise not to enter any of the towns in which Fitzpatrick & McElroy are established. Another provision, says the Michigan paper, is that Fitzpatrick & McElroy get first choice on certain film product for their down state territory.

Through Lubliner & Trinz, an affiliated organization, Balaban & Katz have also secured an interest in the Lynch Theatres, Inc., comprising 23 houses in Chicago and adjacent suburban cities. Several of these theatres have large seating capacity. It is reported that Balaban & Katz will buy pictures for the Lynch circuit and this would seem a natural development of the deal.

The Lynch transaction brings the number of theatres affiliated with Balaban & Katz up to two hundred. Outstanding among the affiliations of B. & K. are the Kunsky circuit and A. H. Blank.

Both of the latter are First National franchiseholders, as are B. & K. In view of the proposed merger with Famous Players, interest was created in the industry as to the possible effect this would have on First National-Paramount relations.

It is well known, of course, that Sam Katz is a very important figure in First National. The scope of the merger negotiations might therefore be very wide, but no authoritative information could be obtained on this point.

In well-informed circles, it is being said that the battle-lines in the theatre war between the big producer-distributors will be clearly defined before many weeks have passed. In this connection, many observers are hazarding the guess that Paramount had a distinct influence on the recent West Coast Theatres deal, which was, at one time, all set with Fox, and afterwards fell through, Fox obtaining a minority interest only. When the smoke of battle cleared away, First National had control of the West Coast chain, through the formation of a voting trust, with E. V. Richards, Jr., head of the governing board which operates the chain.

This led some observers to the belief that a strong influence had intervened to prevent the West Coast circuit from going outside First National. Or, to put it another way, the Katz-Paramount negotiations were already in progress when the West Coast deal came up.

As stated before, this point of view lies in the realm of guesses, but there are strong indications that it has a foundation.

It was also observed this week that Famous Players had made an unsuccessful offer direct for the West Coast circuit, this being the second instance in which the former company had sought to acquire one of the big factors in First National—the other being, of course, the Nathan H. Gordon chain in New England. The latter deal was consummated.

If the Balaban & Katz-Paramount merger becomes a reality, and results in a combination of theatre interests, Famous Players will then directly or indirectly have control over or a voice in the operation of the following, which have always been accounted outstanding factors in First National: the Balaban & Katz; A. H. Blank and John H. Kunsky interests.

It will be recalled that E. E. Shauer, foreign manager for Famous Players, in a recent statement, thus far not denied, declared that Paramount had 358 theatres in the United States. If the interpretation of the situation as given above is correct, the consummation of the deal with Balaban & Katz, taking into account the latter's affiliated interests, would bring the Paramount list up to more than five hundred. And, if the West Coast chain can be figured as being in line through the deal made last week in which Sam Katz must have played a big part, then Famous Players and its associates would have control or an equivalent over about 700 theatres.

It is some such analysis as this which leads close observers to call the present situation "the battle of the giants."

In any event, the extension of Paramount theatre interests goes steadily on. Negotiations are pending for a pooling arrangement with Nathan Robbins, operator of New York upstate houses, ten in number in Utica, Syracuse and Watertown.

The arrangement, it is reported, would provide for a pool to be operated by the Famous Players theatre department. The Famous houses are located in Yonkers, Poughkeepsie, Lockport, Newburgh and other towns, most of which have been acquired recently.

All-Night Bugaboo is Again Up in Seattle

Seattle's ever-present film bugaboo, the question of "all-night" movies, has sprung up again to break the tranquility of the motion picture situation in the Seattle City Council chambers. For the last year Councilman Robert Hesketh has been attempting to force the closing of all motion picture houses at midnight. Up to this time, a number of the small second run theatres "below the line" have been operating twenty-hour programs. And again Mr. Hesketh's efforts seem doomed to disappointment.

Mr. Hesketh has been battling in behalf of a bill introduced by Mrs. Bertha Landes, former councilwoman. At the last meeting of the council, the matter was indefinitely postponed, following reports by operators of some of the all-night shows. It now appears that the postponement is likely to be final.

Chaplin-Mayer Picture Company Dissolved

Papers noting the voluntary dissolution if the Chaplin-Mayer Picture Company of New York were filed with the secretary of state in Albany during the past week. The company was incorporated on September 30, 1919, with a capitalization of $1,000,000. The officers of the company were Louis B. Mayer, of Hollywood, Calif., president; Colman Levin of Boston, Mass., vice-president; J. Robert Rubin, of New York city, secretary, and Oscar Grosberg, of Boston, treasurer.

Crandall Officials Deny Sale Reports

Wilmer & Vincent Acquire Important Altoona Theatre— Stanley and Butterfield Expanding

CONSIDERABLE attention was given in the trade this week to reports that the Crandall Circuit in Washington, D. C., one of the most important in the country, was about to be sold. MOTION PICTURE NEWS made direct inquiry through its Washington Correspondent, who reported as follows:

"Crandall officials deny circuit will be sold. Several offers have been made for the circuit from time to time, as for every circuit, but none has been given serious consideration."

Reports concerning the Crandall chain were revived when it became known that William Fox was in Washington this week.

It had also been reported that the Stanley Company of America, which is expanding to the southward, would take over the Crandall theatres, but Stanley officials also denied that such negotiations were pending. The Stanley interests have recently acquired four theatres that were for several years owned and operated by the Topkis-Ginns interests in Wilmington, Del.

Among other circuit news was the announcement by Walter Vincent of the purchase of the large Victoria theatre and office building in Altoona, Pa., by Wilmer & Vincent.

This property was built only a few years ago, and owned at first by Athenas George, who at one time owned and operated the Victoria theatre in Harrisburg. The Altoona property, however, subsequently passed into the hands of Lee & Karides, from whom Wilmer & Vincent have just made the purchase. The consideration was not made public. The papers are to be passed in a week or two.

While both Mr. Vincent and C. Floyd Hopkins, Harrisburg representatives of the Wilmer & Vincent Company, confirmed the purchase of the Altoona property, they declined to discuss the report that the company acquired the theatre for the purpose of transferring it subsequently to the Famous Players-Lasky Corporation, which is reported to be about ready to close a deal whereby it will acquire sixteen Pennsylvania theatres from Wilmer & Vincent.

While it is believed in authoritative though unofficial circles that the Altoona will be included among those that Famous Players-Lasky contemplate buying, and that the Wilmer & Vincent purchase of the Altoona theatre was made merely to facilitate the bigger deal, neither Mr. Vincent nor Mr. Hopkins would confirm this impression. Nor would they yet admit that Famous Players-Lasky will acquire any of the Wilmer & Vincent theatres.

A block of boulevard frontage at the Northeast corner of Linwood boulevard and Troost avenue, Kansas City, has been designated as the site for a 14-story shop building and the largest motion picture theatre in Kansas City, a 90-day option to purchase the tract having been given by M. H. Cohen of Des Moines to W. C. Gumm, who was represented by Al Finkelstein of the Harry Finkelstein Realty and Theatres Company. The price stipulated was $500,000.

It has been persistently rumored in Kansas City for the last two months that Metro-Goldwyn was negotiating for a large suburban theatre. Mr. Gumm admitted negotiations were pending for the leasing of the theatre to a large motion picture producer, but declined to name the company. Plans are being prepared by H. Alexander Drake, architect.

The plans provide for a theatre on the ground floor level with a seating capacity of 3,760. The theatre stage, as outlined, would be one of the largest in the city, being adequate for the largest of prologues. The estimated cost of the building, as shown in the architect's plans, would be $2,500,000, which with the ground, would be a total investment of $3,000,000.

At a meeting of the stock-holders of the Consolidated Theatres, Inc., Detroit, W. S. Butterfield purchased the controlling interest in the stock and was elected president of the new company. His purchase of the Consolidated Theatres coming within a month after his purchase of the lease of the Powers Theatre gives him control of the amusement situation in Grand Rapids. The Majestic, Orpheum, Isis and Strand theatre are in the consolidated group. Two are straight picture houses while two play combination bills.

On July 18 the wrecking crew started razing the City Hall at Owosso, Michigan, which site is to be utilized for the new 1200 seat Capitol Theatre, which will be operated by the Butterfield interests. The ceremony of the breaking of the ground will take place on August 1st. Plans call for completion of the theatre by the middle of December, and the formal opening will take place during the Christmas Holidays.

Plans for the new theatre at Ann Arbor, Mich., are being completed, and Colonel Butterfield announces that construction work will be under way by Fall. Also that work on the new Capitol Theatre at Flint will commence in the very near future.

Booking Combine Plans Change in Chicago

PLANS for a Chicago booking combination which would include Cooney Brothers, Karzas, Coston and Ascher Brothers, preliminary papers for which were signed about ten days ago, have been changed, and Cooney Brothers, Karzas and Coston will constitute the interests which will unite for film buying purposes.

The houses which will constitute the new circuit include Cooney Brothers' Capitol, Stratford, Chatham, Hamilton and Cosmopolitan, and two large theatres in the course of construction; Andrew Karzas' Woodlawn Theatre and two theatres which he is erecting, the Robey and the large house in Hammond, Indiana; and the seventeen houses constituting the 63rd Street Theatres, which have been booked for some time past by James Coston.

It is understood that a story in the Chicago daily press which indicated that Ascher Brothers had secured control or merged with Cooney Brothers, Karzas and Coston, aroused considerable antagonism among Cooney Brothers stockholders, of which there are a large number, and prevented the combination, as originally planned.

Buffalo Council Refuses the Riverside Co. Permit

The petition of the Riverside Amusement company for a permit for the construction and operation of a moving picture theatre at Tonawanda and Prairie streets was denied this week by the Buffalo city council. Property owners and residents in the vicinity were opposed to a permit being granted. It is likely that Charles F. Boine, attorney for the petitioner, will apply for a mandamus order compelling the council to grant the permit.

The house planned was to have cost $200,000 and it was reported that the Shea Amusement company was interested in leasing it.

Loew Co. Takes Lease on Star Theatre, Cleveland

The Loew's Ohio Theatres last week acquired a ten-year lease on the Star theatre, a former downtown burlesque house in Cleveland. It is located on what is down as lower Euclid Ave. The theatre is old and delapidated, but contracts have already been let for an entire new front and complete new equipment and interior decorations. This makes the ninth Cleveland house for Loew's Ohio. The others are the Stillman, Allen, State, Park, Mall, Alhambra, Liberty and Doan. Negotiations were completed through the offices of Joseph Laronge, Union Trust Bldg.

Samuels and Hyman to Build New Atlanta Theatre

Adolph Samuels, veteran showman in Atlanta, who owns the Alamo No. 2 theatre here, and Hyman Jacobs, financier, have jointly bought the property in West End and intend to build a block of business houses, offices and stores, and a model suburban theatre. The property is located on Gordon street, near Lee, and is valued at about $15,000.

Schine Corp. Will Build New Fairport House

Fairport, N. Y., is to have a new motion picture theatre. The J. Meyer Schine Theatre corporation will build a house in West avenue, just west of the Jacobson block. The Schine company operate the Rivoli theatre in the same town.

Burford Acquires a Third House in Arkansas City

Roy Burford has acquired the Isis theatre in Arkansas City, Kas. Burford now controls that city, operating in addition to the Isis, the Burford, Rex and Strand theatres there.

Europe Needs Showmen in Every Branch of Industry

Vast Opportunity Seen by News Staff Man Abroad

By L. C. Moen

(Editor's Note: This is the first of a series of articles on the European film situation, based upon personal observation, by a member of the News editorial staff who has just returned from abroad. Recognizing the growing importance of the European market and the vital changes which are taking place there, the News desired to obtain its own first-hand story of what is going on. Succeeding articles will go into the trend of production, distribution and exhibition in each of the leading European nations and in relation to the American world market.)

THE story is told of a traveler, journeying by train across a small European country, who, upon looking from the coach window and seeing a Titian-haired damsel, wrote in his notebook the entry: "The women of this country have red hair." Perhaps I do not quote the story quite accurately, but it will illustrate the point. Travelers are prone to base their judgment of a country on just such scanty evidence. I met a tourist in Boulogne who assured me that the French currency was about to collapse. He knew, because he had talked with a bank clerk in Paris. The next day the franc staged a substantial recovery. I met another in Hanover who had been in one German motion picture theatre, and who assured me that the movie houses were "terrible — positively terrible!" That statement, too, proved substantially untrue.

So let me state at the outset that I make no claims to omniscience in this matter of the European film situation, and that I shall try in these articles merely to set forth as clearly and honestly as possible my necessarily sketchy impressions of that field, reinforced by the opinions and statements of men far better qualified to judge of the outlook than I.

Yet even that is not easy. You can find in Europe an opinion of whatever complexion you seek. One man will assure you that the public wants nothing but American films. The very next man you meet will inform you that the public is weary of them and craves more European pictures. A producer will assure you that it is virtually impossible to finance picture making in Europe today—and another scoffs at the idea and shows you where he has finances available for a dozen films.

Still, taking the matter by and large, that is not surprising. The film industry, even in America, has never been noted for frankness in the giving out of information. There is a strong faction in Europe devoted mainly to the distribution of American films, and another interested in the making and distribution of European product, so there is nothing remarkable about the fact that this should lead to a rather chaotic situation. In spite of the maze of conflicting rumors, denials, reports and opinions it is possible to draw a few sound conclusions as to what is going on—and what is coming.

Let me, at the outset, express my appreciation of the courtesy and co-operation that have been extended to me by every faction in my effort to gain a true picture of the situation. Producers, distributors, theatre managers, newspaper men, tradepaper editors, exchange managers, American representatives, film brokers, laboratory men, players and directors, publicity men—all of these have, often at great personal inconvenience, aided me in every possible way to get at the bottom of things as directly as could be. Except for that hearty assistance and co-operation, I should have seen much less during my necessarily brief stay in each European centre.

First and foremost, I bring away from Europe the conviction that there is here a tremendous potential field and an outstanding opportunity for showmanship. Just who is going to develop that field and cash in on that opportunity remains to be seen—and the battle lines are forming right now for the struggle. That struggle will not be merely American vs. European, but one American company against another, and European firms against each other, with still other factions consisting of alliances between American and European distributors. And it is my guess that the last named, in some form, will win.

But above all, showmanship—using the word in its best sense—is the outstanding need in Europe. Showmanship in the production of box-office pictures. Showmanship in the creation of a larger picture going public. Showmanship in the operation of better theatres. And so on down the line.

Thus, far, probably no one will disagree. But the mistake that can be—and is being—made is to assume that pure and unadulterated American showmanship is the required article. That is somewhat wide of the mark. The European public is not the American public. The European and the American may be brothers under the skin, but there is a wide divergence in their tastes, their customs and their modes of thought. What is altogether proper to an American may appear shocking or, more likely, absurd to a European.

To further complicate the problem, each European country has its own peculiar problems. We, here in America, think of Europe as just "Europe," without making any particular distinctions between one nation and another.

Yet if we would stop to consider for a moment the wide difference in exhibiting conditions, say, in North Carolina and in Ohio, or in Texas and in California, we would realize how much wider must be this divergence in Europe, where differences of race, language, customs, climate, government and politics exist in endless variety.

Generalizations about Europe, for that reason, are likely to be misleading. To say that Europe is prosperous or needy, that theatres are good or bad, that production is increasing or waning, may be completely misleading. England has certain conditions peculiar to herself. The Scandinavian countries are in a situation entirely their own. France has problems of a yet different nature. Germany has outstripped Europe in certain directions, yet is seriously hampered in other ways. Italy, Belgium, Switzerland, Holland, Spain—each of these must be considered on its own merits and in the light of its particular conditions.

For one thing, the general prosperity of Europe fluctuates widely. In some countries currency is on a stable gold basis. In others it fluctuates from day to day, with the dollar abnormally high, making it expensive for those nations to buy from America. In certain spots, unemployment is widespread. In others, workmen are busy and factories humming.

The after-effects of the war are felt keenly everywhere, and it will be many years before Europe can reach its maximum value as a market. In spite of that, however, Europe is becoming a far better market than it has been, and it can be brought to a much higher point, even under present conditions.

Showmanship is the vital need—showmanship fitted to European conditions. Americans—as companies or as individuals—cannot apply American methods without change or alteration and hope to succeed in the fullest measure. American methods of distribution, exhibition and exploitation may be the finest in the world—for use in America—but many of them will only arouse antagonism and sales resistance in Europe; already have, in fact, here and there.

Europe has, in the past, been an easy money field for American companies; a place where a little "velvet" could be brought in to add to the margin of profit. Much American product has been sold abroad at ridiculous prices and given to the exhibitor at paltry rentals. That has obtained widespread representation for American films, but it has not brought in anything like the income that this market might well yield.

Those "easy money" days are drawing to an end in Europe. The pressure of economic conditions, both in America and abroad, is rapidly bringing about a situation in Europe identical with that here.

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Paramount Picture School is Opened

Eighteen Carefully Selected Students Hear Addresses by Company Executives Before Starting Studies

THE Paramount Pictures School was formally opened Monday, July 20th, at the Astoria studio of the Famous Players-Lasky Corporation, where the classes are to be completed. Fitting ceremonies marked the opening which was attended by officials of the organization and the eighteen fortunate students selected from 30,000 applicants from all sections of the United States. The course will be conducted for the purpose of developing new actors and actresses for the screen.

Addresses were made by Dr. John Haynes Holmes, Adolph Zukor, President of Famous Players and by Jesse L. Lasky, vice-president in charge of production. Talks of welcome also were made by S. R. Kent, general manager of Famous Players; Walter Wanger, general production manager, Edwin C. King, head of the Eastern studios; and Tom Terriss, well known director, who will be principal of the Paramount School.

Of those chosen for the first term of the school, which will last for six months, nine are young women between the ages of sixteen and twenty-five, and nine are youths between eighteen and thirty. First announcement of the winners follows:

Josephine Dunn, Robert Andrews, Greg Blackton, Charles Brokaw, Claud Buchanan, Walter J. Gross, John Luden, Ethelda Kenvin and Mona Palma of New York City; Lorraine Eason, Wilbur Dillon, and Laverne Lindsay of Hollywood, Cal.; Irving Hartley of Culver City, Cal.; Marian Ivy Harris of Atlanta, Ga.; Harriett Krauth of Medford Hillside, Mass.; Dorothy Nourse, of Roxbury, Mass.; Thelma Todd, of Lawrence, Mass.; and Charles E. Rogers of Olatha, Kansas.

Enrollment was followed by organization into class groups, after which the fortunate young folks were conducted on a tour of the studio. Following a studio luncheon, a faculty reception was held and talks given by company officials.

In addition to Mr. Terriss, the faculty will consist of George Currie, pantomime; H. M. K. Smith, modern attire; Hal Clarendon, period costume and make-up; Morgia Lytton, period costumes; Virginia Terhune Van de Water, etiquette; John G. Toomey, physical training; Leo Tover, photographer; and Randolph Rogers, business manager.

Members of the school will be taught everything that a finished motion picture actor needs to know. All those displaying suitable ability will be offered contracts to appear in Paramount pictures. These contracts will be for one year but will carry an option for five more years.

Following in part is the address forwarded by Jesse L. Lasky to the students:

"On this, the opening day of the first term of the Paramount School, it is a matter of profound regret to me that I am unable to be present and to extend by personal greetings to the Faculty and students. However, I want to assure every one of you that I am with you in spirit, if not physically, and I shall watch your progress with an interest that springs from a great personal enthusiasm for the School, its purposes and accomplishments.

"The swift development of the motion picture's popularity long ago brought about a serious situation; the producers, despite the march of an army of aspiring young actors on Hollywood, found themselves facing a scarcity of good actors and actresses—men and women who combined the skill of their craft with that elusive personality that endears the great stars to the public. All the producers realized the problem, but the search for new personalities was for the most part haphazard and ineffectual.

"Just as it was Paramount that years ago brought the stars of the stage to the screen and lifted the motion picture out of the bog of mediocrity, so it is Paramount today that is trying to solve this new problem. About a year ago we conceived the idea of forming a school wherein would be trained those young men and women who gave promise of being successful on the screen. All over this vast land of ours thousands of boys and girls have felt within their breasts the ambitions to act on the screen. Many of these thousands left their homes and stormed the studios of Hollywood. There in the rush of picture making, nobody could find the time from his studio work to hear them, judge them and give them an opportunity. Out of the countless hundreds, only a few, through lucky opportunity, found their way through that camel's eye that is the door to screen success. But in that army of the unsuccessful surely there must have been some of the very people that the studios were begging for.

"Therefore, the Paramount School, while performing the selfish function of providing additional players for the screen, also opens the door to the young men and women of America who seek their fame and fortune in the motion picture.

"Before you stretches a golden avenue of opportunity. At the end of that avenue dwells success, and in its home some of you will find wealth and fame and, above all, the opportunity to bring high adventure and happiness to millions throughout the world. Truly yours is a glorious heritage!

"But I want to talk to you of your responsibility; and when I speak please believe me I speak from fifteen years' experience as the active producing executive of the biggest studio in the world. I have seen players come and go; I have seen extra girls rise to the dizziest heights of stardom, and I have seen the brightest stars lose their lustre and fade into obscurity. Therefore, my dear young ladies and gentlemen, at the risk of being a bore, for the moment I am going to be fatherly and give you some advice about the responsibility which the screen places on your shoulders. I am going to show you the other side of that great shining light which we call public favor.

"The public is lavish to its favorites. Wealth, fame and happiness are showered upon the lucky mortals who win its smile. But while it smiles, it also demands the strictest obedience to its laws; and disobedience brings punishment that is as swift as it is terrible.

"Never for one moment forget this responsibility. If you win great material success in your new profession beware of the temptations which follow in the wake of your victory. Constant pitfalls lurk in the path of the successful, no matter what profession they adopt. They are no more numerous in motion pictures than in any other line of endeavor; and character and sensible, wholesome living will make you prevail against them here as well as elsewhere. But when you are a motion picture player you are a public character, and your actions and your conduct are a matter of public concern. You must govern yourselves accordingly, and let nothing you do bring the slightest smirch upon the profession which today is accepting you as one of its members.

"So in your own life, in your own conduct, do nothing that will affront our most prized dreams. Be decent, be honorable, be loyal to your teachers, loyal to your company, loyal to the best in your profession, and above all, be loyal to that great multitude of your friends, the public."

Penn. Censors Ban Dance for Prince of Wales

THE Pennsylvania Board of Censors has prohibited the showing in Pennsylvania of close-ups and near views of native women of Zululand nude from the waist up in their dances for the entertainment of the Prince of Wales, as contained in International Newsreel's semi-weekly issue No. 58.

International has ordered the elimination of all such scenes from every print used in Pennsylvania, from where came the only protests from a censor board against the showing of these pictures. They are said to have been received by acclaim by the British in London.

New Film Companies Given Pennsylvania Charters

Charters have just been granted at the Pennsylvania State Department, at the capitol in Harrisburg, to the following new corporations:

Cinecraft Films, Philadelphia, $5,000 capital stock; $500 paid in; par value $50, organized for the manufacture of motion pictures. Anna W. Morrison, 6149 Walnut street, Philadelphia, is treasurer of the corporation, owning one share of stock. She is one of the incorporators, the others being Julia B. Janson, 324 West Dupont street, Philadelphia, one share; and T. Bailey Stinson, 5332 Yocum street, Philadelphia, one share.

The West End Theatre Company, Norristown, $50,000 capitalization; paid in $5,000; par value $100, organized for the operation and maintenance of places of public amusement; Joseph H. Woodward, 22 West Freedly street, Norristown, is treasurer, and the incorporators are Dante DiRocco, 121 East Main street, Norristown, 250 shares; Curwen S. Schlosser, 1217 West Main street, Norristown, 10 shares, and John Schoeller, 757 Kohn street, Norristown, 10 shares.

Test Case on Arbitration To Be Heard in Court

Seider Issues Statement on Latest Development

A TEST case on the validity of the present arbitration system will be made in the New York County Supreme Court and in the Federal Courts, it became known this week. Joseph M. Seider, chairman of the M. P. T. O. A. Contract and Arbitration Committee, issued a statement in which he declared that "we feel we are justified in taking steps to compel a legal determination of our rights."

The test is to be made in the case of the Apollo Exchange vs. Wellmont Theatre, Inc., operated by Harry H. Wellenbrink, theatre owner, of New Jersey. The action was brought by the exchange through Louis Phillips, counsel for the New York Film Board of Trade.

Mr. Seider announced that the organization would back Mr. Wellenbrink in his defense of the case, which arose over a default judgment, and that counsel had also been instructed to bring a Federal action for alleged damages sustained by Mr. Wellenbrink "through exchanges at the same time refusing him film, unless he paid the default judgment or deposited with each of them the sum of $250."

Charles C. Pettijohn, general counsel of the Film Board of Trade, declined to comment on the matter. Mr. Seider's statement follows:

"We feel that we have exhausted every efforts to show the merits of our claims to those in whose hands lies the power to give to the theatre owners of the country an equitable contract, and based on a fair contract, arbitration, unencumbered by rules and procedure that take away from the theatre owner his property rights.

"It was our sincere hope that this situation would be settled within the industry. What fairer method could there be than a debate on the merits? Yet, Mr. Hays has seen fit to ignore our invitation. We know that Mr. Hays is not in town, but his office has not even extended us the courtesy of acknowledging the receipt of our letter. Further, they have caused statements to be printed to the effect that they will ignore our offer to debate the issues.

"The challenge to Mr. Hays to debate the issues involved, is equal to an offer to arbitrate the shortcomings of the present arbitration system, predicated on an unfair contract.

"We feel that we are justified in taking steps to compel a legal determination of our rights. Our members must be protected. We cannot continue longer without relief of the condition of terrorism in our industry, particularly, as it relates to dealings arising out of the purchase and booking of pictures.

"Mr. W. Gavazzi King, in his report to the British organization on the Milwaukee Convention, stated in part: 'But the M. P. T. O. has been negotiating with the Renters organization and a standard contract of abnormal length and of a character which would have produced a revolt amongst your members, has been framed. Of course, the M. P. T. O. of America is not responsible for the contract. It has consistently refused to accept it.'

"Mr. Pettijohn, attorney for the Hays organization and the Film Board of Trade, has repeatedly, forcibly stated that they want 'teeth' in the arbitration clause. They paid $10,000 to a firm of lawyers, outside of their organization, to put the 'teeth' in.

"The reason so much money was paid for the drafting of this one clause is that the procedure is illegal. The great desire for the 'teeth' in the clause, by the Hays organization was the cause for the effort to obtain from high-priced lawyers some kind of clause that would pass legal scrutiny. This, to our minds, is the reason for the fear of the Hays organization to submit the question to an unbiased and equitable tribunal. They would prefer to rely on the condition of terrorism now prevalent—on their belief that the theatre owner is a coward and would not resist —on the belief that the theatre owner is not organized.

"The theatre owner is organized and he will resist and his organization is behind him to the extent of all its resources.

"In order to collect from an exhibitor, who denies the right of the distributor to cite him before an arbitration board, claiming that he had been compelled to sign the contract with the arbitration clause, under the penalty that he would not be sold any film; the Film Boards of Trade, controlled by the Hays organization, obtain a judgment by default and proceed to collect this judgment, by all members of the Film Board of Trade concertedly refusing the theatre owner film. The Film Boards of Trade claim the right to this procedure under the arbitration clause for the drawing of which they paid $10,000.

"But this is 1925. The New York F.I.L.M. Club tried this on Harry H. Wellenbrink, who operates three theatres in New Jersey. Mr. Wellenbrink refused to become terrorized. He came to his organization for protection. Mr. Wellenbrink acceded to the demands of all the members of the New York F.I.L.M. Club with whom he did business and put up with each exchange $250 and had faith in himself and in his being right and in his organization.

"Finding that Mr. Wellenbrink refused to become 'buffaloed' or scared by the bug-a-boo, the Apollo Exchange, through the attorney for the F.I.L.M. Club, Louis Phillips, did what they could and should have done in the first place. They applied to the courts for an order compelling arbitration. Whether they will receive such an order will soon be determined. They surely would receive the order compelling arbitration if their contract were equitable; if their procedure were fair; if they would not concertedly force the theatre owner to sign this contract; if they did not force the theatre owner to sign the contract with the arbitration clause under the penalty of not receiving any film. Thus it is clear that there is no need of this $10,000 clause that makes the Film Board of Trade arbitration system both the judge and the sheriff. They render the judgment and then proceed to collect it.

"The case referred to is now pending in the Supreme Court of the State of New York, New York County. The title is 'Apollo Exchange, Inc., plaintiff versus Wellmont Theatre, Inc., defendant.' It is scheduled for hearing next Friday. Our attorney, Norman H. Samuelson, is appearing for our member. Additional counsel has been engaged, who will make their appearance in due time. In addition, our attornev has been instructed to prepare a complaint in an action in the United States Court for damages sustained by Mr. Wellenbrink through exchanges at the same time refusing him film, unless he paid the default judgment or deposited with each of them the sum of $250. In this action, the arbitrators not selected by Mr. Wellenbrink, who took the law in their own hands and gave a default judgment, will be included.

"Thereby, a legal determination of the validity of the high-priced clause, will be obtained in spite of the attitude of the Hays organization. Just another form of debate, only officially before the same court, as suggested in my letter. The only difference is that in this way the decision will be absolutely binding. Just another way of obtaining for the theatre owner a square deal, only more expensive and it is thrashed out in public instead of within the industry.

"Although these matters have been pending for a long time, in fact before the Milwaukee convention, the Trade Paper Editors have refrained from editorial comment on this troublesome subject. We are sorry. The investment of the theatre owner, who is the outlet of the production of this industry, are jeopardized and yet the unbiased branch of this industry is silent.

"The fight is not the writer's. The fine tribute received by him during and after the New Jersey Convention, would satisfy the most vain person and, therefore, he could not truthfully be charged with seeking publicity. It is the very existence of the theatre owner that is at stake. This and the availability to him of quality product.

"Mr. Elliott's group apparently are playing square. Their first pledge has been fulfilled. They have appointed their committee to meet with us to frame a mutually fair contract and arbitration system.

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M.P.T.O.A. Board to Meet in Detroit

Steffes and Woodhull Issue Statements—Session to Be Held on July 30 at Hotel Wolverine

A MEETING of the national board of directors of the Motion Picture Theatre Owners of America will be held at the Hotel Wolverine, Detroit, on July 30, and important matters will come up for discussion.

In advance of the meeting W. A. Steffes, President of the M. P. T. O. of the Northwest and of the Allied States organization, which went back into the M. P. T. O. A. at Milwaukee, issued a statement this week in which he declared that the Allied group would go to Detroit "demanding to rid the organization of one-man rule."

Sydney S. Cohen, chairman of the M. P. T. O. A. Board, had nothing to say regarding the Steffes statement.

A brief statement in this connection was issued by R. F. Woodhull, National President, as follows:

"Acceptances to date indicate full meeting of the National Board of Directors, Detroit, July 30. Any reports of break prior to this meeting are manifestly premature and must be receiving encouragement from sources unfriendly to exhibitor organization."

Mr. Steffes' statement follows:

"Members of the Allied group, backed by other conscientious directors of the organization, are going to the National Board of Directors meeting in Detroit on July 30, demanding to rid the organization of one man rule.

"The time is at hand for a show down. We are going through with a campaign for reform, even though we expect it will subject us to attack as radicals and Bolsheviks. We (the Allied) do not want to again withdraw from the National organization and don't intend to, unless our efforts to accomplish reforms are futile. But neither will we sit idly by and see the organization develop into an autocracy at the time when the very life of the independent exhibitor trembles in the balance.

"To date there has never been a meeting of the Play Date Bureau Committee, of which I am a member. At least I have never been notified of such meeting. At the meeting of the Board of Directors in New York the Play Date Bureau, by unanimous vote of the directors, was separated entirely from the M. P. T. O. A., yet someone, who is attempting to constitute himself the supreme power of the organization, has seen fit, contrary to the decree of the Board of Directors, to broadcast propaganda for the Bureau under the official seal of the organization.

"The recent Finance Committee meeting, of which I am also a member, together with G. E. Cross, of Michigan; M. E. Comerford, of Pennsylvania; Harry Davis of Pittsburgh, and Sydney S. Cohen, of New York, was a joke and a crime and there was nothing accomplished, whatever. Spending exhibitors' money to bring members to New York only to meet with manipulations, trickery, etc., which prevented any action, is not in keeping with our idea of proper conduct of the organization and we don't intend to tolerate it any longer."

Pathe Forms Public Relations Dept.

Miss Regge Doran Heads Bureau to Establish Personal Contact Service to Exhibitors

A DEPARTMENT of Public Relations is the new service innovation which Pathe will establish to render personal contact service for exhibitors, it was announced this week by Elmer Pearson, vice-president and general manager of the distributing concern. Mr. Pearson has engaged Miss Regge Doran, who organized and conducted the highly successful Public Relations Department in operation for some time at the West Coast Theatres, Inc., chain of houses in California, to form the department and direct its work for Pathe.

According to Mr. Pearson, Pathe believes that they can go further in aiding exhibitors by the type of personal contact service than by limiting the cooperation to the regularly accepted forms of publicity and advertising. The Department of Public Relations, although a separate entity, will work in close co-operation with the Exploitation, Publicity and Advertising Departments of Pathe Exchange, Inc.

In citing Miss Doran's work on the Pacific Coast, Mr. Pearson recalled one example of her work which was especially beneficial to e hibitors and motion pictures generally in the state of California. In this instance, Miss Doran so interested a prominent social group in the real purpose of motion picture entertainment that the entire body and its state affiliations backed her work and adopted the excellent slogan "Make the Best Pictures Pay."

A native of Scotland, Miss Doran expressed interest in music and art at an early age. She lived in the leading cities of Europe where she continued her cultural education. Then she came to America and entered Barnard College of Columbia University. At the University she showed her aptitude for things dramatic by acting in and directing undergraduate plays. After graduation, as one of the Washington Square Players and, later as ingenue lead for Richard Bennett, she gained the intimate knowledge of the theatre which she is now putting to such practical use.

She staged the Brooklyn pageant, celebrating the tercentenary of the landing of the Pilgrims. Then she tried her hand at newspaper writing, both in New York and in Los Angeles. She wrote continuities and adapted stories in the Hollywood Studios, where she acquired the "screen angle" which is the "open sesame" to the picture business. Miss Doran's Public Relations activities started while she was assistant Managing Director of the Criterion Theatre in Los Angeles.

Miss Doran enters her duties with Pathe Exchange, Inc., on August 3rd and will immediately organize the Department of Public Relations.

"Roxy" to Preside Over N. Y. Circuit

With Arthur Sawyer and Herbert Lubin, Rothafel Will Build at Least Six Houses in New York City

S. L. ROTHAFEL will be at the head of a circuit of large motion picture houses in New York City, according to the plans of Arthur H. Sawyer, Herbert Lubin and Rothafel, just disclosed. The announcement comes upon the heels of the deal recently consummated by the Sawyer-Lubin-Rothafel combination whereby the "Roxy" theatre, the largest in the world will be erected at Fiftieth Street and Seventh Avenue.

It is planned to erect at least six theatres of enormous seating capacity and luxurious appointment at carefully chosen spots in Greater New York with Roxy, presiding over the entire circuit as director and embodying in each new theatre his personal genius in matters of presentation and screen entertainment.

The "Roxy," to be built at Fiftieth Street and Seventh Avenue, will be designed by Walter W. Ahlschlager, internationally known architect of Chicago, who has been responsible for the plans for several of the largest theatres in the middle west, and who will also design each of the houses in the "Roxy" circuit.

The first theatre in the Sawyer-Lubin Rothafel combination will have 6212 seats, involving an expenditure placed at $7,000,000 covering real estate and construction, and will offer to the motion picture going public for the first time a reserved loge section of eleven hundred seats.

Many innovations in the matters of seating, lighting, stage construction and general appointment, will be placed into effect in the "Roxy," by the man for whom the theatre is named, and who, through his successful direction of the Strand, Rialto, Rivoli and Capitol during the past ten years, has become one of the most distinctive personalities in the theatre and radio world.

Contests Increase Interest In Greater Movie Season

Newspapers Back Project as Cities Organize

A SCORE of important daily newspapers and a great number of smaller ones, have already contracted to participate in the Greater Movie Season National Contest that has as its capital national awards a trip for two around the world on the Red Star liner Belgenland, the biggest ship ever to circle the globe, and vacations for two in Los Angeles and Miami as guests of the respective chambers of commerce. With a total sworn circulation of 2,306,000 daily, and the vigorous campaign each newspaper is putting behind the affair, public response is expected to set a new high-mark in national contests. The importance that publishers attach to the contest and its mutual benefits is denoted by the caliber of the publications that comprise the following list:

The Kansas City Star, Chicago American, Detroit Times, Indianapolis News, Cleveland Press, Cincinnati Times-Star, Baltimore News, Philadelphia Daily-News, Buffalo Times, Omaha Bee, Milwaukee Journal, Memphis Commercial Appeal, Denver Rocky Mountain News, Salt Lake City Desert News, Winston-Salem Journal, Colorado Springs, Gazette-Telegraph, and Butte Post.

The basis of the contest is a three-hundred-word essay on "What the Motion Picture Means to Me" or "What the Motion Picture Means to My Community." In addition to the three national prizes, each newspaper is arranging a list of local awards in the form of donations from merchants, thus securing valuable business co-operation for the theatres throughout the season. As an indication of the general business response, the value of local prizes obtained by the Chicago American for its readers is said to be $100,000.

The national awards will go to writers of the three best essays selected from the three principal winners in each city. Campaigns that have been mapped out for the participating newspapers are already under way. Posters and slides link each theatre into the contest while stories and specially prepared advertisements will develop popular interest from the middle of July to the end of August.

By the action of Louisville in adopting the Greater Movie Season plan as sponsored by Will H. Hays, president of Motion Picture Producers and Distributors of America, Inc., every key-city in the United States will now participate in the August demonstration. Louisville exhibitors have chosen Charles W. Krebs of the Rialto Theatre as campaign manager.

The biggest blanket adoption of the plan since H. M. Ritchey organized Michigan for the drive, has occurred in Texas where more than two hundred theatres, constituting the membership of the Motion Picture Owners of Texas asked for co-operation in order to put over their Season. Simultaneously fifty towns coming under the general management of Wm. P. Gray of Lewiston, Maine, have set their campaign in motion, and similar activity is reflected throughout New England as a whole.

Henry Menger of the Victory Theatre, will be campaign manager in Holyoke, Mass.; in Springfield, Mass., Gordon Rider of Poli's Palace Theatre will superintend the drive; in Manchester, N. H., Al Couture of the Crown Theatre has been elected general manager. In Hartford, Conn., I. J. Hoffman of the Strand and Princess Theatres will conduct the campaign with supervision over Ansonia as well. New Britain, Conn. has J. S. Contaras, of the Capitol Theatre, in charge, while Miss Julia Smith, of the Strand Theatre, controls the Waterbury season.

With Earl Fain, of Loew's Vendome as chairman; Harry Sudekum, of the Princess Theatre, as Secretary and Treasurer and Tony Sudekum, of the Crescent Amusement Company, as director of publicity, Greater Movie Season is moving towards an enthusiastic start in Nashville, Tenn. The campaign also embraces Columbia, Springfield, Murfreesboro, Harriman, Lebanon and Morristown, Tenn., Bowling Green and Hopkinsville, Kentucky; and Albany and Florence, Alabama. Campaign officers at Chattanooga, Tenn., include Sam H. Borisky, American Theatre, chairman; J. L. Cartwright, Rialto Theatre, Secretary and Treasurer; and E. R. Rogers, Tivoli Theatre, director of publicity and general manager.

Two newspaper contests are planned at Denver in addition to the national event. A "Star Likeness" Contest will award prizes to girls who most resemble well-known screen players while the boy-scouts are in training for an inter-city reel-race also conducted under newspaper auspices.

Highlights of the Salt Lake City drive include a mammoth sign spelling Greater Movie Season in twenty-feet letters on the mountain-side at the head of Main Street, a thousand feet above street level and certainly the most conspicuous spot in town. The sign will be illuminated at night. The Desert News, Tribune and Telegram have already begun publication of interviews with public officials and local celebrities emphasizing the achievement of the film industry. Ogden and Provo, Utah, will have campaigns designed along the Salt Lake City lines.

Baltimore elected Louis Schlichter, Bridge Theatre, general manager; Harry Van Hoven, director of publicity and Louis J. Rome, chairman of the Ways and Means committee. Ben Davis comptroller of the Schine Theatres operating from Gloversville, N. Y., and well known as an advertising and exploitation man before he entered the managerial side of the business, has completed plans in association with his district managers that include a four-page newspaper supplement in Carthage, pennants on all the cross-arm trolley wires in Corning, North Side and Painted Post, double-truck advertising lay-outs in Norwich and Oneonta in addition to an extensive campaign of window displays, radio broadcasting, public speaking, ballyhoos and bannering. Each district manager has duplicated the stunts in every town under his control.

Among prominent exhibitors most actively engaged in putting Greater Movie Season over in Buffalo is J. H. Michael, chairman of the executive committee of the Motion Picture Theatre Owners, State of New York, Buffalo Zone.

An urgent bulletin has gone from W. A. Steffes, president of the Motion Picture Theatre Owners of the Northwest, to every theatre throughout that terriory, recommending Greaer Movie Season as a business stimulant at no great cost and offering co-operation to any theatre that desires to promote the season on an elaborate scale.

Houston theatre managers are putting on full steam for "Greater Movie Season" which will open the first week in August. Plans call for a "Greater Movie Ball" also special newspaper and outdoor advertising. A local organization has been formed and several hundred dollars is in the hands of the committee who will have charge of the publicity and advertising.

Full cooperation will be given the Motion Picture Distributors and Producers, by the Motion Picture Theatre Owners of Maryland, Inc., in an endeavor to make the movement this year a great success.

Not only will the Maryland organization contribute its moral support but it will dig down into the treasury for $1,500 or $2,000 to spend in bringing the matter before the public with a strenuous advertising campaign.

The decision to back the move was made at a meeting of the Maryland organization, of which Walter D. Pacy is president, held at the Emerson Hotel on Thursday, July 9, when the plans were outlined by Jack Pegler, of the Will Hays organization, and Harry Van Hoven advertising manager of the Combined Whitehurst Interests, who addressed the gathering.

A committee was appointed to handle the matter including: Louis Schlichter, chairman; Harry Van Hoven and J. Louis Rome. According to the present plans a great deal

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JOHN E. McCORMICK

Made First National Gen. Mgr. on Coast

JOHN E. McCORMICK has been appointed General Manager of West Coast productions of First National under which title he will assume the executive direction of that company's own units on the Coast, it has been announced by R. A. Rowland, general manager of First National. Mr. McCormick will continue to act as Coast representative for the company in dealings with independent producers.

On his return to Los Angeles, last week, Mr. McCormick assumed his new office and already is placing in operation plans for drawing First National's own producing units closer together. It is probable that in the near future, three or four units will be working continuously at the Coast studios. Announcements of other equally important developments in the production branch of First National Pictures are expected within the next few weeks.

"The rise of Mr. McCormick to his present position of responsibility is entirely due to his display of merit since his association with First National," said Mr. Rowland.

Invitation Declined by Cohen

M. P. T. O. A. Official Suggests That Testimonial Dinner Feature "Independence" Instead of Himself

SYDNEY S. COHEN, Chairman of the M. P. T. O. A. Board of Directors, has written a letter to the Committee of Independent producers sponsoring the proposed Testimonial Dinner to Mr. Cohen, declining to be the honor guest, but suggesting instead that the dinner feature "Independence."

The letter to Mr. Cohen, on behalf of the Independents, sent by Samuel Zierler, President of the Commonwealth Film Corporation, pointed out that the dinner was to express to Mr. Cohen "our heartfelt appreciation for the great effort you are making to perpetuate this industry for all those who would stay in it on a let-live basis."

After thanking the committee for "the wonderful compliment," Mr. Cohen replied:

"However, I must decline to be singled out in this way for special mention. It seems to me instead . . . Independence should be the honored guest. It is the ideal that guided our glorious country to its birth; it is the principle men have fought and shed their blood for, and it is but fitting that the Motion Picture Industry, the Screen Press of the World, the greatest medium today of transmitting entertainment, education and knowledge should have Independence for its watchword and safeguard.

"Might I therefore take it upon myself to suggest that your plans take on the form of a dinner to Independence, one that you can broadcast throughout the land; one that can focus the attention of the world on the fight we are waging for our freedom in this Industry and to keep our screens free from the restraint and control of monopoly for our people. Such a dinner it appears to me would be of inestimable advantage for all and far greater than any personal tribute.

"As for myself, I believe I have had sufficient honors. I have had the privilege of being President of the Motion Picture Theatre Owners of America for four years, of working with some of the finest men God ever made and for a cause that is so great. I have earned a priceless treasure in the many loyal friends I can count as mine in the various branches of the Industry today. My fellow workers in the Organization, the men in the rank and file, have all through various ways shown their appreciation for whatever time and service I have given to their cause. That they esteem it and value this, is enough, for to me no greater honor or fame can come than this and I would rather 'feature' Independence than 'star' myself, and instead be a doughboy in the ranks, a booster of the cause, doing my bit with the other fellow."

Ufa Acquires M-G-M Features

Forty Pictures Taken For Distribution By German Concern, Is Announcement

FORTY Metro-Goldwyn-Mayer pictures of the 1924-25 group have been acquired by Ufa for distribution throughout Germany, according to statements issued this week by the Metro-Goldwyn-Mayer foreign department and the New York office of Ufa-USA.

This marks an important step in foreign distribution, since it will place in circulation in Central Europe practically an entire season's output. Ufa is an important producing, distributing and exhibiting corporation, owning and operating a considerable chain of theatres of its own. Many of these are first run houses of the newest type, and several others are under construction.

Recent steps taken by Ufa include the acquisition of United Artists and Warner Brothers product. This is all in addition to the 36 pictures which it will produce at its own studios.

At the same time, Frederick Wynne-Jones, managing director of Ufa-USA, announced that his company had engaged Mae Murray to make pictures in Germany for one year, beginning September 1st. Other American feminine stars, he stated, have been engaged but cannot yet be announced. Ufa is also looking for a suitable American male star, he said.

Further discussion of the importance of these moves will be taken up in the series of exclusive articles on the European situation starting in this issue of MOTION PICTURE NEWS.

Baltimore Musicians and the Theatres in Wage Dispute

Unless the Theatrical Managers' Association and the Musicians' Union of Baltimore come to an agreement before that time over the increased wage scale demands, there will be no music in theatres of that city after August first. The musicians have demanded an increase of 20 to 27 per cent over the $38 per week which they now receive.

The Motion Picture Theatre Owners of Maryland, Inc., have agreed to be governed by whatever the T. M. A., of Baltimore does with the exception of the Rivoli and Metropolitan theatres managed by Guy L. Wonders and Bernard Depkin, Jr. They have agreed to the new wage scale. Neither is a member of the M. P. T. O. of Maryland.

Jack Schlaifer is Honored by Northwest Film Board

In appreciation for his work as vice-president and as a member of a number of standing committees, the Northwest Film Board of Trade of Seattle last week presented Jack L. Schlaifer with an engraved cigarette case, just prior to his departure for San Francisco as the new Western division manager for the Universal Film Company.

L. O. Lukan, who replaces Mr. Schlaifer at the Seattle Universal offices, was elected to succeed him as vice-president of the Film Board also.

American Theatre in Troy to Reopen August 15

The American theatre in Troy, N. Y., formerly operated by Ben Apple and now controlled by the Strand interests, will reopen on August 15 as a first-run with a split week policy. An admission price of 15 cents will be charged.

Samuel Weiss Dies After Protracted Illness

Samuel Weiss, father of Adolph, Max and Louis Weiss, of Weiss Brothers Artclass Pictures Corporation, died at the age of seventy-one on July 17 after a protracted illness. He was born in Austria-Hungary and came to this country in his early youth.

World Premiere of "U" Film at Dayton, Tenn.

DAYTON, TENN., scene of the world-famed "evolution" trial, this week witnessed the world premiere of "Lorraine of the Lions," the Universal Jewel production in which a gorilla enacts an important role, comporting itself in a manner said to lend weight to the theory of relationship of apes and men. The picture, which is scheduled for general release in October, was shown Thursday and Friday of this week at the Lyric Theatre in Dayton.

Exploitation for the picture was directed along the lines of the "man-monkey" controversy so popular since the arrest and trial of Scopes for violation of the state statute forbidding the teaching of the theory of evolution in schools.

Eschmann Analyses Sales Personnel

First National General Manager of Distribution Outlines Points Necessary for Successful Force

"A MODERN sales organization is like a tree. The roots strike deep in the soil of product, personality and principle, giving nourishment to the branches." This is the statement of E. A. Eschmann, general manager of distribution for First National Pictures.

"The essential point in the building of an organization, sales or otherwise, is the point of contact," says Eschmann. "Branches flourish or wither according to the quality of the soil from which they spring. If the soil is arid there will be no fruit. If the flow of strength and nourishment drawn from the roots is checked the leaves will wither.

"The heads of a sales department are the channel of contact connecting the men in the field with the basic soil from which the organization springs. If we fail in point of contact, the vitality of the organization is weakened.

"Our requirement therefore, is to impress favorably upon contact with our men—to inspire the desire to do good—to give a proper definition of right and wrong—to be able to determine what's right by unbiased analysis—to operate for tomorrow as well as today—to assist those in need or encouragement—to dispel pessimism and court optimism.

"This may seem like a large order, and it is, but only as it is fulfilled will a sales organization realize its aim in any large sense.

"Nothing has become more evident in modern business than the importance of morale and unity of purpose. There is no room for pettiness, or selfishness in the larger vision of teamwork whereby all benefit alike. If sales executives fail to impart this spirit they are not fulfilling their mission. And they must operate through human contact, through the example of performance, not by preachments; through living their instructions, persuading and requesting, not attempting to enforce orders by autocratic demands. There is no other way to gain the spirit of true cooperation without which any organization, however elaborate its physical mechanism, is lifeless—a body without a soul.

"I am not going into a discussion of the physical formation of a sales department. In a general way the plan of operation is sufficiently familiar to the trade. Changes during the past few years have been along the line of advancement in the systematizing of efforts to reach all exhibitors with a reasonable presentation of facts. The day of bunk and bluster and misstatement has passed. A salesman must be completely sold on his own product before he can hope to sell anybody else. And there again we come back to the point of contact between executives at headquarters and the men in the field.

"We have succeeded or failed in getting across our message in proportion to our success in making the men with whom we work appreciate what we believe to be facts about the company with which we are associated and the product it is marketing.

"If a salesman employed by a company of the first rank does not believe that his own best interests are served by promoting the welfare of the company; if he lacks faith in its product, its present and its future, the fault may be with the salesman, or it may be with executives who have failed to get close to him on a man-to-man footing. Every member of an organization must be made to feel that he is a part of it, that he shares in its ideals and its destinies. If this feeling is lacking, he cannot be expected to put the requisite enthusiasm into his efforts, nor will he experience the satisfaction consequent upon success.



E. A. Eschmann, general manager of distribution for First National Pictures.

"The motion picture business always has been and must continue to be largely a matter of personalities. Stars are made through personality, authors write stories that introduce interesting personalities on the screen; clever exhibitors lend an inviting personality to their theatres and are extremely careful about the personnel which comes into contact with the audience; from first to last it is the personal, human equation that counts.

"Building a 100 per cent sales organization on paper would not be difficult. There are few secrets about divisions of territory, quotas, percentages and the like. All of these things have been figured out with care and precision. The variable factor is the man power that keeps the wheels moving, and the strength of this man power, in the final analysis, is due to ability of sales executives to inspire the right attitude of mind.

"Take any group of five hundred men of salesmen caliber, and by that I mean men who by reason of previous training, temperament and personality, may be deemed eligible, and the average of latent ability will not vary greatly. Some may be expected to advance rapidly, others to drop out, while along in the middle comes the great majority—loyal, steady workers anxious to make good, not only for the week or the month, but for the years to come.

"It is this group that sound business is most concerned in developing. Men of this caliber, looking to the future, are not tempted by a few extra dollars that mean parting with a company in whose principles and future they have faith.

"By his contact with his sales staff, the manager of distribution can foster, stimulate and develop these traits of loyalty—and by contact alone. No other method has been discovered. By the efficiency of his organization is a sales manager's success and value to his company measured. His force will be just as big and effective and loyal as he is himself. The head of the organization must display his good traits, wear them on his sleeve, so to speak, otherwise his associates may fail to notice and absorb them. This applies with equal truth to the members of his force.

"From whatever avenue one approaches the building up of an efficient, result-getting organization, the way leads to the cap-sheaf of contact. The method of working out and applying this cap-sheaf must be solved individually by each sales manager according to his own lights and his own personality. His success depends on finding a workable solution of the problem of contact."

Cashier of St. Louis House Held Up by Bandits

Two would-be robbers in an automobile held up Miss Elsie Betzold, cashier for the Kings Theatre, St. Louis, Mo., as she was on her way to the Chouteau Trust Company at Vandeventer and Chouteau avenues at 10.30 A. M. July 13. After searching her car and finding nothing the pair fled. Miss Betzold was driving a Ford sedan and was forced to go to the curb a few doors from the bank. The pair demanded "the money" but Miss Betzold carried no money.

On May 18 last two employes of the Kings were held up while en route to the bank and robbed of $1,700 in receipts.

Boys Loot Safe of Theatre in Reading, Pa.

The safe in the second floor office of the Hippodrome theatre, Reading, owned by the Wilmer & Vincent Company, was robbed of $225 by a boy who climbed through a transom. Frank S. Mickley, manager of the theatre, notified the police, and a few days later the boy, 13, and an accomplice, 18, were arrested, and $83 of the money, together with a bicycle on which the boys had paid $35, were recovered.

Agent of Operators' Union Charged in Bomb Case

A second arrest was made last week in connection with the bombing of the World-in-Motion theatre, Kansas City, last February. William McKinstry, business agent for the motion picture operators' union, was arrested and charged in an indictment returned against him with malicious destruction of property. He formerly was an operator for the Victory theatre, Kansas City.

Vice-President Dawes Invited to Lead the Chicago Movie Season Parade

VICE-PRESIDENT Charles G. Dawes has been invited by Will H. Hays to lead the huge parade which will open the "Greater Movie Season" campaign in Chicago, scheduled to take place in that city on August first, it has been announced by Ralph T. Kettering, general manager of the campaign.

If the Vice-president accepts the invitation he and Mr. Hays will head the line of march which will inaugurate the gigantic "go to movies" drive which has been launched in Chicago and which will reach its culmination during the month of August.

Those who will participate in the parade number many of Chicago's leading business organizations, civic and social societies. A feature of the parade will be the Chicago Evening American's photographer's float, from which pictures for reproduction in the Silver Jubilee section of that publication will be taken.

Guarantee Pictures Organized

Will Produce and Distribute the Curwood and General Charles King Stories

AETNA Finance Corporation, Ben Wilson and the Davis Distributing Division have combined and organized Guarantee Pictures, Inc., for the purpose of financing, producing and distributing the James Oliver Curwood and General Charles King series of pictures.

These pictures originally were to have been produced by Clifford S. Elfelt, whose other interests have prompted him to give up the production end. Davis Distributing Division contracted for the distribution of the pictures. By the new arrangement the Aetna Finance Corporation will finance the productions, Ben Wilson will produce them and the Davis Distributing Division will distribute them.

Guarantee Pictures has undertaken to see that five James Oliver Curwood pictures and eight General Charles King pictures are produced and distributed.

The second of the Kings is completed and stars Ben Wilson and Neva Gerber who will also be the stars of the remaining pictures in this series. One of the Curwood's is completed "My Neighbor's Wife" and the second, "The Gold Hunters" is also in work with the following cast, under the direction of Paul Hurst: Mary Carr, Dave Butler, George Fawcett, Hedda Nova, Bull Montana, Claire Windsor, Victor Potel.

The third King picture, "Fort Frayne," starring Ben Wilson and Neva Gerber is in production. The two completed ones are "Warrior Gap" and "Under Fire."

The formation of Guaranteed Pictures in no way affects the other production arrangements of Davis Distributing Division, Inc. but creates a combination of the three most important elements in the industry which they believe will prove of mutual benefit to exhibitors and exchanges alike.

George T. Pardy Joins M. P. News Staff

GEORGE T. PARDY, one of the best known of photoplay critics, this week joined the staff of Motion Picture News as the successor of Laurence Reid, who resigned to become Editor of Movie Monthly.

Mr. Pardy has an established reputation as a reviewer, and is a newspaper man of wide experience. He was a correspondent for the Chicago Inter-Ocean with General Buller's army during the Boer War, was on the staff of the Detroit Free Press, Chicago American and other important dailies, and entered the industry as motion picture editor of The Morning Telegraph. Later he held a similar position with the Dramatic Mirror, and in 1916 joined the staff of Exhibitors Trade Review, where he continued until recently as Editor of Reviews.

In addition to his work as a picture critic, Mr. Pardy has written a large number of special articles for newspapers and magazines and is the author of several vaudeville sketches.

He comes to the staff a recognized specialist in the difficult work of appraising pictures for the exhibitor, and The News takes pleasure in announcing his appointment.

A. M. P. A. Officers for Next Year Nominated

The nominating committee of the A. M. P. A. presented their nominations for officers for the ensuing year at the meeting held by the organization in New York July 16. The committee, which is composed of P. A. Parsons, Bert Adler, Fred Baer, Paul Gulick, Victor Shapiro, C. L. Yearsley and Lon Young, presented the following as the unanimous choice:

For president, Harry Reichenback; for vice-president, Jerome Beatty; for treasurer, Charles Einfield; for secretary, Russel Holman. For five members of the board of directors—Glendon Allvine, Walter Eberhardt, Charles Barrell, E. O. Brooks, Gordon White. For members of the auditing committee—Sam Palmer, Chairman, H. C. Bare, Hal Howe. For managing editor of the A. M. P. A. Bulletin—W. E. Mulligan. For business manager of the Bulletin—Ed. McNamee. For the finance committee—Edward Klein, Mel Shauer, Lon Young. For trustees of treasurers' fund—Paul Gulick, three years; Victor Shapiro, two years; P. A. Parsons, one year.

F. B. Willis Leases Theatre in Kutztown, Pa.

F. B. Willis, former secretary of the Film Board of Trade and one time member of the Fox sales force, Philadelphia, has taken a lease on the Park and Strand Theatres, Kutztown, Pa., formerly operated by Herman Brothers.

Woodhull Honor Guest at Rochester

National President R. F. Woodhull, of the Motion Picture Theatre Owners of America, was the guest of honor at the annual Picnic and Field Day of the Rochester Motion Picture Theatre Owners Association at Point Pleasant, Irondequoit Bay, on Tuesday, July 21st.

The outing was largely attended by theatre owners and exchangemen from the vicinity of Rochester and Buffalo, who gave President Woodhull a cordial reception. He spoke briefly on the progress the National Organization was making. He congratulated the Rochester Theatre Owners on their splendid organization and of their past loyalty and support of the Motion Picture Theatre Owners of America, and encouraged them to keep on along these lines as they knew the advantages and benefits of National Organization.

Meador and Robertson to Start Production

J. E. D. Meador and John S. Robertson last week organized Meador-Robertson Productions to film a series of special from Blasco Ibanez stories and other works now under consideration. Robertson will personally direct the entire series to be known as John S. Robertson Productions.

Robertson, with Mrs. Robertson and his staff sailed from New York last Saturday to start preparations for filming "Queen Calafia," late novel of Ibanez. The picture will be shot in Spain, Paris and Monte Carlo. This production will be followed by "The Fifth Horseman" and "Sacrifice." The Ibanez series will also include "The Cabin," "La Bodega," "The Mayflower" and "Sonica."

Tourneur Will Direct Sam Rork Production

Sam Rork has engaged Maurice Tourneur to direct his screen production of "Clothes Make the Pirate," the Holman Day novel, in which Leon Errol will be featured. The picture is to be made in New York and will be presented on the First National program.

Among the players engaged by Rork for the leading roles in support of Errol are Dorothy Gish, Shirley Mason, Nita Naldi, Tully Marshall, George Marion and Frank Lawlor.

Arrow Will Distribute the Steiner Features

William Steiner has completed arrangements with Arrow Film Corporation whereby the latter will distribute the new Edith Thornton series of four society comedy dramas and also the new feature series, "Hutch of the Secret Service," featuring Charles Hutchison.

Steiner reports his five producing units on the coast well ahead of their production schedule.

Contests to Build Interest in Greater Movie Season

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of out-door advertising will be used including about 100 24-sheets, 1-sheets, 3-sheets, banners, novelties, caps and buttons.

Mike Coyne, advance man for Greater Movie Season, working out details of the campaign in the south, has left Atlanta for a final swing through this district, prior to the opening of the Season, August 3rd. Coyne left Tuesday, and it will probably take him until the very day of opening of Greater Movie Season to visit all the cities which come under his jurisdiction. His itinerary includes Atlanta, Ga.; Memphis, Tenn.; Little Rock, Ark.; Dallas, Texas; Houston, Texas; New Orleans, La.; Birmingham, Ala.; Nashville, Tenn.; Chattanooga, Tenn.; Montgomery, Ala.; and Beaumont, Texas.

Kansas City in a few days will be dotted with pennants, not of college lettering, but bearing the words: "Greater Movie Season. Let's Go!" At present the M. P. T. O. K-M. is a turmoil of detail and hustle in an effort to complete plans for the Kansas City celebration.

A large order for pennants was placed with a company Tuesday by C. E. Cook, business manager of the M. P. T. O. K-M, while the committees are busy arranging for a parade of floats. A meeting has been planned at the Pantages theatre in a few days, to be after the last night performance, when chairmen of the committees will meet with the advertising representative of large business concerned in effort to obtain the fullest co-operation. Both the Kansas City Star and the Journal-Post have pledged support.

A plan to offer prizes for the best window display in connection with the campaign also has been announced. About $5,000 has been subscribed thus far among exhibitors and that mark is expected to be surpassed soon. No concrete program has been adopted for the celebration yet, although one probably will be within the next few days, according to Mr. Cook.

Letters are being sent to all towns in the Kansas City territory by the M. P. T. O. K-M office, urging that each village, town and city stage its individual celebration.

San Francisco features will be a big reception by the Mayor and city officials to the host of Movie stars and people coming up from Los Angeles. A big parade through the principal street, "The Path of Gold" to be richly decorated with banners and long strips of flags on electric light poles with a big line at top reading, "Greater Movie Season." Personal appearance of stars at residential theatres during the event on special days; newspaper ads from one page to a double truck frequently; several special luncheons by civic and fraternal organizations; prominent speakers at a big dinner by the Chamber of Commerce to visiting movie people.

The four theatres in Salt Lake City that are concentrating their efforts and capital into putting over Greater Movie Season, the Paramount-Empress, Victory, Kinema and Pantages, are getting the campaign well under way, and when the opening day comes it will find the field well covered and publicity stunts ready to burst forth.

The twenty-four sheets will be posted conspicuously about the city, and the other advertising accessories such as banners, teasers, trailers, caps, dolls and snappers will receive a wide distribution. Frank Becker, recently appointed publicity manager for the campaign, has started exploitation matters humming. The managers of the four active theatres are all planning novel and interesting stunts to be pulled at their houses, and big productions are being lined up to give the opening week of the Season great impetus.

Paul McCabe Dead; Was Prominent Exhibitor

PAUL McCABE, a pioneer exhibitor in North Carolina, and recently elected vice-president of the M. P. T. O. of that state, died suddenly at his home in Tarboro last week, after an illness of only four days.

Mr. McCabe was the owner of the Opera House at Tarboro, and was a prominent figure in theatre circles in the South. The news of his death came as a shock to the industry.

Europe Needs New Showmen Throughout Industry

(*Continued from Page* 537)

Producer ownership of theatres, block booking, chaining up of theatres, booking combines, sales drives, joint physical distribution—all of those issues so familiar in America are equally pressing in England and on the Continent.

Several large American companies are preparing to invade the European field in full force. Plans for exhibition, distribution and even production are forming. Rumors and the denial of rumors will fill the air for months to come, but the smoke which hides the battle will only make more plain the fact that such a battle is being waged. The stronger European factions, too, are not to be lightly ignored. Offers and counter-offers are being made toward alliances between American and European interests. Some of these have already been consummated; others are in the air and will follow.

The soil has been tilled, the seed is in, conditions are reasonably favorable—and only the fertilization of intelligent showmanship is needed to bring in Europe a rich harvest which will increase as the years pass. Who will reap this harvest?

Test Arbitration Case Will Be Heard in Court

(*Continued from Page* 539)

"Perhaps in this lies the solution of our dilemma. When a fair contract and a good system of arbitration is agreed upon, when the members of the Independent Producers and Distributors of America resign from the F.I.L.M. Club or Film Boards of Trade, controlled by the Hays organization, and set up Film Boards of Trade consisting of both distributors and exhibitors; when a penalty is placed for the bringing of unmeritorious claims and when the custom of distributors bringing claims promiscuously in amounts of $2.50 up, is stopped, then the theatre owner will have the choice of buying from the company giving him a square deal and which does not take away from him the property rights granted him by law."

New Corporations Launched in New York State

Newly incorporated companies receiving charters from the secretary of state during the past week and proposing to enter into the motion picture business in New York State, included the following: Irving Theatres Corporation, $500,000, with Marion L. Elkin, Mollie Salit, Anne Eichel, New York city; Valley Theatre Corporation, capitalization not specified, Genevieve Meyers, Anna Radeloff, Louis Mehl, Brooklyn.

Heisler Amusement Corporation, $10,000, Abraham W. Feinberg, Bernice E. Weil, Leonard L. Helburn, New York city; C. & D. Amusement Corporation, $10,000, Albert Cooper, David Davis, Jacob W. Kers, New York city; Hamilton Avenue Exhibition Company, Inc., $2,000, Pauline Malter, Brooklyn; Sophie C. Edelhertz, Dora L. Bernstein, New York city; W. & I. Amusement Corporation, $10,000, David Schneider, Samuel Bedell, Brooklyn; Samuel Ottenstein, New York city; Baldwin Amusement Corporation, $5,000, Baldwin, N. Y., Robert T. Rasmussen, George Rasmussen, Freeport, Beatrice Smith, of Roosevelt, N. Y.

New Blake Theatre Corporation, $10,000, Hyman Bernstein, Bronx; Isidore Levine, Isaac Kafko, Brooklyn; Hornell Motion Picture Corporation, Hornell, $200,000, Benjamin Liebmann, Brooklyn; John and Betty Jordan, New York city; Cargross Exhibition Company, Inc., $25,000, Cecil E. Carter, Conrad A. Ross, David E. Grange, New York city.

Great Neck Playhouse Now Legitimate House

The Great Neck Playhouse takes its place among the legitimate theatres, according to the new policy announced by Irving M. Lesser. It will be devoted to legitimate plays which have already played Broadway or are to be played there. The new arrangement comes as the result of a working alliance between Lesser and such producers as John Golden, Sam Harris, Arthur Hopkins, A. L. Erlanger, the Selwyns and Shuberts.

The first legitimate production to mark the new change of policy was the John Golden play, "The Straight Shooter," which had its premiere Friday and Saturday of last week. Later it will come to Broadway as "The Holy Terror."

The Great Neck Playhouse is one of the newer theatres, built at a cost of $450,000 and its policy had been one of motion pictures, combined with a bill of vaudeville.

Atlanta Bans Organists in Picture Houses

Decision to discontinue employment of organists in Atlanta moving picture theatres was made by their managers following action of the organist members of the Atlanta Federation of Musicians, which decreed a raise in salary for all organists employed in these theatres, this raise to begin September 1.

The raise decree was the outcome of a meeting of the Federation of Musicians at which a discussion of this matter resulted in motion to raise salaries. This motion was seconded and carried without consultation with the theatre managers, it being customary in all such matters to call a conference between managers and representatives of the Musicians' union before handing in an ultimatum.

I. S. Liner Joins DeMille Business Staff

I. S. Liner associated with Cecil B. De Mille during the production of "The Ten Commandments" for Paramount, has been engaged as a unit manager by the new De Mille producing organization. His first work will be the handling of the business details of "The Wedding Song," in which Leatrice Joy will be starred by De Mille for the Producers Distributing Corporation.

Set "Parisian Love" Release Date July 27

"Parisian Love," first of the new group of Preferred Pictures to reach the exhibitors, will be released July 27th, according to announcement by J. G. Bachmann, general manager of distribution for B. P. Schulberg Productions.

The picture, produced by Gasnier, is an adaptation based on the F. Oakley Crawford novel. The script is by Lois Hutchinson. Clara Bow is featured in the leading feminine role, with Lou Tellegen opposite her. Others in the cast are Donald Keith, Alyce Mills, Lillian Leighton, Jean de Briac, Hazel Keener and Otto Mathieson.

De Mille Selects Cast for "The Wedding Song"

The cast which will support Leatrice Joy in "The Wedding Song," a Cecil B. DeMille production for Producers Distributing Corp. release, has been completed. Those who will have prominent parts in support of the star are Robert Ames, Louis Natheaux, Ethel Waley and Rosa Rudami.

Lloyd Starts Comedy For Paramount Release

HAROLD LLOYD has started work on the first of two feature comedies which he will produce for Paramount distribution before May, 1926. He is making exterior scenes on the grounds of the Hotel Ambassador and other fashionable settings in Los Angeles and Beverly Hills. Jobyna Ralston is playing the lead opposite the star.

In order to live up to the schedule which he has mapped out, Lloyd will have only a rest of about three weeks between pictures sometime in December, when it is expected his current work will be completed. He and Mrs. Lloyd plan to visit Europe for a vacation next summer after work has been finished on his second Paramount vehicle.

Premiere of "The Danger Signal" at Broadway

"The Danger Signal," a railroad drama and the first of the Columbia 1925-26 productions, had its New York premiere at the B. S. Moss Broadway Theatre, where it was offered as the main film attraction for the entire week.

Jane Novak heads the cast, in which Dorothy Revier, Robert Edeson, Gaston Glass, Robert Gordon, Lincoln Stedman, Mayme Kelso and Lee Shumway play prominent roles. Erle C. Kenton directed the picture from a story by Douglas Z. Doty.

Hunt Stromberg Completes Three New Features

Three productions listed for distribution by Producers Distributing Corporation have been completed by Hunt Stromberg. The features are "The Bad Lands," a Harry Cary western drama, which completes his series for the current season; "The Prairie Pirate," first of the Harry Carey vehicles for the new program, and "Off the Highway," a special production with an all-star cast.

"Three Wise Crooks" Next Evelyn Brent Vehicle

"Three Wise Crooks," an original story by John Brownell and Fred Kennedy Myton has been selected as the next starring vehicle for Evelyn Brent, F. B. O. star. The camera work on the film will be started soon. Miss Brent will essay another crook characterization in which she won popularity as the star of "Midnight Molly," "Silk Stocking Sal," and "Alias Mary Flynn."

Calhoun and Gregg Signed by Independent

Jesse J. Goldberg, head of Independent Pictures Corporation, has engaged Alice Calhoun and Arnold Gregg to play the leading roles in the first "Big Timber" story featuring "Lightnin'," the canine star.

Other well known players who will appear in the picture are Stuart Holmes, Gertrude Astor and Spottiswoode Aitken. William J. Craft is directing the production.



Norma Shearer, Lew Cody and William Haines in Scenes from the Metro-Goldwyn-Mayer production of the Samuel Shipman story, "A Slave of Fashion"

Davidson Gets Role With Jackie Coogan

Max Davidson has been signed by Metro-Goldwyn-Mayer for an important role in "Old Clothes," Jackie Coogan's next starring vehicle which goes into production Monday. Davidson is a well known delineator of Hebrew characters. It is said the coming role will be much the same type as that he played in "The Rag Man," Jackie's last picture.

"Old Clothes" will be directed by Eddie Cline, with Frank B. Good as chief cameraman. Kenneth B. Clark wrote the continuity and the entire production will be made under the supervision of Jack Coogan, Sr.

Will Start Production of "The Savage" Soon

Production work on "The Savage," a First National offering in which Lloyd Hughes and Dorothy Mackaill will have the featured parts, is scheduled to start soon at the company's New York Studios.

Miss Mackaill is due back at the studio in a few days following a month's vacation in California. Hughes recently joined the Earl Hudson unit of First National.

Goulding Named to Direct "Sally, Irene and Mary"

The screen version which Metro-Goldwyn-Mayer will make of "Sally, Irene and Mary," musical comedy stage success, will be directed by Edmund Goulding, it was announced this week by Harry Rapf, production executive of the company. The adaptation of the play will also be done by Mr. Goulding, a work on which he is now engaged.



Trio of scenes from Paramount's "Wild, Wild Susan."



Production stills from "The Lucky Horshoe," which Tom Mix is now filming for Fox Film Corporation.

Fox Starts Airplane Service

Newsreel Launches the First Plane for Gathering and Distribution of Pictures

FOX NEWS is to operate its own airplane service. It will be operated solely in the interest of Fox News and dedicated to the gathering and distributing of pictures for news reels.

The first step in this direction was taken when Mrs. William Fox christened the first airplane in the new service at Curtiss Field, Mineola, Long Island, during the week. On either side of the christening plane flew a squadron of eight other Curtiss machines.

Speed is the requisite in News-gathering, but safety has been added to speed in this Fox machine. It is equipped with three parachutes for pilot and cameramen passengers, flares for night landings, compass, speed and altitude indicators and balloon tires on landing gear. A radical improvement has been made through the instal'ation of an extra "gas" tank which broadens the cruising radius from 400 to 750 miles. Thus equipped, the "Fox News" can make a non-stop flight from New York to Chicago in seven hours, or cross the continent with but two stops for "gas" and oil.

Though news reels and newspapers have hired airplanes on a few special occasions when extra speed was necessary, the purchase of its own plane by Fox News marks an unusual appreciation of the results that can be thus obtained. The decision to establish a hangar and buy a plane was reached only after a check-up of instances in which airplanes achieved news beats.

Much of the success of such a service will rest upon the skill and daring of the pilot. A seasoned and skillful military aviator has been secured by Fox in the person of Lieut. George A. Wies, Jr., who received his training at the United States Air Service flying school at Brooks and Kelly Fields in Texas.

Stromberg Will Direct "Winning Futurity"

Hunt Stromberg has been engaged by I. E. Chadwick, president of Chadwick Pictures Corporation, to direct "Winning the Futurity," a race track special to be released by Chadwick organization probably in December. Stromberg only recently completed "The Romances of an Actress" for Chadwick.

"Winning the Futurity" is an adaptation from the well known stage success of two generations ago. Several of the race track scenes have already been made with some of the biggest turf events of the season as the background. The cast for the picture has not yet been announced.

Stuart Holmes Has Comedy Role in "Heir Loons"

Stuart Holmes, screen heavy who has played villain roles in many feature productions, has been cast for a comedy part in "Heir Loons," the feature comedy which Spitzer-Jones are making for distribution by Pathe. Others who will be seen in the play are: Ralph Lewis, Frank Campeau, Edith Roberts, Sam de Grasse, Wallace MacDonald, and others. Grover Jones is is the director of "Heir Loons."



Lionel Barrymore in "The Wrongdoers," an Aster Distributing Corporation release.

Chadwick Buys Share in Studio

Purchases Half Interest in Independent Pictures Plant From Jesse Goldburg

I. E. CHADWICK, president of Chadwick Picture Corporation, has purchased a half interest in the real estate and studios of the Independent Pictures Corporation on Sunset Boulevard in Hollywood. The deal was concluded this week between Mr. Chadwick and Jesse J. Goldburg, head of Independent.

Announcement of the purchase from the Chadwick organization stated that the acquisition to carry out the production plans which have been mapped out for the coming year and that immediate steps will be taken to enlarge the studios to house the Chadwick units as will as those of the Independent company.

It is planned to increase the stage space to 17,500 square feet from the present measurement of 15,800 square feet, and erect a new two-story building with offices on the rear of the property.

Independent Pictures Corporation will continue to operate its Bob Custer, Bill Cody and Big Timber units, while Chadwick Pictures Corporation will produce with the George Walsh, Lionel Barrymore and Larry Semon units. The Charles Ray unit will continue to produce at the Charles Ray Studio, and the Hunt Stromberg unit at the Hollywood Studios.

Mr. Chadwick is expected to return east the end of this month with Mr. Goldburg, and further announcement concerning the studio activities of both organizations will be made.

"Phantom" N. Y. Premiere Set

Elaborate Plans Made by Universal for Opening at Astor September 7th

UNIVERSAL'S long heralded "Phantom of the Opera" is to have its New York premiere at the Astor Theatre, September 7th. Lon Chaney is the star and the featured players are Mary Philbin and Norman Kerry. Elaborate preparations are under way by Universal for a lavish presentation.

Notable in the premeire plans are the proposed musical accompaniments. Universal has secured the services of Professor Gustav Hindrichs, noted musical director to arrange the score and incidental accompaniment.

The big scenes of the "Phantom" are filmed in natural color, including a masked ball sequence with several thousand actors and actresses in brilliant costumes. The home office of Universal has started an exploitation campaign which it is said will surpass anything of the kind ever attempted by the company. When he departed for Europe, Carl Laemmle left word to spare no expense in putting the picture over as no Universal picture had ever been put over before.

The "Phantom" will not be roadshowed, but will be released to exhibitors early in the Fall.

"Pride of Force" Under Way at Gerson's

Production is under way at the Gerson studios on the coast on "The Pride of the Force," a police story by Arthur Hoerl. It is being directed by Duke Worne and supervised by B. Berger. This is the first of a series of six pictures being produced by B. Berger of Gerson Pictures for release through Rayart.

Featured in the cast of "The Pride of the Force" are Tom Santschi, Gladys Hulette, Francis X. Bushman, Jr., James Morrison, Crawford Kent, Alice Powell, Edith Chapman and Joseph Girard.

Russian Prince Leading Man for Pola Negri

Pola Negri's leading man for "Flower of Night," her next starring vehicle for Paramount, will be Youcca Troubetzkoy, son of the Russian Prince and Princess Nicolai Troubetzkoy.

The picture is scheduled to go into production this week under the direction of Paul Bern. The story is from the pen of Joseph Hergesheimer.

Levy Joins Commonwealth as Sales Manager

Jack Levy, formerly associated with Fox Film as head of the New York exchange and as sales manager, has joined Commonwealth Film Corporation as sales manager. Mr. Levy's connection with the film industry dates back several years and he is widely known in sales circles. Commonwealth is distributing 42 productions.



Scenes from "Without Mercy" a George Melford production for Prod. Dist. Corp.



Highlights from the Paramount production, "Street of Forgotten Men."

Four M-G-M Features In August

Announce Important Productions for Booking During Greater Movie Season

FOUR important feature productions have been scheduled for release during August by Metro-Goldwyn-Mayer. Included in the group is "Romola," starring Lillian Gish, Monta Bell's production "Pretty Ladies," "The Unholy Three," in which Lon Chaney plays a featured role, and Hobart Henley's "A Slave of Fashion."

The list will be headed by "Pretty Ladies," which is announced for release on August 1st. This Monta Bell production offers a cast including Tom Moore, ZaSu Pitts, Lilyan Tashman, in the featured roles, and with Norma Shearer, Conrad Nagel and George K. Arthur in minor parts. A special feature of the offering is a reproduction of scenes of the "Follies" photographed in Technicolor. The picture was shown at a pre-release engagement at the Capitol, New York City, last week.

Tod Browning's "The Unholy Three," is next, with release scheduled for August sixteenth. Lon Chaney and Mae Busch have the featured roles in this mystery romance adapted by Waldemar Young from Tod Robbins' novel of the same title. Those who have prominent parts in the supporting company are Matt Moore, Victor McLaglen and Harry Earles.

Lillian Gish's vehicle, "Romola," which was filmed in Italy under the direction of Henry King, will be released August twentieth. The supporting cast is headed by Dorothy Gish, the star's sister, and has Ronald Colman in the heroic role. The production was presented on Broadway last season at the George M. Cohan theatre.

Norma Shearer is featured opposite Lew Cody in "A Slave of Fashion," which is a Samuel Shipman story directed by Hobart Henley from the screen adaptation made by Bess Meredyth. It will be released on August twenty-third. William Haines, Mary Carr, James Corrigan, Vivia Ogden, Miss Dupont, Estelle Clark and Sidney Bracy comprise the unusually strong cast of this swiftly-moving and thoroughly modern story. A number of elaborate scenes in technicolor are a feature of the film.

First National Gives New Titles for Two Features

"What Fools Men" is the new title selected by First National for the screen version of Henry Kitchell Webster's novel "Joseph Greer and His Daughter," and "The Sea Woman," which Edwin Carewe is filming, will be released as "Dangerous Currents," according to an announcement this week from the First National offices.

Additions Are Made to "Big Parade"

Hobart Bosworth, Claire Adams, Robert Ober, and Claire McDowell have been added to the cast of "The Big Parade," John Gilbert's first starring vehicle for Metro-Goldwyn-Mayer.

Nardelli Signed by Metro-Goldwyn-Mayer

George A. Nardelli, former motorcycle racer who has appeared in minor roles in several feature pictures, has been signed to a long-term contract by Metro-Goldwyn-Mayer

John Weier, Fox Magazine Editor, Dead

John E. Weier, editor of Fox Folks, the Fox Film Corporation monthly magazine, passed away suddenly July 17th, a victim of apoplexy. He was stricken while in a tea room near his home in Flushing and died shortly after reaching the hospital.

Weier, 53 years old, had wide experience as a newspaper man and before joining Fox was owner of the Flushing Daily Times for ten years. Mayor John Purroy Mitchel appointed him Park Commissioner of Queens and during his term of office he initiated many improvements. He is survived by a wife and two sons.

"The Danger Line" is Next Macfadden Feature

"The Danger Line" is the title of the second Bernarr Macfadden True Story Films production for distribution by Astor, it was announced this week by Harry Rathner, president of Astor.

Production will be made at the former Pathe Studio in the Bronx. The scenario for the play is now being written by Lewis Allen Browne.

Wesley Ruggles to Direct "Plastic Age"

Wesley Ruggles has been signed by B. P. Schulberg to direct the screen version of the Percy Marks novel, "The Plastic Age," which will be released as a Preferred Picture on the new season's program. Camera work is to start shortly. Donald Keith and Clara Bow have the principal roles. The picture is scheduled for release the first week in November.

What MARCUS LOEW thinks of

"EVOLUTION"

A Red Seal Feature

Booked it for the entire Loew Circuit in the Metropolitan District for **115 days solid.**

What FILM DAILY said of

"EVOLUTION"

A Red Seal Feature

"Should be shown by every live exhibitor. Splendid timely picture dealing with subject universally talked of. Should pack them in. Don't miss this."

An Urban-Kineto Production
Edited by Max Fleischer

1600 Broadway RED SEAL PICTURES CORP. New York City

EDWIN MILES FADMAN, Pres.



Richard Talmadge in Scenes from "The Isle of Hope," an F. B. O. release.

Grainger Back From Long Trip

Fox General Sales Manager Enthuses Over Prospects for Coming Season

JAMES R. GRAINGER, general sales manager for Fox Film Corporation is back at his desk in New York City after a tour which took him to all the branch offices of the company in the United States and Canada. A keen observer of conditions, Grainger looked carefully into all local situations and returned most optimistic over the prospects of what he thinks will be an exceptional season. Not only does he think it will be a big season for the Fox Film Corporation, but that business conditions in general will show a vast improvement.

"Indications point to the biggest season motion pictures have ever known," said Mr. Grainger. "I have made a careful survey of business conditions in all big cities of the United States and Canada and as a result of this survey I do not hesitate to make the prediction that the season of 1925-26 will be the greatest in point of business the motion picture industry has ever known.

"One reason I feel so optimistic is that everybody seems to have plenty of money and willing to spend it. Another reason is that the finest pictures yet produced will go into the motion picture theatres during the coming season.

"Competition has been exceedingly keen during the past few years and the larger producers of pictures have come to a realization that they must bend every effort towards superior production. While more money is going into pictures than ever before, I believe the vast amount of capital is being expended more sanely and more wisely."

Two Chadwick Releases Fixed

"Wizard of Oz" and "American Pluck" Are Due for the Exhibitors in August

I. E. CHADWICK, president of Chadwick Pictures Corporation, returned to New York this week with a print of "The Unchastened Woman," which will bring Theda Bara back to the screen, and with the announcement that two of his company's seventeen productions for the coming season will go to the exhibitors in August.

"The Wizard of Oz" is the first of these and it will be released August 1st. It will be followed on the 15th by "American Pluck." The former is Larry Semon's first offering of the new season. It is based on the well known book and play of the same name by L. Frank Baum. The picture has already had pre-release showings in New York, Los Angeles and other key cities.

"American Pluck" is the first of a series of six pictures George Walsh will make for Chadwick this year. It was directed by Richard Stanton from Ralph Spence's adaptation of "Blaze Derringer," a novel by Eugene P. Lyle, Jr. In addition to Walsh the cast includes Wanda Hawley, Tom Wilson, Leo White, Frank Leigh, Wilfred North, Sydney De Grey and Dan Mason.

"The Unchastened Woman," Theda Bara's new vehicle, was personally supervised by Chadwick and was in production for several months. Arrangements are now being completed for the World's premiere showing in New York city, where it will be booked for an indefinite engagement. The house has not yet been decided upon, but the picture will open about September 1st, which has been announced as its general release date.

World Premiere is Given "Enemy of Men"

Dorothy Revier's first Waldorf production, "Enemy of Men," released by Columbia Pictures Corporation, had its world premiere at the Strand Theatre, Providence, Rhode Island, Monday, July 20th. The production was scheduled to run the entire week. It will be followed with runs in different parts of New England.

Cullen Landis plays opposite Miss Revier in this picture, while in the supporting cast are Cesare Gravina, Leo White, Barbara Luddy, Charles Clary and Virginia Marshall. The picture was directed by Frank Strayer from the story by Douglas Bronston.

Pauline Starke Has Lead in "Little Bit of Broadway"

Pauline Starke will play the leading role, that of a Broadway butterfly in "A Little Bit of Broadway," Robert Z. Leonard's next Metro-Goldwyn-Mayer production. An important part has also been assigned to Lilyan Tashman.

Jessie Burns wrote the continuity for "A Little Bit of Broadway" from the story of the same name by Richard Connell. The picture is scheduled to go into production this week.

Farnum Will Impersonate General Custer

Dustin Farnum will impersonate the character of General George A. Custer in Universal's "On the Frontier," for which he was recently signed. "Custer's Last Stand" will be one of the big scenes in the picture. Other historic characters that will be impersonated will be Sitting Bull, President U. S. Grant and General Phil Sheridan. Edward Sedgwick will direct.



Eskimos play the roles in "Kivalina of the Icelands," from which these scenes were taken. It is a Pathe release.

Mary Astor Lead in "The Scarlet Saint"

Mary Astor will have the feminine lead in "The Scarlet Saint," which Earl Hudson will produce in New York for First National. Miss Astor will take up her role in the adaptation of the Gerald Beaumont story, which was published by a magazine under the title "The Lady Who Played Fidele," following the completion of her work in "The Pace that Thrills," in which she is now appearing with Ben Lyon.

Fitzgerald Signs Gertrude Short for "Tessie"

Dallas M. Fitzgerald has engaged Gertrude Short for an important role in "Tessie," his first production to be released by Arrow Pictures Corporation. Others in the cast headed by May McAvoy are Bobby Agnew, Lee Moran and Myrtle Stedman.

"Tessie" is an adaptation of a Sewell Ford story which originally appeared in the Saturday Evening Post.

Krafft Writes Titles for Hines Film

John Krafft has completed editing and titling "The Wrong Doers," directed by Hugh Dierker, the first of the Bernarr MacFadden series, and is now writing final titles for Johnny Hines' forthcoming comedy feature, "The Live Wire."

Columbia Changes Title of Picture

Columbia Pictures has changed the title of "The Lure of Broadway" to "The Lure of the North." The production is to be released later in the year.



Stills from Paramount's "Marry Me."



Dramatic episodes from "The Scarlet West," a First National offering.

Thirteen For F. B. O. Release

Eight Features and Five Short Subjects Go to Exhibitors in September

EIGHT feature pictures and five short subjects are on the releasing schedule for F. B. O. for the month of September. The list is headed by the first of a series of eight Tom Tyler western pictures. This initial production has not yet been titled, but it will go to the exhibitors September 1st.

September 6th is set as the release date for "If Marriage Fails," an F. B. O. Gold Bond production, which recently played at the Colony Theatre on Broadway, New York. The story was written and produced by C. Gardner Sullivan, with Jacqueline Logan and Clive Brook sharing starring honors, and Belle Bennett, Jean Hersholt, Cissy Fitzgerald and Mathilde Comont in support. John Ince directed.

"High and Handsome" with "Lefty" Flynn in the starring role will be shown September 13th. The screen play is an adaptation by Rex Taylor of the Gerald Beaumont story. In the supporting cast are Kathleen Myers, Lydia Knott, Tom Kennedy, Ralph McCullough and Gene Perry. Harry Garson directed.

"Three Wise Crooks," Evelyn Brent's next vehicle, will be released on September 14th. The story is by John Brownell and Fred Kennedy Myton and the continuity by E. Richard Schayer.

The eighth Texas Ranger production starring Bob Custer, as yet untitled, is set for September 20th, while "Parisian Nights," the second Gold Bond production on the F. B. O. program, will be distributed on September 27th. "Parisian Nights" began its career at the Capitol Theatre, New York, and co-stars Elaine Hammerstein and Lou Tellegen with Renee Adoree, Gaston Glass, William J. Kelly and Boris Karloff in support. Al Santell directed.

"The Wall Street Whiz" starring Richard Talmadge is also set for September 27th release. The story and continuity come from the pen of James Bell Smith. In the supporting cast are, Marceline Day, Lillian Langdon, Dan Mason, Carl Miller and Belle Bennett. Jack Nelson directed.

Still another September 27th release is "Riding the Wind," in which Fred Thomson and his wonder horse, Silver King, are starred.

The short subjects are headed by the first of the "Blue Ribbon" comedies which Joe Rock is producing for Standard Cinema Corporation and F. B. O., in which Chester Conklin will be featured. Jay A. Howe is directing the entire "Blue Ribbon" series. "Blue Ribbon" No. 1 will be released September 6th.

On September 13th "Amazing Mazie," No. 1 of F. B. O.'s new series, "The Adventures of Mazie" will be ready for exhibitors. Alberta Vaughn will be starred.

The first of the new Standard Fat Men Comedies, which Joe Rock is also producing for Standard Cinema Corporation and F. B. O., featuring "Fat" Carr, "Tiny" Alexander and "Kewpie" Ross will be released September 20th.

The same day will see the distribution of the first of the new Bray cartoons, a one reel novelty, which Walter Lantz is now preparing and on September 27th the second episode of "The Adventures of Mazie" will be released.

Metro-Goldwyn-Mayer Sign Lawford Davidson

Metro-Goldwyn-Mayer have signed Lawford Davidson, well known stage actor, to a long term contract. He will play suave heavies in forthcoming productions. His screen career started two years ago in the east.



Scenes from the Metro-Goldwyn-Mayer feature, "Pretty Ladies."

Newsreel To Train Army Men

International Will Provide Training School for U. S. Air Service Operators

ARRANGEMENTS have been made with International Newsreel by Major-General Mason H. Patrick, chief of the Army Air Service, for the training of air service motion picture operators for the Government. The step was taken as a result of the results achieved in aerial photography by International.

Graduates of the Air Service Photographic School at Chanute Field, Ill., have been assigned to the New York and San Francisco offices of International Newsreel for a course not to exceed three months. They will work with International staff men for a few weeks as assistants, in order to learn the way in which a skilled newsreel cameraman goes about the making of a picture, and after that will cover assignments with Akeley cameras supplied them by the army.

The air service photographers already sent to the New York office for training are Technical Sergeant Vernon H. Merson, 20th Photo Section, Langley Field, Va.; Staff Sergeant Germain A. Visbal, 3rd Photo Section, Bolling Field, Washington, D. C.; Staff Sergeant George H. Fisher, 5th Photo Section, Kelley Field, San Antonio, Tex., and Staff Sergeant John D. Meeks, 14th Photo Section, Mitchel Field, Garden City, L. I.

Master Sergeant Charles G. Leiby, 22nd Photo Section, Kelley Field, San Antonio, Tex., has been assigned to the San Francisco bureau of International.

When the photographers assigned to International Newsreel for training are passed by the editors of International as fully capable and competent motion picture cameramen, they will be used by the army for the making not only of films of military value, but of motion pictures of historical value. For this purpose it is necessary that they have such training as only can be had in the office of a modern newsreel.

The army photographers will be entirely under the control of the International's news desk during their training and any individual who does not show promise will be "discharged" immediately and sent back to his regular army duties.

New Department Started by M-G-M

Bennett Nathan of New York will create a new department for Metro-Goldwyn-Mayer. It is a fabric decoration department and in it will be created the fabrics for costumes and sets. Nathan will work with Erte, the fashion and set designer.

Nathan has built up a big reputation in New York where he has decorated and created materials for many of the big musical shows, including the Follies and Scandals. His first work in connection with Metro-Goldwyn-Mayer will be on "The Mystic," a Tod Browning production in which Aileen Pringle and Conway Tearle have the leading roles.

Donald Ogden Stewart to Adapt His Book to Screen

Metro-Goldwyn-Mayer have engaged Donald Ogden Stewart, author of "The Crazy Fool," screen rights to which M-G-M recently acquired, to make the screen adaptation of his book. The association will be the popular humorist's first with motion pictures. His contract with the company calls for his services as a screen editor as well as scenarist.

Ben Lyon Juvenile Lead in Robert Kane Feature

Robert T. Kane has chosen Ben Lyon to enact the juvenile lead in "Invisible Wounds," which he will produce for the First National program. The picture will be based on the Frederick Palmer novel of the same title and is to be directed by Howard Higgin.

Premiere Dates Set for "The Gold Rush"

FURTHER dates for premiere showings of "The Gold Rush" were announced this week by the Charles Chaplin offices in New York. The opening at the New York Mark Strand on Sunday, August 16th, will be preceded by a special midnight showing the night previous, it was announced. This will be attended by the press and will also be open to the public in certain parts of the house. Chaplin has promised to be in attendance.

Chaplin plans to leave for Europe soon after to arrange the details of the premieres there. "The Gold Rush" will open at the Tivoli in London on September 15th; at the Salle Marivaux in Paris on September 16th; and at a leading theatre in Berlin early in October.

Mack Swain, who essays a new type of role in this picture, was a New York visitor this week with his family. Despite his 12 years on the screen and 22 years on the legitimate stage, it was his first glimpse of Manhattan.

Flora Finch Prominent in Support of Johnny Hines

C. C. Burr, producer of the Johnny Hines features which First National will release, has engaged Flora Finch, well known screen comedienne, for a prominent part in support of the star in "The Live Wire," his initial First National release which is now nearing completion in New York.



Lois Wilson, Wallace Beery and Warner Baxter in "Rugged Water," a Paramount picture.

Exhibitors Service Bureau



The very strength of this lobby display on "The Night Club" (Paramo unt) lay in its simplicity. It was conceived by Manager John B. Carroll of the Victory theatre, Tampa, in connection with the recent showing at that house.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

Edward L. Hyman, Mark Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr., Finklestein & Rubin, Minneapolis.

Leo A. Landau, Lyceum theatre, Minneapolis.

E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Metropolitan theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Managing Director, Famous Players-Lasky theatres, Los Angeles.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

W. C. Quimby, Managing Director, Strand, Palace and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Grauman's theatres, Los Angeles.

: : THE CHECK-UP : :

Weekly Edition of Exhibitors' Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

TITLE	Poor	Fair	Good	Big	Value	Length
ASSOCIATED EXHIB.						
Introduce Me	—	—	6	5	84	5,980 ft.
FAMOUS PLAYERS						
Old Home Week	—	—	12	4	78	6,888 ft.
Shock Punch	—	2	11	1	68	6,151 ft.
FIRST NATIONAL						
Chickie	—	1	8	4	77	7,767 ft.
His Supreme Moment	—	3	7	2	68	6,600 ft.
Soul Fire	—	2	5	4	75	8,262 ft.
WARNER BROS.						
Recompense	—	3	7	—	61	7,480 ft.

Louis K. Sidney, Division Manager, Lowe's theatres, Pittsburgh, Pa.

George E. Brown, Imperial theatre, Charlotte, N. C.

Geo. Rotsky, Managing Director, Palace theatre, Montreal, Can.

Eddie Zorn, Managing Director, Broadway-Strand theatre, Detroit.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, T. D. & L. theatre, Glendale, Calif.

Claire Meachime, Grand theatre, Westfield, N. Y.

Ace Berry, Managing Director, Circle theatre, Indianapolis.

Press Campaign Only For "Confessions of Queen"

An exploitation campaign confined entirely to the press recently aided "Confessions of a Queen" in San Diego, where this production played at the Plaza theatre. Teaser ads were followed up by large displays in both local dailies, four 12-inch advertisements, each different, appearing in each paper. Such lines as "Her Majesty's Affairs of the Heart Exposed," "Under the Royal Robes—Just Plain Folks" and "The Soul of a Woman Revealed" were prominently featured.

Extra space was taken in both papers throughout the week preceding the premiere, each ad being changed daily. Slides and trailers were also brought into play at the theatre.

Herschel Stuart's Stunts for "Madame Sans Gene"

Both attendance and boxoffice receipts at the Missouri theatre, St. Louis, recently reached an exceptionally high figure during the showing of "Madame Sans Gene." Much of its success was due to the efforts of Manager Herschel Stuart and Publicity Director William Saal, who launched a campaign of unusual merit.

One of the highlights of the campaign was a tie-up with St. Louis' largest department store, whereby the original gowns worn by Gloria Swanson in the picture were displayed in their windows. The windows being located in a prominent part of the business section where an average of 30,000 people pass daily, proved a strong advertising medium. In addition to the window displays,- the store mailed out over 10,000 letters to their largest accounts with a special folder giving the history of the production and the story of "Madame Sans Gene." This stunt cost the department store over $250, but the publicity resulting, justified the outlay.



The Union Square theatre, San Francisco, used a former vaudeville headliner dress to represent the star of "The Last Laugh" (Universal) as a door attendant during the run of the picture.

Another important feature was the tie-up effected with the Yellow Cab Company, who used a specially made card announcing the attraction at the Missouri. These were placed on the rear end of 400 cabs and proved one of the best advertising mediums ever employed by the theatre.

The regular campaign was augmented by the distribution of 10,000 circulars and Sans Gene Gold Coins by men at the ball park during the big league games. Special banners on the attraction were also carried around the ball park between innings.

Marriage License Tie-up for "Man and Maid"

When "Man and Maid" played recently at the Sun theatre in Omaha, Neb., W. G. Bishop, Metro-Goldwyn exploiteer, caused widespread comment on the picture by causing the following paragraph to appear at the top of the marriage license column in the press under the caption "The Union of 'Man and Maid:'"

"Elinor Glyn, famous author of 'Three Weeks,' 'His Hour' and 'Man and Maid,' and leading exponent of love as the ruling passion of the universe, wants every newly married couple or those engaged to be married, to see the screen presentation of her latest success, 'Man and Maid,' at the Sun theatre. Through arrangements with Elinor Glyn and Metro-Goldwyn, the Omaha Daily News will give to each couple whose names appear in this column during the run of the picture complimentary tickets to see this forceful and graphic portrayal of the love of 'Man and Maid.' Tickets may be procured by calling at the Daily News Office."

Special stories were used in the press to supplement this stunt.

In addition Bishop distributed sealed envelopes reading on the outside: "Mr. Man: Do you dare give this unopened to a maid?" and in smaller letters under this question: "The above is for the unmarried man. The married man should give this *unopened* to his wife." The card inside contained an invitation to see the picture addressed in affectionate terms and signed "The One Who Gave You This."

Window displays featuring jewelry, radio, typewriters, drugs, maps and Goodyear tires helped exploit the showing also. Slides and trailers were brought into play at the different theatres and there was a special lobby display.



A strong shadow-box was the central piece of this lobby display on "The Light of the Western Stars" (Paramount), which was executed by Luke Hitchcock, staff artist of the Arcade theatre, Jacksonville, of which Guy O. Kenimer is manager.

Safety First Parade Given for "Seven Chances"

A novel parade emphas'zing the necessity for careful driving and safety first was the feature of an intensive exploitation campaign waged recently in Madison, Wis., in connection with the showing of Buster Keaton's new comedy, "Seven Chances," at the Strand Theatre. Six trucks headed this parade, the first truck carrying an auto which had been slightly damaged with a banner reading "Chance No. 1." The second truck carried an auto damaged somewhat more, and labelled "Chance No. 2," and so on, the sixth truck carrying a machine almost completely wrecked. These six trucks were followed by a hearse captioned: "The party that is riding inside took one chance too many. But you still have 'Seven Chances' to see Buster Keaton at the Strand." Morris Abrams, Metro-Goldwyn exploiteer, conducted this campaign in collaboration with Mr. Desmoreaux, enterprising manager of the Strand.

The Casualty Insurance Company was induced to contribute a float to the parade also, and to donate a prize of $20 for the best essay on "Don't Take Chances." Manager Desmoreaux added $30 to this sum, making the prize $50. This contest was featured in the local dailies and proved immensely popular.

All Yellow Cabs carried banners exploiting the showing over their spare tires with the additional caption—"Our Drivers Never Take Chances." A "seven" sticker was attached to newspapers by newsboys, and four window displays, two with the Knapp hat stores and two with music stores featuring harmonicas, also helped exploit the showing. Heralds were put into the mail and key boxes of all guests at the two biggest hotels, the New Belmont and the Loraine, and a pass for the two was put into every box having a number ending in seven.

Extra space was taken in all the papers, and slides and trailers were also used. Cutouts decorated the lobby.



Lobby display with large cutout in the center, used by Manager D. Roscoe Faunce of the Strand theatre, Birmingham, for the showing of "Are Parents People?" (Paramount).

Clever Hoax Boosts "Rag Man"

Butte is Aroused to Fever Heat by Announcement of Junk Shop

The cleverest and most successful exploitation feat ever put over in Butte, Montana, and one of the most original known, anywhere, was recently staged by W. J. Sullivan, manager of the Rialto Theatre, and W. A. Burke, director of publicity for the Silver Bow Amusement Company, which owns this playhouse.

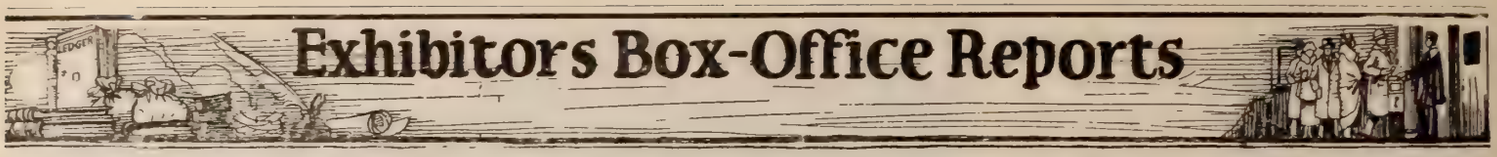
Burke and Sullivan advertised the opening of a "High Class Junk Store" under the management of Ginsberg & Kelly," at 142 West Park street, a select retail district. Immediately opposition was voiced by merchants of the vicinity, whereupon Burke and Sullivan caused the following advertisement to appear in all of the local dailies: "Our Hats Are in the Ring! We are in Butte to Stay. Ginsberg & Kelly, Dealers in High Class Junk, Will Hold Their Opening as Advertised at 142 West Park St., on Wednesday Next. Save all your bottles, rags, etc., for Ginsberg & Kelly, Dealers in High Class Junk."

Indignation broke out among merchants throughout the town. The Riddell Paint & Art Company inserted advertisements in all of the dailies appealing to the public as follows: 'WE PROTEST! We do not believe a junk store should be allowed to operate on West Park street. We have occupied our present location on West Park street since the building was built in the year 1900, and have taken a great deal of pride in maintaining our store and improving and installing one of the most modern and attractive store fronts in the state of Montana. We believe Butte to be a modern city and have always displayed our faith in the future of Butte by constantly upholding and defending its claim to be the best city in America. We do not believe the select retail district of Butte should be handicapped with an establishment selling old bottles, old rags and junk. We believe popular opinion will strongly oppose the opening of a junk shop by Ginsberg & Kelly or any other concern, as advertised for 142 West Park street."

At this point Burke and Sullivan exposed the true situation in prominent advertisements announcing that Ginsberg & Kelly had moved from 142 West Park street to the Rialto Theatre, where Ginsberg, impersonated by Max Davidson, and Kelly, played by Jackie Coogan, would hold a grand opening in "The Rag Man."



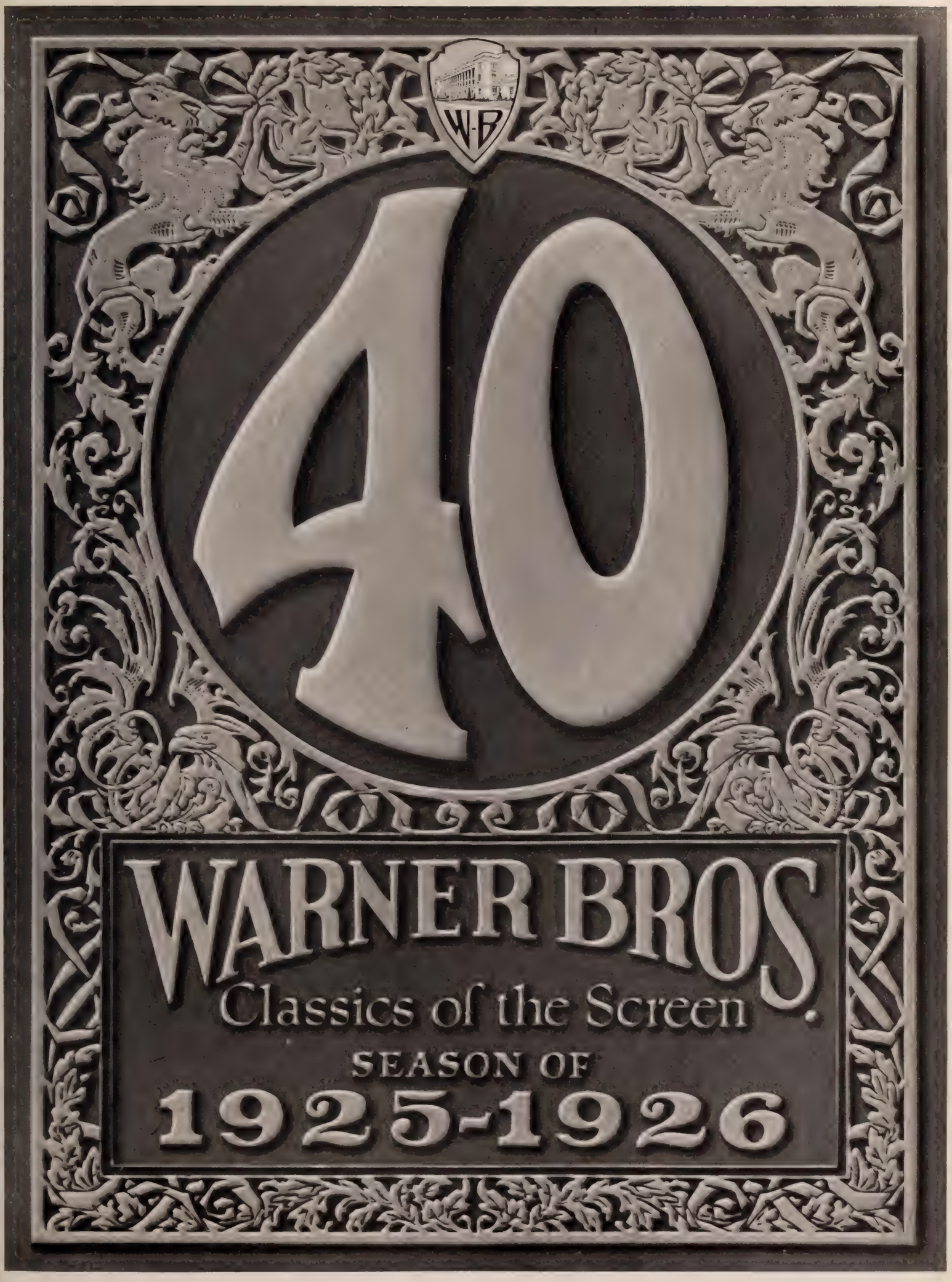
The line "enough to make a cat laugh" was the inspiration for this lobby display on "Charley's Aunt" (Prod. Dist. Corp.) at Guy O. Kenimer's Arcade theatre, Jacksonville. Loud speakers connected with a laughing phonograph record.



Names of the theatre owners are omitted by agreement in accordance with the wishes of the average exhibitor and in the belief that reports published over the signature of the exhibitor reporting, is a dangerous practice.

Only reports received on specially prepared blanks furnished by us will be accepted for use in this department. Exhibitors who value this reporting service are urged to ask for these blanks.

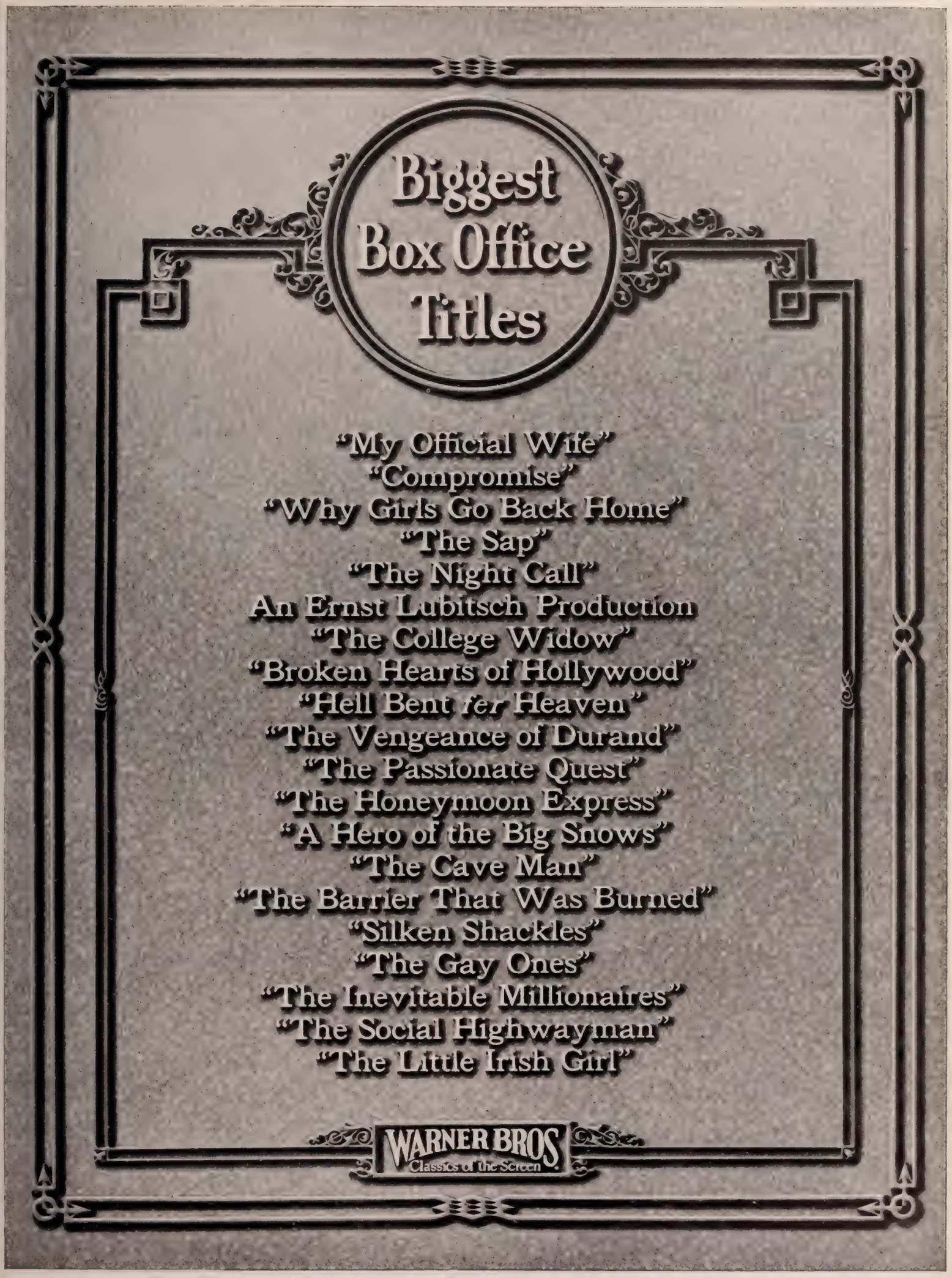
Title of Picture.	Population of Town.	Location.	Class of Patronage.	Weather.	Box Office Value.	Check-up Percentage from other Reports.
ASSOCIATED EXHIBITORS						
Sky Raider, The	2606 Kansas	General	Warm	Fair		70
FAMOUS PLAYERS-LASKY						
Alaskan, The	2914Minn.	General	Warm	Big		69
Argentine Love	10000Ill.	All Classes	Hot	Fair		62
Beggar on Horseback	796841Ohio	1st Run	Warm	Big		60
Coming Thru	718Kansas	General		Fair		73
Grounds for Divorce	324410Mo.	Downtown	Hot	Fair		70
Light of Western Stars	315312Wash.	1st Run	Warm	Good		55
	401247Ohio	Downtown	Warm	Fair		55
Lost—a Wife	733826Md.	1st Run	Hot	Fair		70
Manicure Girl, The	315312Wash.	1st Run	Warm	Good		55
	993678Mich.	1st Run	Clear	Good		55
Men and Women	550000Calif.	1st Run	Cool	Fair		64
Miss Bluebeard	2914Minn.	General	Warm	Good		72
Paths to Paradise	733826Md.	1st Run	Hot	Fair		70
	550000Calif.	1st Run	Cool	Fair		70
	772897Mo.	1st Run	Warm	Good		70
Spaniard, The	91558Fla.	1st Run	Hot	Good		70
Swan, The	506775N. Y.	Downtown	Warm	Poor		55
FILM BOOKING OFFICES						
Air Hawk	10000Iowa	Downtown	Hot	Good		70
Bandit's Baby, The	2914Minn.	General	Warm	Big		75
	2606Kansas	General	Clear	Fair		75
Forbidden Cargo	2606Kansas	General	Clear	Fair		70
Midnight Molly	2914Minn.	General	Warm	Good		62
	733286Md.	Neighb'ood	Hot	Good		62
No Gun Man	10000Ill.	All Classes	Good	Good		58
Perils of Paris	733286Md.	Neighb'ood	Hot	Fair		63
That Devil Quemado	33813Pa.	Mixed	Clear	Fair		81
	10245Ohio	Best	Clear	Big		81
White Fang	315312Wash.	1st Run	Warm	Good		70
FOX						
Arizona Romeo	33813Pa.	Mixed	Fine	Poor		58
Circus Cowboy	22000Iowa	Neighb'ood	Warm	Good		71
Dante's Inferno	11000Iowa	Downtown	Fair	Good		74
Flames of Desire	733286Md.	Neighb'ood	Cool	Poor		43
Fool, The	796841Ohio	1st Run	Warm	Big		—
She Wolves	324410Mo.	Downtown	Hot	Fair		40
Rainbow Trail, The	506775N. Y.	1st Run	Warm	Good		78
METRO-GOLDWYN-MAYER						
Awful Truth, The	315312Wash.	1st Run	Warm	Good		70
Dixie Handicap	33813Pa.	Mixed	Clear	Big		76
He Who Gets Slapped	2914Minn.	General	Warm	Big		83
	10245Ohio	Best	Clear	Good		83
Lady of the Night	993678Mich.	1st Run	Clear	Good		66
Proud Flesh	993678Mich.	1st Run	Clear	Fair		66
Red Lily, The	2914Minn.	General	Warm	Poor		53
Seven Chances	33813Pa.	Mixed	Hot	Good		86
Sinners in Silk	2914Minn.	General	Warm	Poor		68
Sporting Venus, The	772897Mo.	Downtown	Warm	Fair		59
	324410Mo.	General	Cool	Fair		59
Unholy Three, The	315312Wash.	1st Run	Warm	Good		70
White Desert, The	796841Ohio	1st Run	Warm	Good		70
Wife of the Centaur	2914Minn.	General	Warm	Poor		71
FIRST NATIONAL						
Abraham Lincoln	10245Ohio	Best	Sto'my	Big		89
Declasse	2606Kans.	General	Warm	Good		73
Enticement	2606Kans.	General	Warm	Good		65
Flirting With Love	2914Minn.	General	Warm	Good		74
Her Night of Romance	10245Ohio	Best	Clear	Good		77
	7500Iowa	Mixed	Hot	Good		77
Idle Tongues	733826Md.	1st Run	Hot	Good		66
I Want My Man	2914Minn.	General	Warm	Good		66
Just a Woman	772897Mo.	1st Run	Warm	Good		60
	796841Ohio	1st Run	Warm	Fair		60
Lady, The	2606Kans.	General	Clear	Fair		81
Lady Who Lied, The	401247Ohio	Downtown	Warm	Good		40
Learning to Love	506775N. Y.	1st Run	Hot	Good		68
Making of O'Malley, The	324410Mo.	1st Run	Hot	Fair		70
Marriage Whirl, The	401247Ohio	1st Run	Warm	Fair		40
	993678Mich.	1st Run	Clear	Good		70
My Son	2606Kans.	General	Clear	Good		67
Necessary Evil, The	2606Kans.	General	Clear	Fair		55
One Way Street	2914Minn.	General	Warm	Fair		67
	2606Kans.	General	Warm	Fair		67
	733826Md.	1st Run	Hot	Good		67
One Year to Live	315312Wash.	1st Run	Warm	Good		56
Playing With Souls	401247Ohio	2nd Run	Warm	Fair		66
PRODUCERS DIST. CORP.						
Beauty and the Bad Man	733826Md.	1st Run	Hot	Fair		70
Parasite, The	993678Mich.	1st Run	Clear	Fair		40
Silent Sanderson	178806Ala.	Family	Hot	Good		57
Sally	506775N. Y.	1st Run	Hot	Good		93
Secrets	10245Ohio	Best	Clear	Fair		84
Soul-Fire	2606Kans.	General	Clear	Poor		75
Torment	2914Minn.	General	Warm	Fair		55
UNIVERSAL						
Daring Love	506775N. Y.	1st Run	Hot	Fair		55
Early Bird	10245Ohio	Best	Clear	Good		70
Fire Patrol, The	2606Kans.	General	Warm	Fair		62
Fighting the Flames	22167N. H.	General	Cool	Good		70
Man From the Rio Grande	178806Ala.	Family	Hot	Poor		45
Meddling Women	733826Md.	1st Run	Hot	Poor		50
Midnight Express, The	2606Kans.	General	Clear	Good		76
Oh Billy	733000Md.	Neigh'hood	Hot	Poor		—
Ridin' West	23000S. C.	General	Fair	Good		55
STATES RIGHTS						
Hit and Run	10245Ohio	Best	Clear	Good		80
K The Unknown	10245Ohio	Best	Fair	Big		79
Raffles	772897Mo.	1st Run	Warm	Good		70
Ridin' Thunder	178806Ala.	Family	Hot	Good		50
Ridin' Kid of Powder River	10245Ohio	Best	Clear	Good		74
Price of Pleasure, The	733826Md.	1st Run	Hot	Good		71
Tornado, The	10245Ohio	Best	Clear	Good		76
Turmoil	10245Ohio	Best	Clear	Good		69
Woman's Fate, A	550000Calif.	1st Run	Cool	Fair		60
Western Wallop	23127S. C.	All classes	Clear	Good		55
Wine	39000Iowa	General	Clear	Poor		64
	733286Md.	Big City	Hot	Big		64
VITAGRAPH						
Captain Blood	10245Ohio	Best	Clear	Good		85
	2914Minn.	General	Warm	Poor		85
Steel of the Royal Mounted	796841Ohio	1st Run	Warm	Big		85
	315312Wash.	1st Run	Clear	Good		—
Two Shall Be Born	23127S. C.	All classes	Clear	Poor		64
UNITED ARTISTS						
America	10245Ohio	Best	Clear	Fair		90
Thief of Bagdad	10245Ohio	Best	Clear	Fair		90
WARNER BROTHERS						
Kiss Me Again	550000Calif.	1st Run	Cool	Big		63
Lighthouse by the Sea, The	401247Ohio	1st Run	Warm	Fair		81
Thin Ice	401247Ohio	General	Warm	Poor		62
Tracked in the Snow Country	324410Mo.	General	Warm	Fair		70


40
WARNER BROS.
Classics of the Screen
SEASON OF
1925-1926

Greatest Story Material

"The Limited Mail"
"The Wife Who Wasn't Wanted"
"Bobbed Hair"
"Three Weeks in Paris"
"Below the Line"
"Satan in Sables"
"The Man on the Box"
"Rose of the World"
"Hogan's Alley"
An Ernst Lubitsch Production
"Red Hot Tires"
"The Pleasure Buyers"
"The Easiest Road"
"His Majesty, Bunker Bean"
"The Clash of the Wolves"
"The Love Toy"
"The Sea Beast"
"The Fighting Edge"
"The Golden Cocoon"
"The White Chief"

WARNER BROS.
Classics of the Screen


Biggest
Box Office
Titles
"My Official Wife"
"Compromise"
"Why Girls Go Back Home"
"The Sap"
"The Night Call"
An Ernst Lubitsch Production
"The College Widow"
"Broken Hearts of Hollywood"
"Hell Bent *fer* Heaven"
"The Vengeance of Durand"
"The Passionate Quest"
"The Honeymoon Express"
"A Hero of the Big Snows"
"The Cave Man"
"The Barrier That Was Burned"
"Silken Shackles"
"The Gay Ones"
"The Inevitable Millionaires"
"The Social Highwayman"
"The Little Irish Girl"
WARNER BROS.
Classics of the Screen


John Barrymore
WARNER BROS.
Classics of the Screen

John Barrymore

America's Greatest Actor

John Barrymore is more than a name; more than a personality he is an institution. In America and England a Barrymore play is the season's event. No player in the dramatic world has been more photographed. Magazines and newspapers continually record his accomplishments; discuss his art; analyze his personality.

John Barrymore's prestige is due to his marvelous ability. He is rightly called the world's greatest actor. Under the auspices of Warner Bros., Barrymore will make his new contributions to the screen in 1925-26. It was through Warner Bros. that John Barrymore in "Beau Brummel" reached the screen. Likewise through Warner Bros. the art and the wonder of John Barrymore will this season be brought to millions.

WARNER BROS.
Classics of the Screen


Syd. Chaplin
WARNER BROS.
Classics of the Screen

Syd Chaplin

Celebrated Character Comedian

Warner's policy of a varied program is again illustrated in the selection of Syd Chaplin to star in two feature comedies. The immense public favor toward this inimitable master of pantomine is best illustrated by the enthusiastic reception accorded him last season in "Charlie's Aunt."

Two Syd Chaplin pictures will be "The Man on the Box" and "The College Widow," two stories which have proven their box office power on the stage. If, as the forecasters have agreed, this season will be *the* year for feature comedies, then the Syd Chaplin pictures will be among the biggest of the year. For no comedian is more likeable, more spontaneously humorous, or has such finesse in pantomimic art.

WARNER BROS.
Classics of the Screen

WARNER BROS.
Classics of the Screen



Marie Prevost

Her charm has been felt wherever pictures are shown. Her appeal is world-wide—yet in every production she is a new Marie Prevost. First alluring, then demure and daintily feminine, then the chic, vivacious comedienne.

Her recent fine achievements have strengthened her hold upon moviegoers. She is a proven box office star, and her 1925-26 productions will be certain box office successes.

WARNER BROS.
Classics of the Screen



Monte Blue

Monte Blue will be one of the mainstays of Warner's 1925-26 program. In a smashing railroad melodrama, in society stories, in a rugged mountaineer drama, in a speedy comedy drama, this inimitable star will prove his versatility.

And Blue *is* versatile. Compare "Kiss Me Again" with "Recompense". Entirely different types of roles—but Monte Blue delighted his huge army of admirers in both.

WARNER BROS.
Classics of the Screen



KENNETH HARLAN—PATSY RUTH MILLER

These two screen artists will appear together as co-stars in stories of modern American life.

Miss Miller, as leading lady in scores of big productions during the past three years, has very thoroughly proved her hold upon the public. She is dainty and charming, and is equally at home in comedy as well as dramatic situations.

Kenneth Harlan has likewise proved his right to stardom. He is a clean cut, attractive leading man with a record of scores of box office successes.

WARNER BROS.
Classics of the Screen



Matt Moore—Dorothy Devore

This team of stars made their first appearance together in "The Narrow Street." They followed with "How Baxter Butted In", and showed conclusively that theirs was a type of comedy drama that is sure-fire at the box office. Matt Moore is sympathetic, droll, and has a wealth of pantomimic expression. Dorothy Devore is lovable, charming, and distinct.

The first Moore-Devore picture in the Warner forty will be "Three Weeks in Paris" to be followed by "The Sap" and "The Honeymoon Express".

WARNER BROS.
Classics of the Screen



LOWELL SHERMAN

Warner Bros. in 1925-26 will afford to Lowell Sherman the opportunity this great screen and stage star so well deserves. Under the direction of great Warner directors, in Warner *classics* that will afford him roles suited to his personality, Sherman will be welcomed as a star by thousands upon thousands.

In Lowell Sherman there is romance, a touch of sophistication, and a flair for subtle comedy that is unequalled.

WARNER BROS
Classics of the Screen



Irene Rich

The public, always positive in selecting its favorites, has very definitely decided that Irene Rich shall be placed high on a pedestal of popularity. There is a wistfulness about her that entrances. She is the most truly feminine of all feminine stars, representing the highest type of American womanhood.

She will be seen in the new Warner forty in dramatic productions suited to that personality and presence which will make her forever outstanding among screen artists.

Other Warner Celebrities











Huntly Gordon

Louise Fazenda

John Harron

Don Alvarado

"Heine" Conklin

Gayne Whitman

Dolores and Helene Costello





WARNER BROS.
Classics of the Screen

Other Warner Celebrities











Clive Brook

Alice Calhoun

John Roche

Willard Louis

John Patrick

June Marlowe

Charles Farrell





WARNER BROS.
Classics of the Screen

WARNER BROS.
Classics of the Screen



RIN-TIN-TIN

The public wants dog pictures—and the public wants Rin-Tin-Tin, *the wonder dog*. He is the one canine star whose moods change with the mood of his stories. He can be tender, protective, fierce, sympathetic, aggressive, light-hearted.

Surrounded by Warner artists of highest calibre, moving through stories of the Great Outdoors filled with thrills, heart-interest and action, Rin-Tin-Tin's pictures will find a place this season in the finest theatres.

Warner Directors

THE screen's greatest stars can be made greater by fine direction. Theirs is the invisible power which gives force to the story and finesse to the acting. And Warner directors have been as carefully selected from the top ranks as Warner stars and stories.

Just as the Warner forty for 1925-26 is varied entertainment, including melodrama, society drama, feature comedy, outdoor drama, comedy drama and adventure stories, so too, Warner directors have proven their particular ability in making varied types of entertainment.

Box office value is behind the names of Warner directors. The motion picture public as well as the motion picture exhibitor has come to know and appreciate the work of these men who will handle the megaphones during the making of the Warner forty.

WARNER BROS.
Classics of the Screen


Ernst Lubitsch
WARNER BROS.
Classics of the Screen

Ernst Lubitsch

Genius of the Screen

The genius of Lubitsch is the greater because his work always accomplishes its purpose—providing entertainment for the millions. He is known for his subtlety and his sophistication; yet he is one who reaches the hearts of the great rank and file of moviegoers. And in this is the final proof of his genius. He creates where others follow precedent, but he does not lose his hold upon the fundamentals of screen entertainment. He is, in short, always different; never beyond appreciation.

His "Three Women", "The Marriage Circle", and "Kiss Me Again" were three high spots in movie history. He is now at work on Oscar Wilde's "Lady Windermere's Fan", the first of his two Warner Classics for the season of 1925-26.

WARNER BROS
Classics of the Screen

Warner Directors





Harry Beaumont

Millard Webb

Chet Withey

Herman Raymaker

James Flood

Roy Del Ruth









WARNER BROS.
Classics of the Screen

Builders of Successes





William Beaudine

Alan Crosland

Lewis Milestone

Charles ("Chuck") Reisner

Earle Kenton

George Hill









WARNER BROS.
Classics of the Screen

Authors of World-Fame

Warner is pledged to secure the greatest fiction by the greatest writers.

Arthur Somers Roche, acknowledged master of mystery stories, experienced in screen requirements, will write exclusively for Warner. Not only his future product, but his past fiction, which has placed him in the niche of popularity he now occupies, will be available for Warner.

Other authors represented in the Warner forty are the most successful and most popular writers of today and yesterday. They include Kathleen Norris, James Oliver Curwood, E. Phillips Oppenheim, Harold McGrath, Rex Beach, Gilette Burgess, Oscar Wilde, Charles Hanson Towne, Harry Leon Wilson, Herman Melville, William McLeod Raine, Charles K. Harris, George Hill and others.

WARNER BROS.
Classics of the Screen

Scenarios *by* Proven Experts

The finest story, scenarized by an experienced and capable screen writer, will become a finer picture. To the scenarist is entrusted the work of injecting those points of audience appeal that mean increased box office returns.

Warner scenarists are trained in sensing the needs of the exhibitor. All have a record of big things accomplished, from a commercial as well as a dramatic viewpoint. From these men and women, Warner will receive great screen translations of great stories:

Hope Loring *and* Louis D. Leighton

Bess Meredyth

C. Gardner Sullivan

Julien Josephson

Darryl Francis Zanuck

Charles Logue

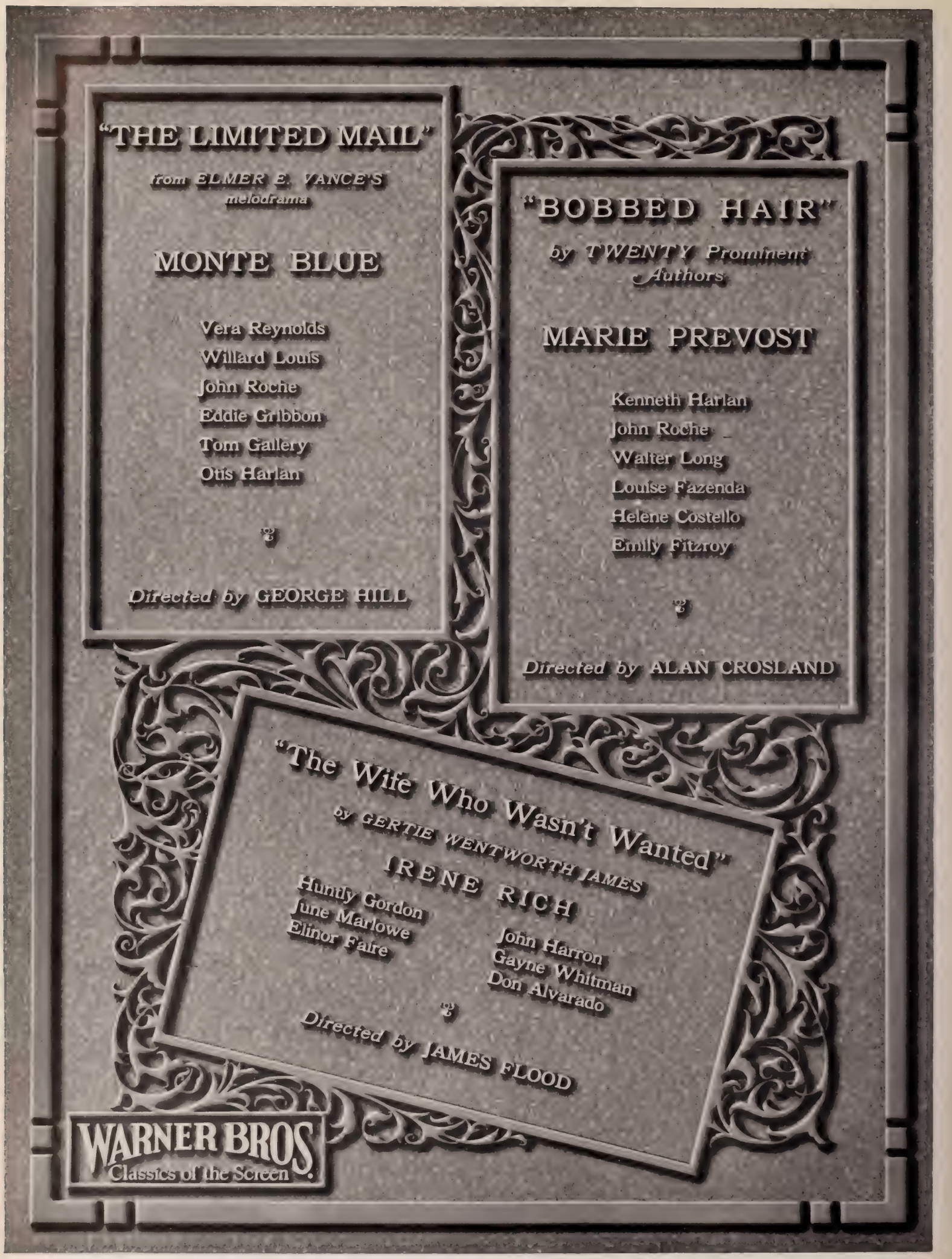
Edward T. Lowe

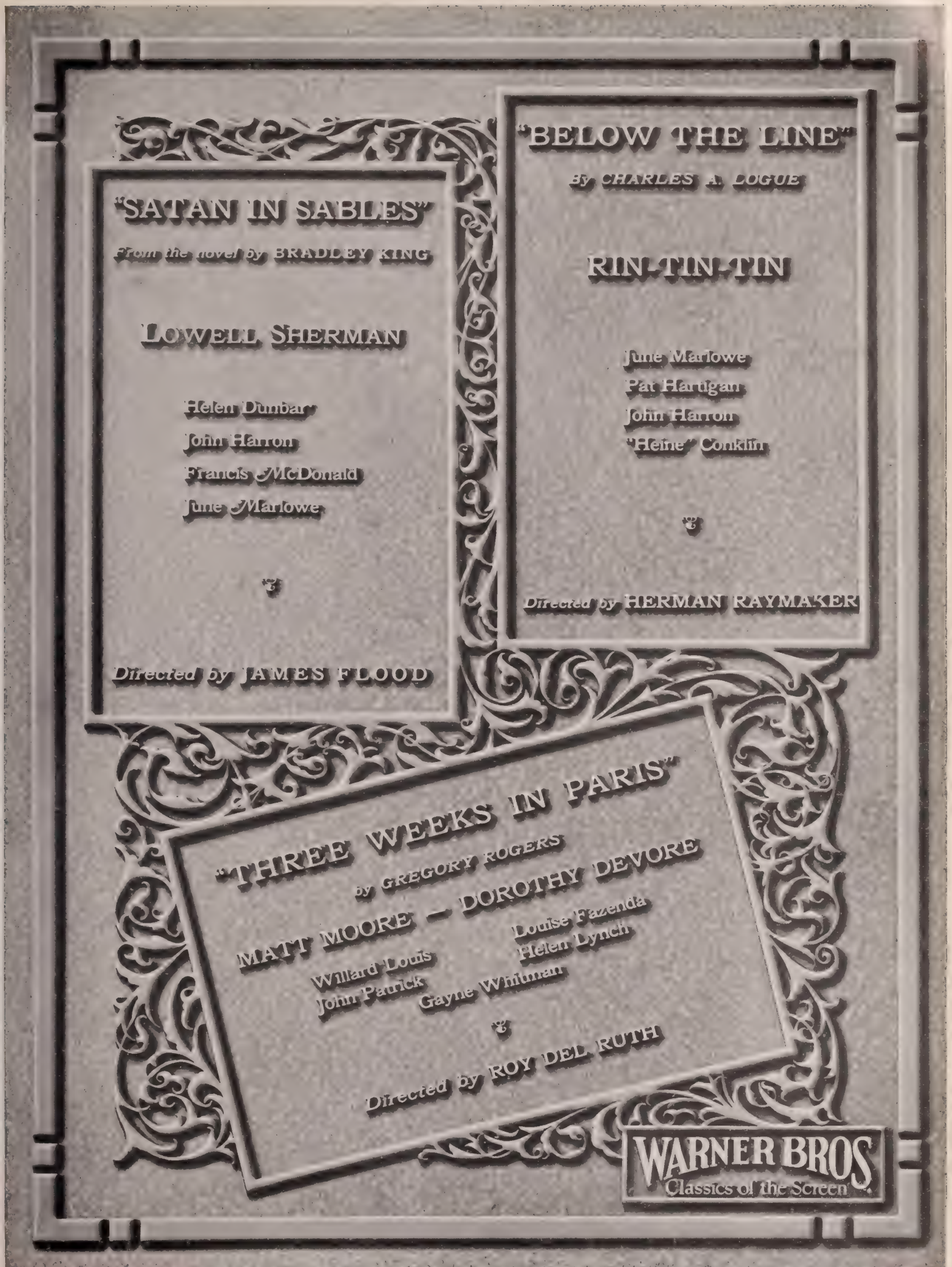
Lewis Milestone

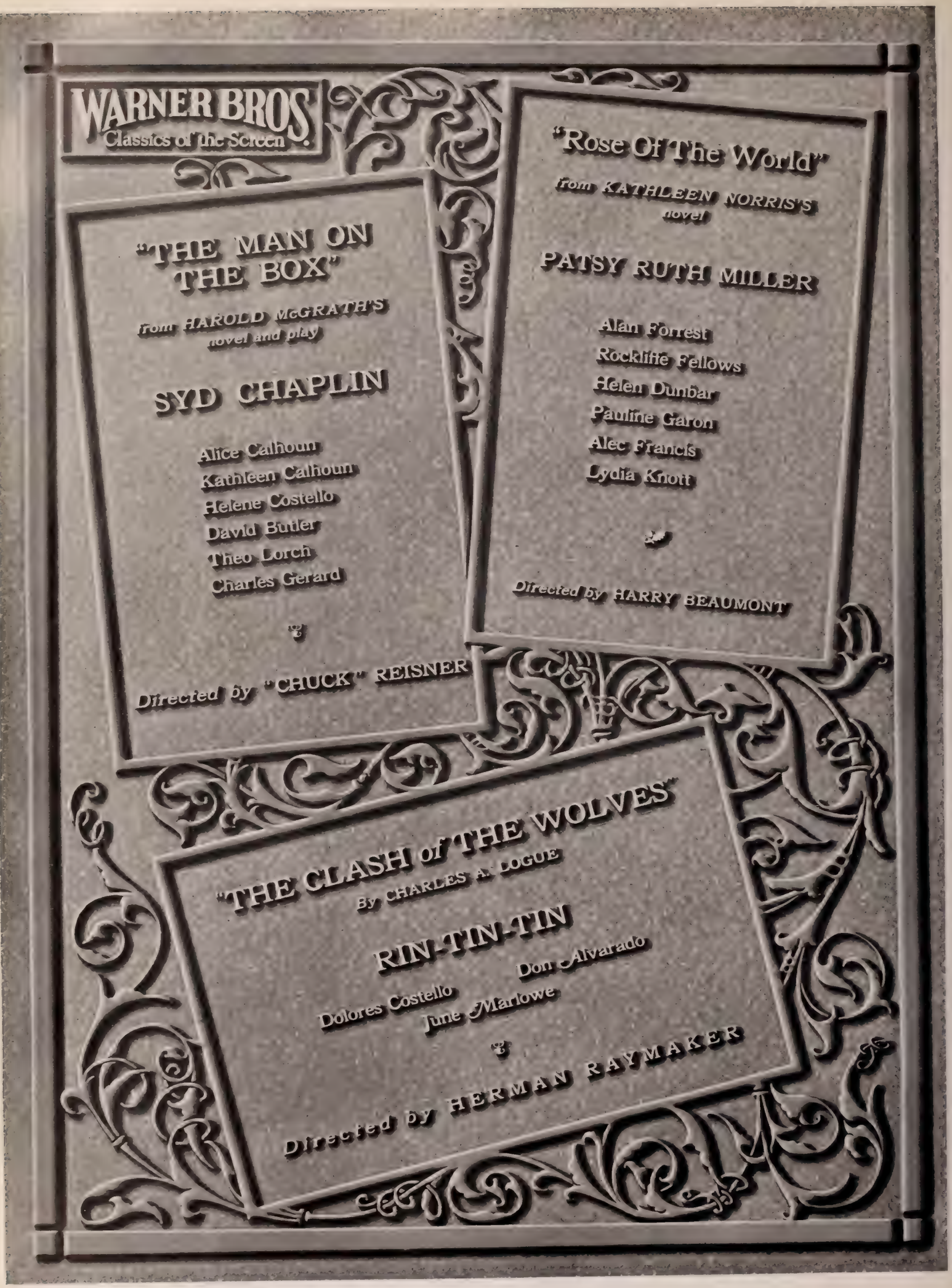
Bradley King

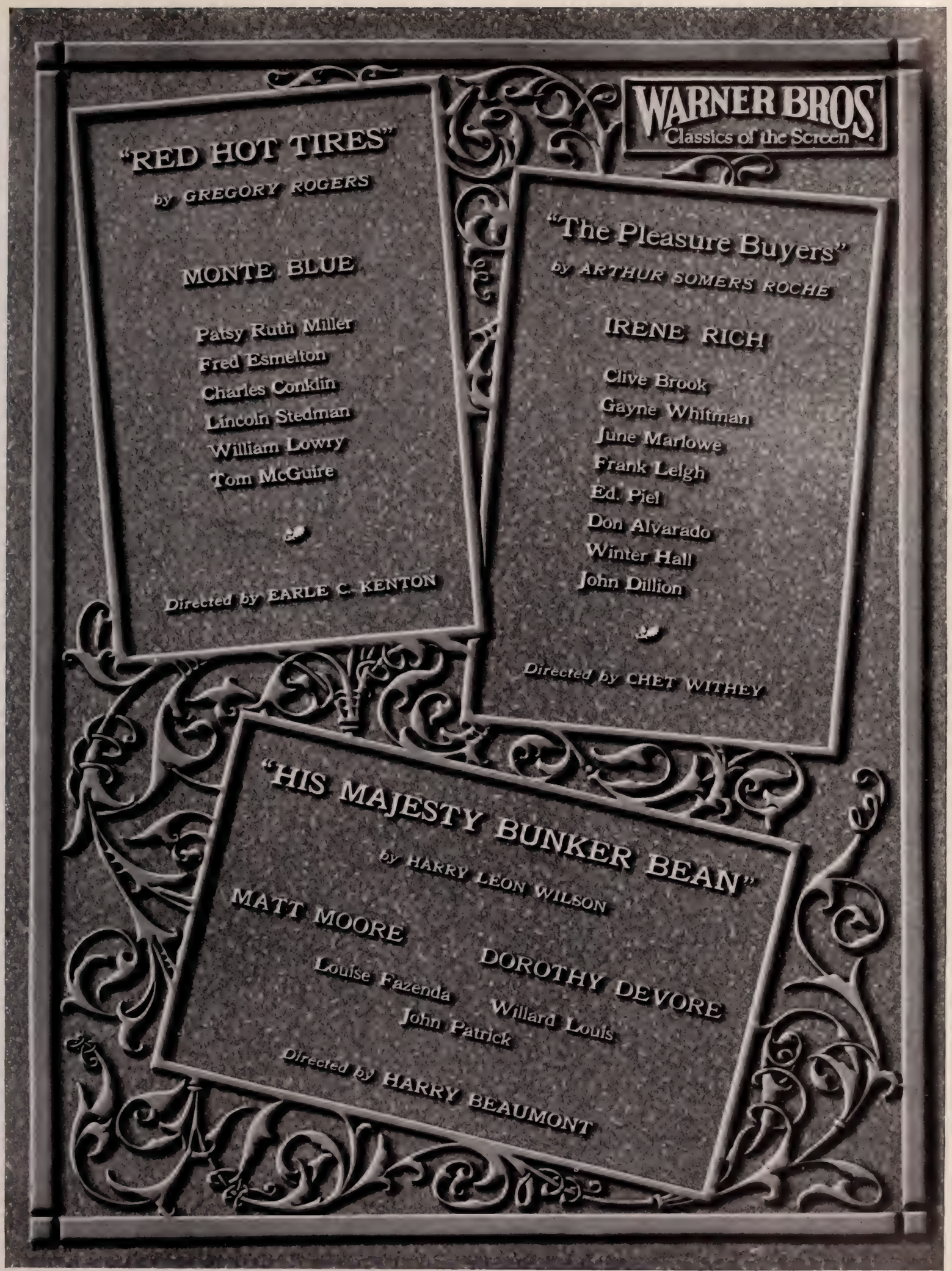
C. Francis ("Chuck") Reisner

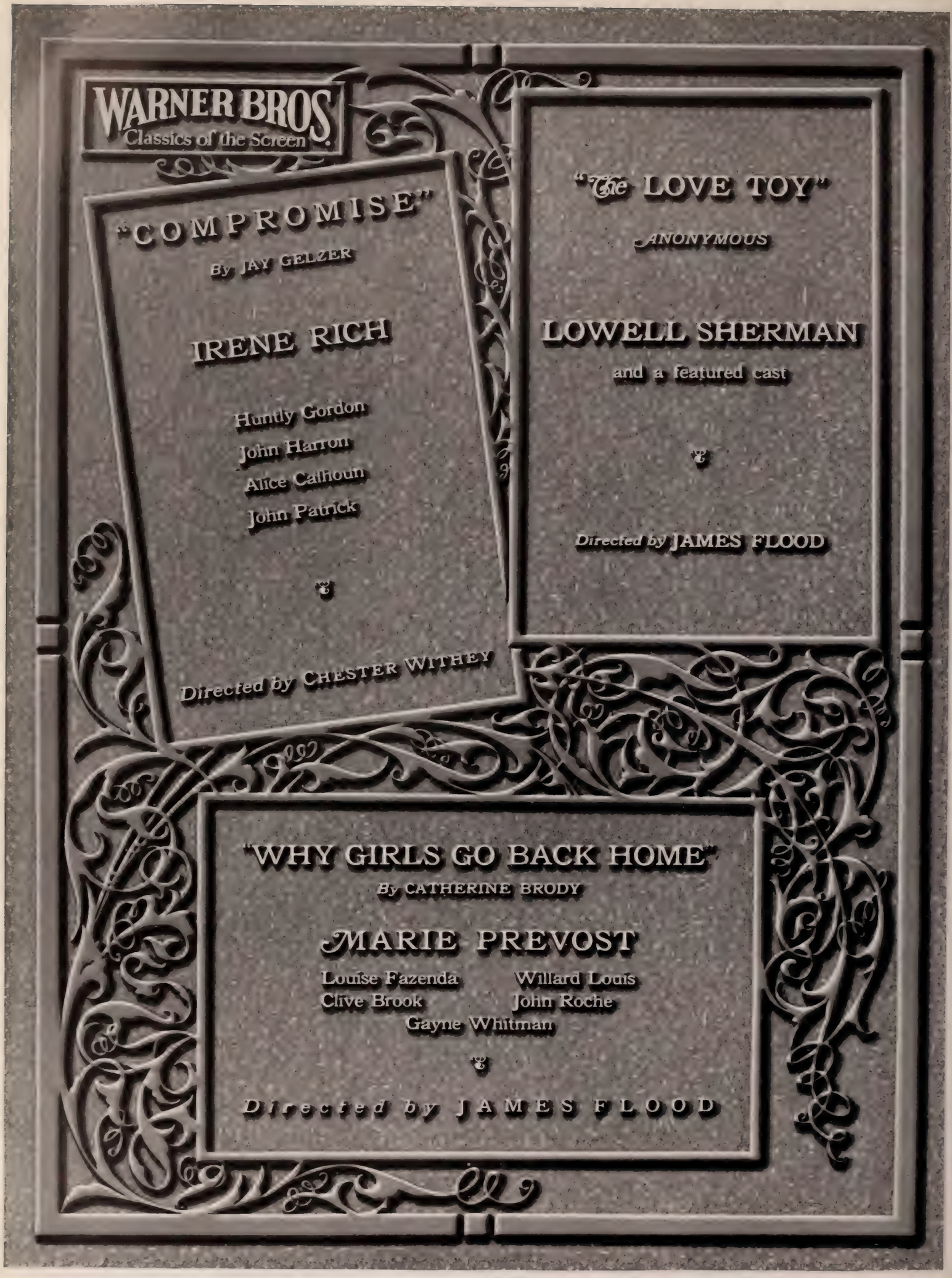
WARNER BROS.
Classics of the Screen

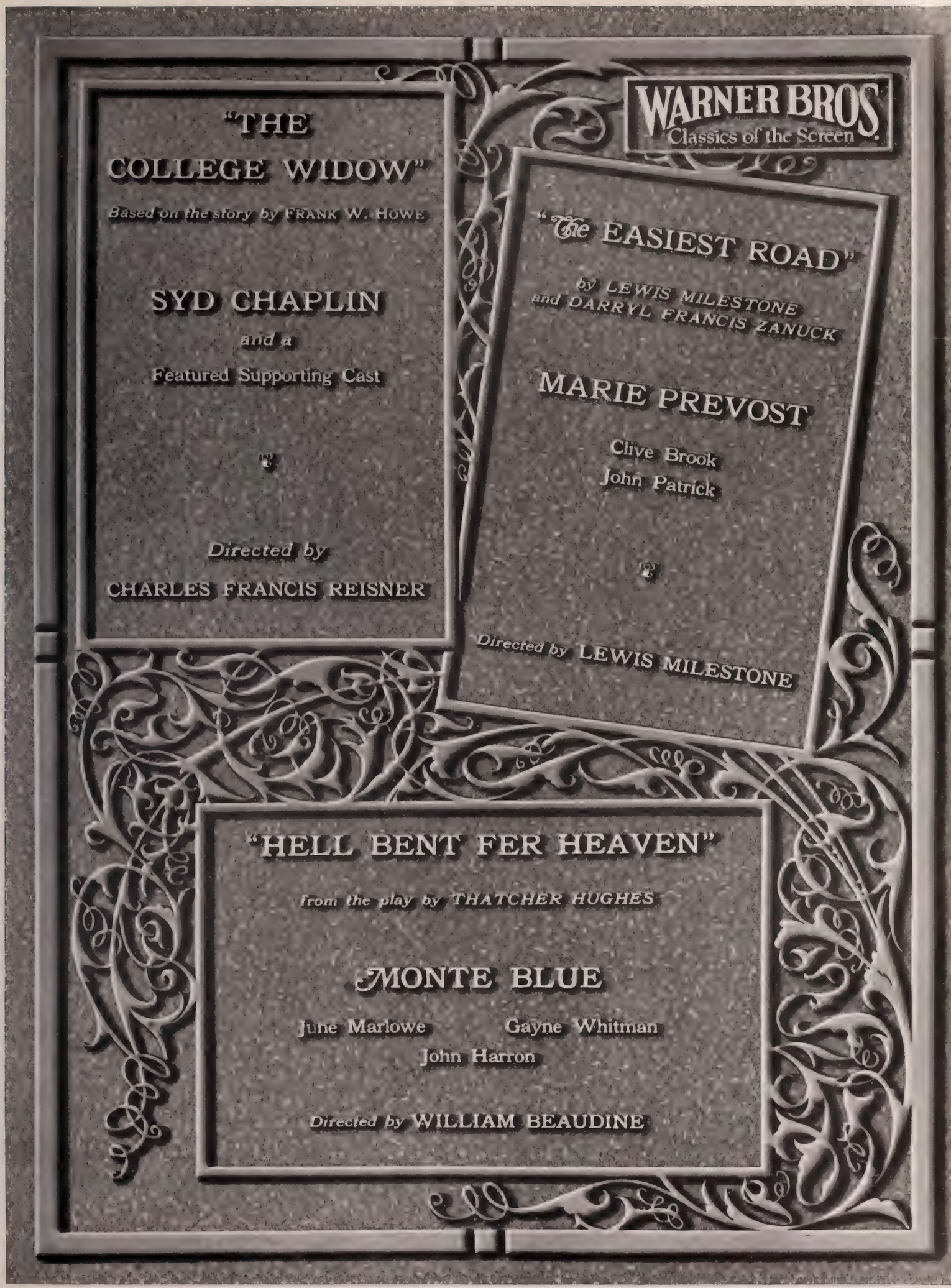

"THE LIMITED MAIL"
from ELMER E. VANCE'S melodrama
MONTE BLUE
Vera Reynolds
Willard Louis
John Roche
Eddie Gribbon
Tom Gallery
Otis Harlan
Directed by GEORGE HILL
"BOBBED HAIR"
by TWENTY Prominent Authors
MARIE PREVOST
Kenneth Harlan
John Roche
Walter Long
Louise Fazenda
Helene Costello
Emily Fitzroy
Directed by ALAN CROSLAND
"The Wife Who Wasn't Wanted"
by GERTIE WENTWORTH JAMES
IRENE RICH
Huntly Gordon
June Marlowe
Elinor Faire
John Harron
Gayne Whitman
Don Alvarado
Directed by JAMES FLOOD
WARNER BROS.
Classics of the Screen

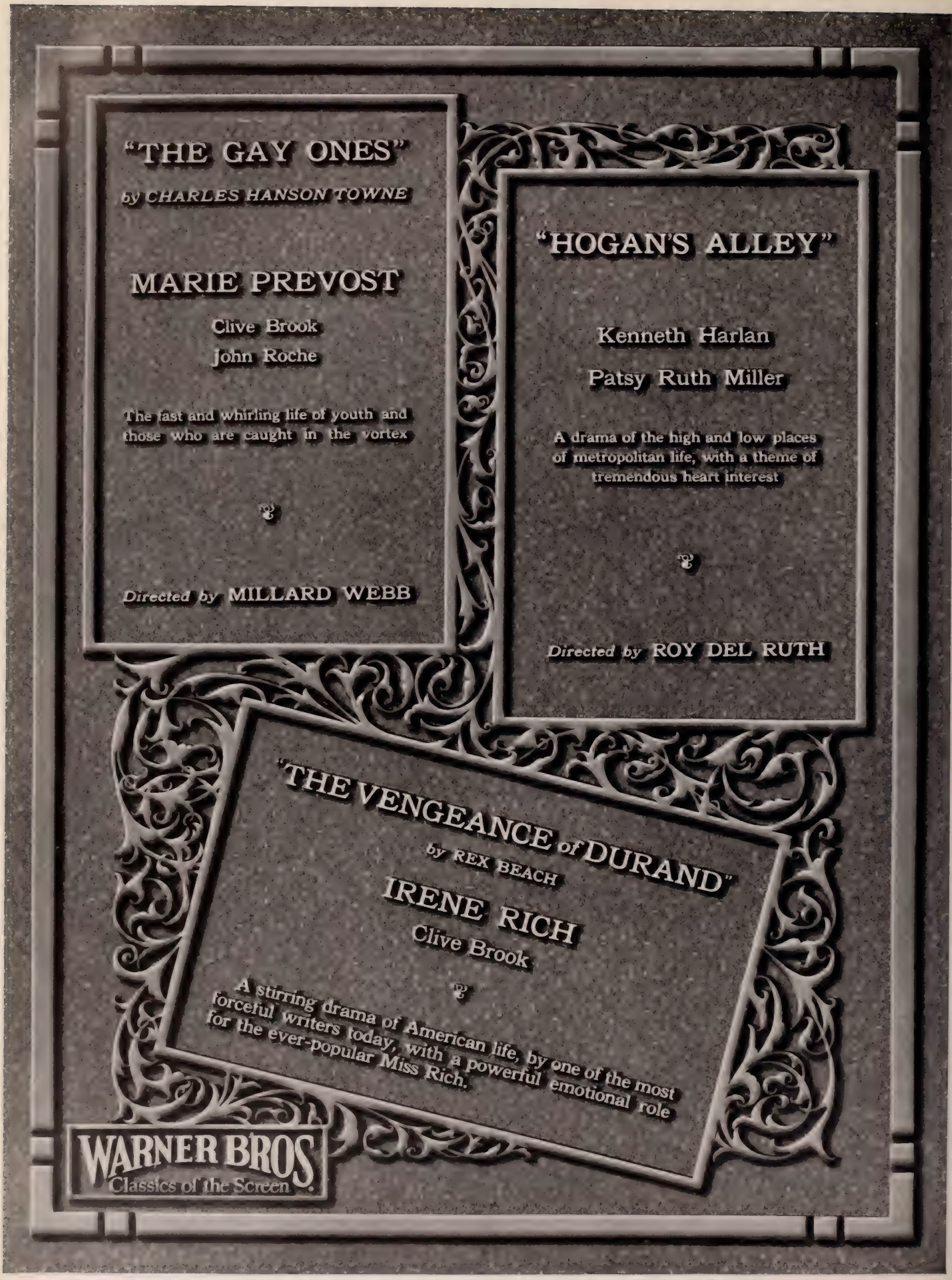

"SATAN IN SABLES"
From the novel by BRADLEY KING
LOWELL SHERMAN
Helen Dunbar
John Harron
Francis McDonald
June Marlowe
Directed by JAMES FLOOD
"BELOW THE LINE"
By CHARLES A. LOGUE
RIN-TIN-TIN
June Marlowe
Pat Hartigan
John Harron
"Heine" Conklin
Directed by HERMAN RAYMAKER
"THREE WEEKS IN PARIS"
by GREGORY ROGERS
MATT MOORE — DOROTHY DEVORE
Willard Louis
John Patrick
Louise Fazenda
Helen Lynch
Gayne Whitman
Directed by ROY DEL RUTH
WARNER BROS
Classics of the Screen

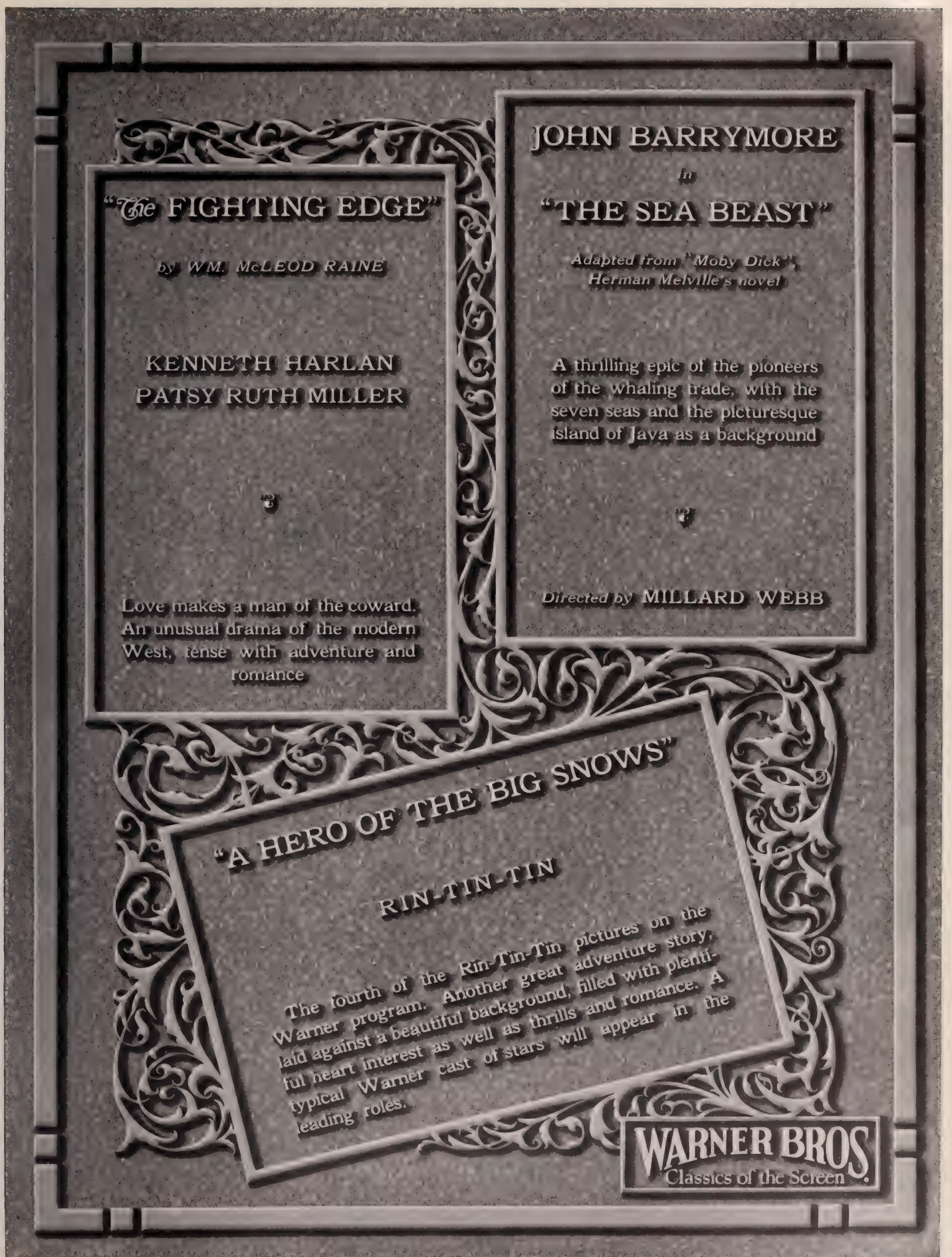

WARNER BROS.
Classics of the Screen
"THE MAN ON THE BOX"
from HAROLD McGRATH'S novel and play
SYD CHAPLIN
Alice Calhoun
Kathleen Calhoun
Helene Costello
David Butler
Theo Lorch
Charles Gerard
Directed by "CHUCK" REISNER
"Rose Of The World"
from KATHLEEN NORRIS'S novel
PATSY RUTH MILLER
Alan Forrest
Rockliffe Fellows
Helen Dunbar
Pauline Garon
Alec Francis
Lydia Knott
Directed by HARRY BEAUMONT
"THE CLASH of THE WOLVES"
By CHARLES A. LOGUE
RIN-TIN-TIN
Dolores Costello
Don Alvarado
June Marlowe
Directed by HERMAN RAYMAKER

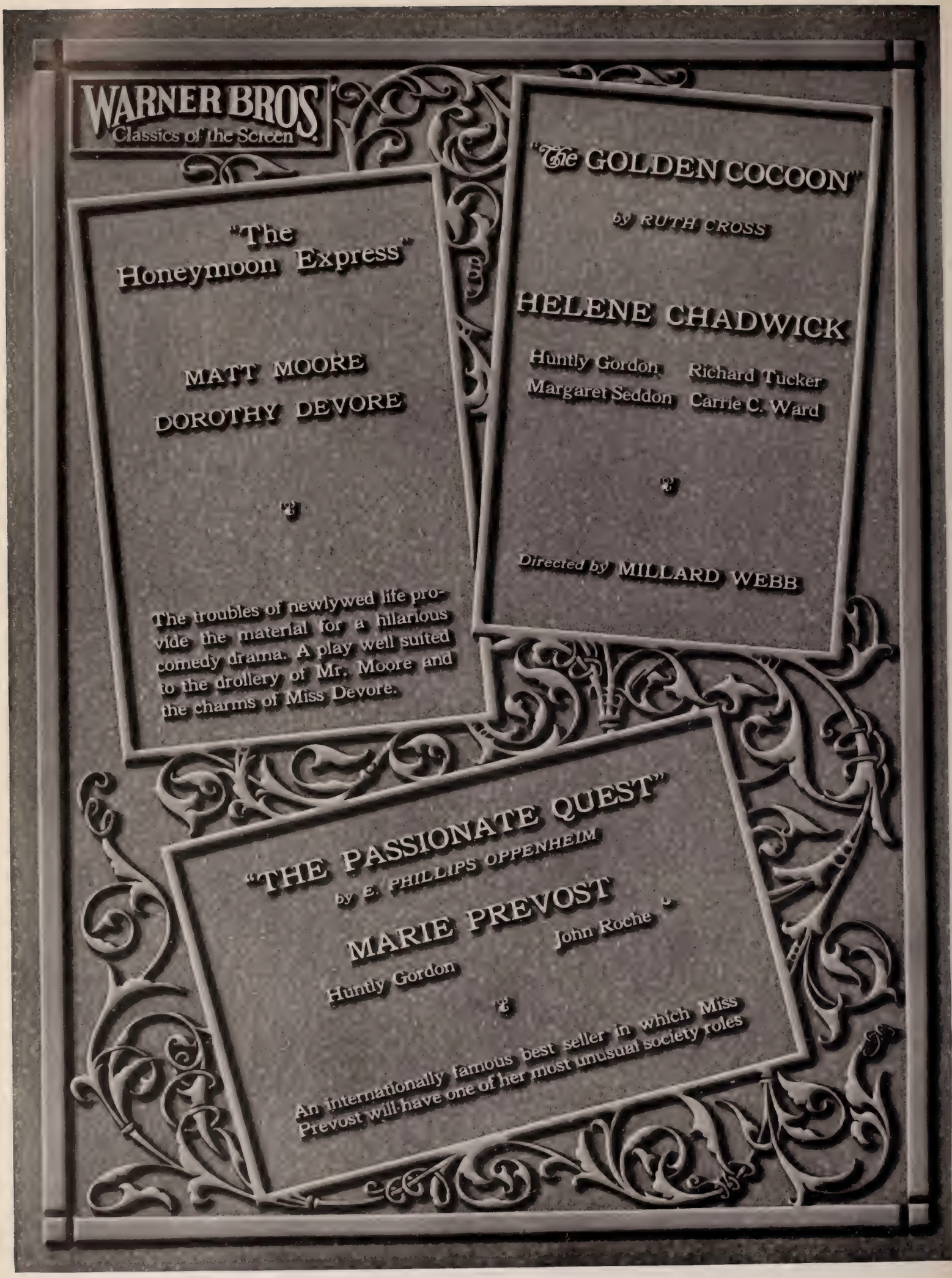

WARNER BROS.
Classics of the Screen
"RED HOT TIRES"
by GREGORY ROGERS
MONTE BLUE
Patsy Ruth Miller
Fred Esmelton
Charles Conklin
Lincoln Stedman
William Lowry
Tom McGuire
Directed by EARLE C. KENTON
"The Pleasure Buyers"
by ARTHUR SOMERS ROCHE
IRENE RICH
Clive Brook
Gayne Whitman
June Marlowe
Frank Leigh
Ed. Piel
Don Alvarado
Winter Hall
John Dillion
Directed by CHET WITHEY
"HIS MAJESTY BUNKER BEAN"
by HARRY LEON WILSON
MATT MOORE
DOROTHY DEVORE
Louise Fazenda
Willard Louis
John Patrick
Directed by HARRY BEAUMONT

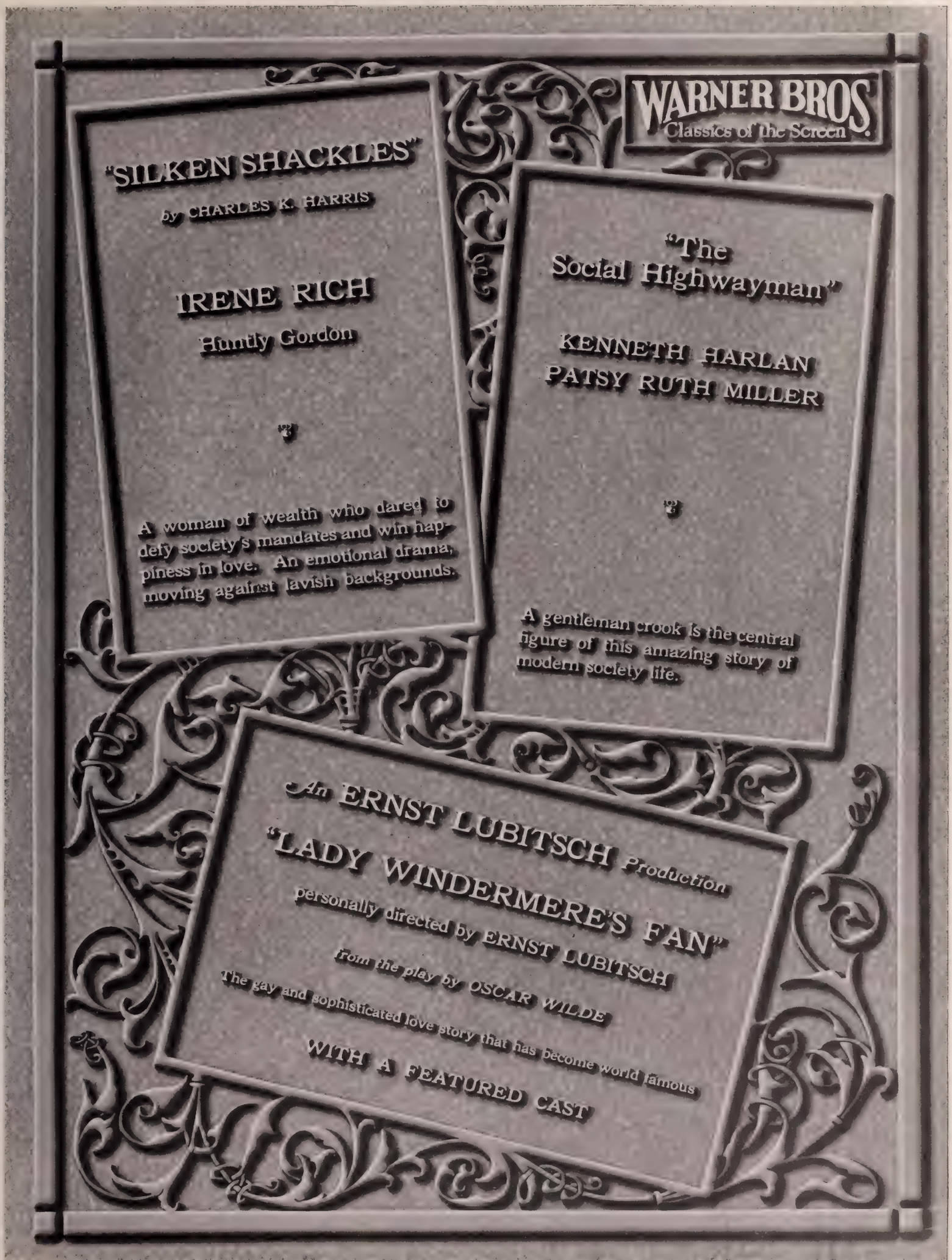

WARNER BROS.
Classics of the Screen
"COMPROMISE"
By JAY GELZER
IRENE RICH
Huntly Gordon
John Harron
Alice Calhoun
John Patrick
Directed by CHESTER WITHEY
"The LOVE TOY"
ANONYMOUS
LOWELL SHERMAN
and a featured cast
Directed by JAMES FLOOD
"WHY GIRLS GO BACK HOME"
By CATHERINE BRODY
MARIE PREVOST
Louise Fazenda
Willard Louis
Clive Brook
John Roche
Gayne Whitman
Directed by JAMES FLOOD


WARNER BROS.
Classics of the Screen
"THE COLLEGE WIDOW"
Based on the story by FRANK W. HOWE
SYD CHAPLIN
and a
Featured Supporting Cast
Directed by
CHARLES FRANCIS REISNER
"The EASIEST ROAD"
by LEWIS MILESTONE
and DARRYL FRANCIS ZANUCK
MARIE PREVOST
Clive Brook
John Patrick
Directed by LEWIS MILESTONE
"HELL BENT FER HEAVEN"
from the play by THATCHER HUGHES
MONTE BLUE
June Marlowe
Gayne Whitman
John Harron
Directed by WILLIAM BEAUDINE


"THE GAY ONES"
by CHARLES HANSON TOWNE
MARIE PREVOST
Clive Brook
John Roche
The fast and whirling life of youth and those who are caught in the vortex
Directed by MILLARD WEBB
"HOGAN'S ALLEY"
Kenneth Harlan
Patsy Ruth Miller
A drama of the high and low places of metropolitan life, with a theme of tremendous heart interest
Directed by ROY DEL RUTH
"THE VENGEANCE of DURAND"
by REX BEACH
IRENE RICH
Clive Brook
A stirring drama of American life, by one of the most forceful writers today, with a powerful emotional role for the ever-popular Miss Rich.
WARNER BROS.
Classics of the Screen


"The FIGHTING EDGE"
by WM. McLEOD RAINE
KENNETH HARLAN
PATSY RUTH MILLER
Love makes a man of the coward. An unusual drama of the modern West, tense with adventure and romance
JOHN BARRYMORE
in
"THE SEA BEAST"
Adapted from "Moby Dick", Herman Melville's novel
A thrilling epic of the pioneers of the whaling trade, with the seven seas and the picturesque island of Java as a background
Directed by MILLARD WEBB
"A HERO OF THE BIG SNOWS"
RIN-TIN-TIN
The fourth of the Rin-Tin-Tin pictures on the Warner program. Another great adventure story, laid against a beautiful background, filled with plentiful heart interest as well as thrills and romance. A typical Warner cast of stars will appear in the leading roles.
WARNER BROS.
Classics of the Screen


WARNER BROS.
Classics of the Screen
"The Honeymoon Express"
MATT MOORE
DOROTHY DEVORE
The troubles of newlywed life provide the material for a hilarious comedy drama. A play well suited to the drollery of Mr. Moore and the charms of Miss Devore.
"The GOLDEN COCOON"
by RUTH CROSS
HELENE CHADWICK
Huntly Gordon
Richard Tucker
Margaret Seddon
Carrie C. Ward
Directed by MILLARD WEBB
"THE PASSIONATE QUEST"
by E. PHILLIPS OPPENHEIM
MARIE PREVOST
John Roche
Huntly Gordon
An internationally famous best seller in which Miss Prevost will have one of her most unusual society roles


WARNER BROS.
Classics of the Screen
"SILKEN SHACKLES"
by CHARLES K. HARRIS
IRENE RICH
Huntly Gordon
A woman of wealth who dared to defy society's mandates and win happiness in love. An emotional drama, moving against lavish backgrounds.
"The Social Highwayman"
KENNETH HARLAN
PATSY RUTH MILLER
A gentleman crook is the central figure of this amazing story of modern society life.
An ERNST LUBITSCH Production
"LADY WINDERMERE'S FAN"
personally directed by ERNST LUBITSCH
from the play by OSCAR WILDE
The gay and sophisticated love story that has become world famous
WITH A FEATURED CAST

WARNER BROS.
Classics of the Screen

"THE CAVE MAN"

by GILLETTE BURGESS

KENNETH HARLAN
PATSY RUTH MILLER

A wonderful wooer—and a wonderful prize. A romance that will appeal to all classes and types of audience.

"THE NIGHT CALL"

by JAMES OLIVER CURWOOD

RIN-TIN-TIN

The screen's greatest animal star in a story by the screen's greatest author of outdoor fiction

Directed by HERMAN RAYMAKER

"The Barrier That Was Burned"

by REX BEACH

MONTE BLUE

A powerful story by an author whose popularity in America is exceeded by none. A red-blooded action drama admirably suited for Monte Blue.

WARNER BROS.
Classics of the Screen

A Second

ERNST LUBITSCH PRODUCTION

The inimitable Lubitsch will select for his second picture in the Warner 40, a story which will give full play to those powers of originality of treatment, delicacy of story development, and charm of interpretation, that have made him world famous.

"The WHITE CHIEF"

by BESS MEREDYTH

Monte Blue

Alice Calhoun

A tense outdoor story with Monte Blue in a virile role suited to his personality, and beautiful Alice Calhoun in the leading feminine role. Action and an unusual theme characterize this production.

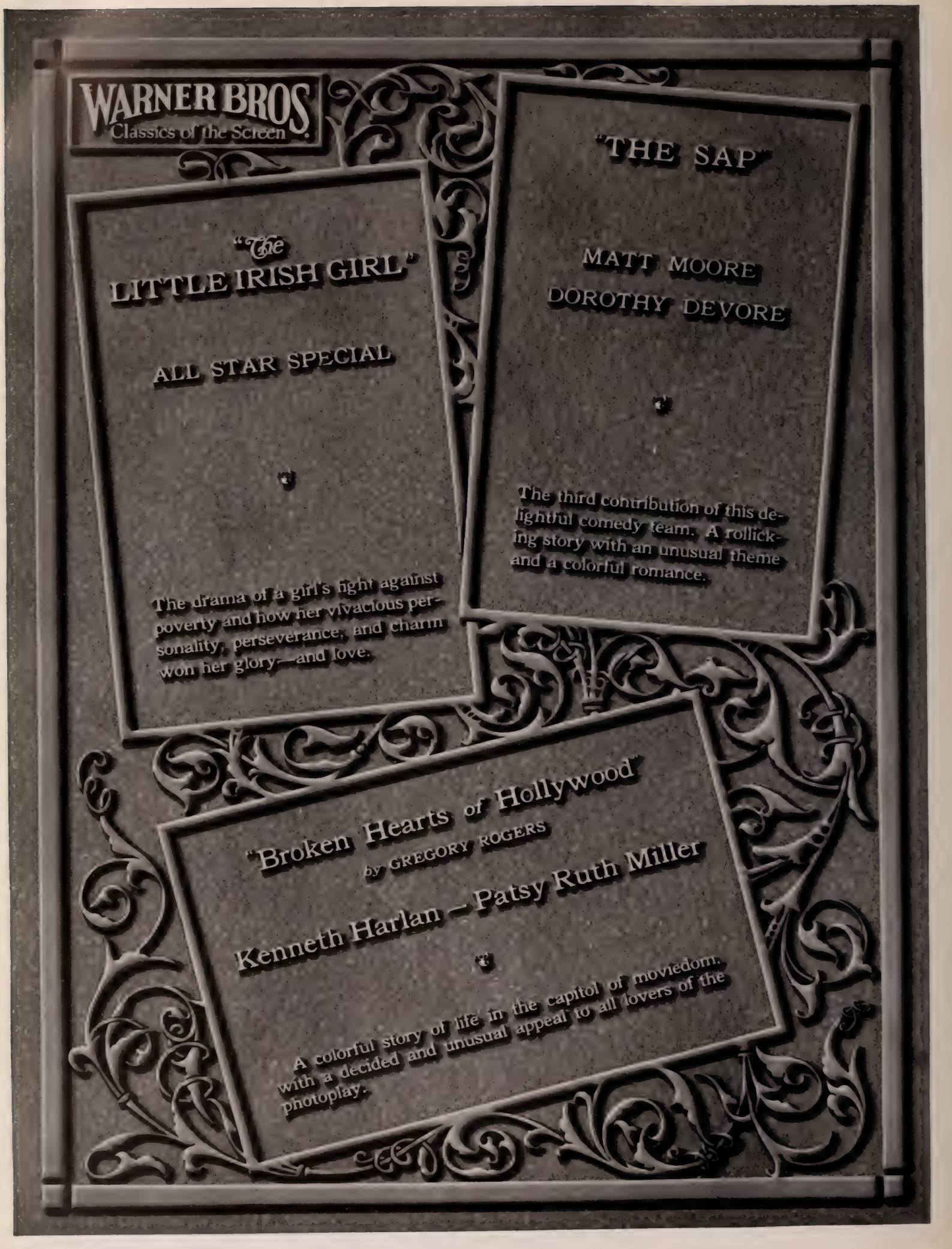
"THE INEVITABLE MILLIONAIRES"

by E. PHILLIPS OPPENHEIM

MATT MOORE **DOROTHY DEVORE**

A merry and gay comedy drama with an unusual theme and a tender romance

Directed by **ROY DEL RUTH**


WARNER BROS.
Classics of the Screen
"The LITTLE IRISH GIRL"
ALL STAR SPECIAL
The drama of a girl's fight against poverty and how her vivacious personality, perseverance, and charm won her glory—and love.
"THE SAP"
MATT MOORE
DOROTHY DEVORE
The third contribution of this delightful comedy team. A rollicking story with an unusual theme and a colorful romance.
"Broken Hearts of Hollywood"
by GREGORY ROGERS
Kenneth Harlan – Patsy Ruth Miller
A colorful story of life in the capitol of moviedom, with a decided and unusual appeal to all lovers of the photoplay.

National Advertising to Your Patrons

Warner's national advertising campaign for the season of 1925-26, will be focused directly upon exhibitors' patrons. Advertisements in newspapers throughout the country and in motion picture "fan" magazines will create an interest in individual Warner pictures and stars that is bound to reflect in increased profits at the box office.

Warner advertising will be the most constructive step in audience-building ever taken in the industry. The circulation of Warner newspaper advertising will total between eighteen and twenty million!

It is advertising *to* the public *for* the exhibitor!

WARNER BROS
Classics of the Screen

Serial Stories *in* 1000 Newspapers

Warner stories will be serialized in newspapers to an extent never before dreamed of in the motion picture world. This Warner serialization plan will cover not one, but many, of the Warner classics for the season of 1925-26, building for these pictures a ready-made audience and a lively interest that could not be equalled in any other way.

Fully a *thousand* newspapers will carry serializations of Warner stories. The circulation reaches *millions.* But actual computation, a *quarter of a million* columns of newspaper space will be devoted to the publication of Warner's screen fiction. In all newspapers, announcement of the forthcoming picture will be made.

WARNER BROS.
Classics of the Screen

100 percent Service Through-

IN 1925-26 Warner Bros. will enjoy, through its own exchange system, the privilege of direct contact with exhibitors.

In the purchase of Vitagraph, Inc. early in 1925, Warner Bros. secured the oldest and most reputable distributing organization as a channel through which the Warner product could flow direct to exhibitors. This releasing system, the need for which had long been felt, completely founded out the Warner organization. With a perfectly equipt studio and every production facility, Warner has added branch offices throughout the world, which, operating under the control of the Home Office, will strive first and foremost for *service*.

Exhibitors who in the past have been removed from direct dealings with Warner Bros. will find, under this new distributing plan, a company able not only to produce fine entertainment, but to render the perfect service in distribution.

WARNER BROS.
Classics of the Screen

Warner Bros. Own Exchange System

ALBANY, N. Y.	48 Howard St.
ATLANTA, GA.	111 Walton St.
BOSTON, MASS.	131 Arlington St.
BUFFALO, N. Y.	257 Franklin St.
CHARLOTTE, N. C.	United Film Bldg.
CHICAGO, ILL.	839 So. Wabash Ave.
CINCINNATI, O.	7th and Main Sts.
CLEVELAND, O.	Payne Ave. and E. 21st St.
DALLAS, TEX.	304 So. Jefferson St.
DENVER, COLO.	2102 Broadway
DETROIT, MICH.	John R and Elizabeth Sts.
INDIANAPOLIS, IND.	220 Wimmer Bldg.
KANSAS CITY, MO.	1820 Wyandotte St.
LOS ANGELES, CAL.	931 So. Olive St.
MILWAUKEE, WIS.	719 Wells St.
MINNEAPOLIS, MINN.	70 Western Ave.
NEW ORLEANS, LA.	1123 Girod St.
NEW HAVEN, CONN.	134 Meadow St.
NEW JERSEY	1600 Broadway, N. Y. C.
NEW YORK CITY	1600 Broadway
OKLAHOMA CITY	115 So. Hudson St.
OMAHA, NEB.	1502 Davenport St.
PHILADELPHIA, PA.	1222 Vine St.
PITTSBURGH, PA.	1018 Forbes St.
SALT LAKE CITY, UTAH	62 Exchange Place
SAN FRANCISCO, CAL.	71 Leavenworth St.
SEATTLE, WASH.	1915 Third Ave.
ST. LOUIS, MO.	3310 Lindell Blvd.
WASHINGTON, D. C.	928 New Jersey Ave.
CALGARY, CAN.	330 Traders Bldg.
MONTREAL, CAN.	12 Mayor St.
ST. JOHN, N. B.	27 Prince William St.
TORONTO, CAN.	21 Dundas St., East
WINNIPEG, CAN.	404 Film Exchange Bldg.
VANCOUVER, CAN.	81 Film Exchange Bldg.

And in All Leading Foreign Cities

WARNER BROS.
Classics of the Screen

Complete Line-Up of the "Warner Forty"

FORTY Specials are on the Warner schedule for 1925-26. A considerable number of showmen who already have booked the entire list for their theatres. In fact, one influential Broadway exhibitor has signed a contract with Warner Bros., binding himself to show the offerings of no other producer at any time during a term of fifty-two weeks. It was Lee A. Ochs, managing director of the Piccadilly Theatre.

Six of the productions are frankly melodramas. Slightly more than a dozen are comedies or comedy dramas, although the Warners have arranged to distribute a list of comedies independently of those on this list. The remaining attractions cover the whole gamut of human emotions, supplying adventure, mystery, romance—every form of dramatic entertainment.

Herewith is a list of the Warner Forty, arranged, as nearly as is possible thus early, in the order of their release

"The Limited Mail," from Elmer E. Vance's thrilling play, starring Monte Blue, with George Hill directing from a scenario by Darryl F. Zanuck.

"The Wife Who Wasn't Wanted," a domestic drama by Gertrude De S. Wentworth-James, starring Irene Rich. James Flood will direct from scenario by Bess Meredyth.

"Bobbed Hair," from the widely read novel which was the composite work of twenty popular authors. Marie Prevost will have the principal role, and Alan Crosland will direct. The scenario is by Lewis Milstone.

"Three Weeks in Paris," a Gregory Rogers comedy, will be interpreted by Matt Moore and Dorothy Devore, with a carefully selected cast. Roy del Ruth is the director and Darryl F. Zanuck the scenarist.

The melodrama, "Below the Line," by Charles A. Logue, will feature Rin-Tin-Tin, the famous dog actor. The author is his own scenarist and Herman Raymaker directed the production.

Bradley King's "Satan in Sables" has been selected as Lowell Sherman's first starring vehicle. Miss King has prepared the scenario and James Flood directed.

"Syd" Chaplin will star in Harold McGrath's comedy, "The Man on the Box," with Charles Francis Reisner directing. Charles A. Logue and Mr. Reisner prepared the scenario.

Patsy Ruth Miller is starred in Kathleen Norris's "Rose of the World," which was directed by Harry Beaumont from the scenario by Julien Josephson.

Monte Blue and Patsy Ruth Miller will be seen in the comedy-drama, "Hogan's Alley," directed by Roy del Ruth.

Oscar Wilde's most celebrated drama, "Lady Windermere's Fan," is to be picturized by Ernst Lubitsch, an all-star cast appearing in the production.

"Red Hot Tires," an adventure drama, starring Monte Blue, was directed by Erle C. Kenton. E. T. Lowe, Jr., wrote the script from the work of the author, Gregory Rogers.

Irene Rich will star in Arthur Somers Roche's novel, "The Pleasure Buyers." Hope Loring and Louis Lighton wrote the scenario and Chester Withey is directing.

Lewis Milestone's drama, "The Easiest Road" will have Marie Prevost in the leading role. Mr. Milestone will direct from the scenario which he and Darryl F. Zanuck prepared in collaboration.

The Matt Moore-Dorothy Devore combination will appear again in Harry L. Wilson's comedy, "His Majesty Bunker Bean," under the direction of Harry Beaumont. Julien Josephson was the scenarist.

Charles A. Logue's "The Clash of the Wolves" is Rin-Tin-Tin's second attraction on the schedule. H. Raymaker will direct from Mr. Logue's scenario.

"The Love Toy" will be the second production starring Lowell Sherman. E. T. Lowe, Jr., is the scenarist and James Flood will direct.

John Barrymore's first picture will be "The Sea Beast," from Herman Melville's epic of the sea, "Moby Dick." Millard Webb will direct from Bess Meredyth's scenario.

Patsy Ruth Miller and Kenneth Harlan will star in William McLeod Raine's "The Fighting Edge."

Ruth Cross's novel, "The Golden Cocoon," is to be interpreted by an all star cast. Millard Webb directed and Hope Loring and Louis Leighton are the scenarists.

Another starring vehicle for Monte Blue is "The White Chief," by Bess Meredyth.

Beatrice Burton's "His Jazz Bride" will be the work of an all star cast.

Jay Gelzer's "Compromise" will have Irene Rich as the central figure, Chester Withey directing from a scenario by E. T. Lowe, Jr.

Marie Prevost is to star in Catherine Broody's "Why Girls Go Back Home." James Flood is to direct from C. Gardner Sullivan's script.

In "The Sap" from the famous play the inimitable comedy team, Matt Moore and Dorothy Devore will appear again on the schedule.

Rin-Tin-Tin's third melodrama will be "The Night Cry," Herman Raymaker directing.

The title of a second Ernest Lubitsch production, with an all star cast, is to be announced later.

"Syd" Chaplin is to star in "The College Widow," from the novel by Frank Howe with Charles Francis Reisner directing the production.

Patsy Ruth Miller and Kenneth Harlan will interpret "Broken Hearts of Hollywood," by Gregory Rogers.

"Hell Bent for Heaven," by the famous prize play by Thatcher Hughes, will star Monte Blue, William Beaudine directing from Julien Josephson's scenario.

Rex Beach's "The Vengeance of Durand" will have Irene Rich as star. Bess Meredyth is the scenarist.

E. Phillips Oppenheim's "The Passionate Quest" will star Marie Prevost, James Flood directing from Bess Meredyth's scenario.

The Matt Moore-Dorothy Devore team will star in the famous musical comedy "The Honeymoon Express" from the scenario by E. T. Lowe, Jr.

Rin-Tin-Tin's next offering is to be "A Hero of the Big Snows."

Patsy Ruth Miller and Kenneth Harlan will be co-starred in Gelet Burgess's "The Cave Man."

Rex Beach's "The Barrier That Was Burned" will have Monte Blue as its star.

Irene Rich will be the central figure in Charles K. Harrison's "Silken Shackles."

The star of Charles Hanson Towne's "The Gay Ones" is Marie Prevost. Millard Webb will direct.

Matt Moore and Dorothy Devore will appear in E. Phillips Oppenheim's "The Inevitable Millionaires," with Roy del Ruth directing from Darryl F. Zanuck's scenario.

Patsy Ruth Miller and Kenneth Harlan are to interpret "The Social Highwayman," by Elizabeth P. Traine.

A special all star cast is scheduled to appear in the comedy drama, "The Little Irish Girl."

It is an interesting fact that already 25 per cent of this production schedule has been completed. The studios are busier than ever before, with six companies now at work and four others actively preparing to begin early production activities.



Syd Chaplin in scenes from "The Man On The Box," in which he is starred by Warner Bros.

Warner Bros. Home Office Executives and Dept. Heads



Sam. Warner.



H.M. Warner.



Albert Warner.



Sam. Morris.



Herman Starr.



Myer Lesser.



Gus. Schlesinger.



S. Schneider.



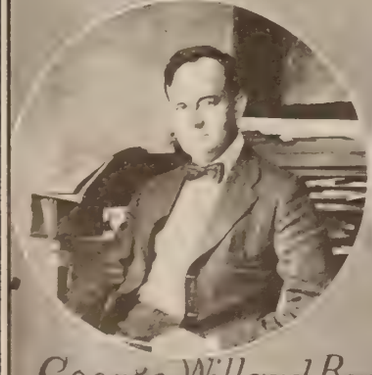
Watt. L. Parker.



Will. C. Murphey.



Edward Bonns.



George Willard Bonte.



C. C. Ryan.



Phil. Abrahams.



Matt. A. Taylor.

Marked Progress Made By Warner Bros.

ANNOUNCEMENT of the 1925-26 production schedule, which, in extent, in range and appeal of subjects, and in eminence of stars and authors, easily surpasses any arranged in the history of the company, brought general recognition that it marked the high water so far attained by Warner Bros.

By various stages the Warner program has been enlarged from a single outstanding offering to a list of forty specials. This has been accomplished in eight years.

Harry M. Warner, the eldest of the four brothers, remarked recently that one thing the brothers had to learn through the years of their business association was the part each was best fitted to play. It was a case of "A place for every man and every man in his place." Each brother is in his place now, with the result that there is no conflict of authority, on overlapping of effort.

Thus Albert and Sam Warner devote themselves largely to supervision of the work at the home offices, though Albert is now in Europe inspecting the foreign exchanges and investigating the European theatre situation, and Sam keeps in close touch with the exchanges throughout the United States and Canada. Jack Warner spends his entire time on the west coast as general supervisor of studio activities, while Harry divides his attention between New York and Los Angeles, making frequent cross-continent trips.

It was back in 1903 that the Warners opened a ninety-seat theatre in Newcastle, Pa. In the next year they launched into film distribution, forming the Duquesne Amusement & Supply Company to serve that territory. For a time this enterprise flourished, but when, six years later, its supply of product for distribution was cut off by the organization of the General Film Company, it was forced to sell out at an extremely low figure.

Four months after this set-back the Warners contracted with the Film Sales Company for the right to establish a distributing agency for its pictures in the Pittsburgh territory. Unfortunately, the films were frequently late in arriving and proved of a quality inferior to what they had expected, so once again they had to dispose of their business at a loss.

But they remained an undaunted crew—this quartette of brothers. They decided that if they couldn't obtain the kind of ready-made productions they wanted they would do their own producing. Accordingly they transferred their activities to New York and established Warner's Features. Their "Redemption," "The Glass Coffin" and "Perils of the Plains," formed the original Warner schedule. Still, they were not yet fairly launched on the road to success. Their ignorance of corporation matters proved costly, so costly that, in spite of a brave struggle, the brothers lost control of their company.

There was just one thing left to do—to start all over again—and that they did. This time they organized on a more complete and elaborate scale, determined, after a careful study of business methods and conditions, to overlook no safeguard needed to insure permanency. They formed Warner Bros. Pictures, Inc., with the production unit in Los Angeles and the distribution unit in New York, and Warner Bros.' "Classics of the Screen" came into being.

It was back in 1917 that the new company first did "something really big" and it was "My Four Years in Germany" that put the Warners on the map.

This success was followed by others, such pictures as "Lost City," "Why Girls Leave Home," "School Days," "Rags to Riches," "The Beautiful and Damned," "Heroes of the Street," "The Little Church Around the Corner," "Brass," "Main Street" and "A Dangerous Adventure."

Then followed the purchase of the Belasco plays for screen reproduction. By 1923-24 the Warner schedule had grown to eighteen pictures, including Belasco's "Tiger Rose" and "Daddies," and Clyde Fitch's play, "Beau Brummel," starring John Barrymore.

Last year's schedule, with twenty features, was not only the largest but the most successful schedule which had been prepared so far. And now comes the 1925-26 program—a leap from an even score to the "Warner Forty."

An outstanding move of the last few months was the acquiring of a complete and extensive branch exchange system, by which the company is now serving exhibitors directly instead of through franchise holders.

Warner Bros. Are Issuing Eight Westerns

EIGHT Pete Morrison westerns are on the current Warner Bros. release schedule in addition to the Forty Classics. They are five-reelers, picturing tales of life and adventure in the "cattle country," and beyond.

In this list are "The Empty Saddle," "Santa Fe Pete," "Mystery of Lone Ranch," "West of Arizona," "Cowboy Grit," "Range Buzzards," "One Shot Ranger," and "Stampede Thunder."



Warner studios and production heads. Upper left, Jack Warner, and lower right Bennie Zeidman, studio chiefs. Photos in the upper right and lower left show views of the big Warner Brothers plant in Hollywood.

Three Big Studios Operated by the Warners

WITH three large studios, two in California and one in Brooklyn, Warner Bros. own complete and extensive production facilities.

The central plant in Hollywood, covers thirteen acres, an entire block, in the very heart of the city. It is fitted throughout with the most modern equipment to meet every conceivable demand of picture production.

With their several studios, Warner Bros. are placed in a position to make 40 or 400 pictures.

Jack L. Warner is in charge of all production activities. Every department of the central plant in Hollywood is under his constant supervision, and every detail of operation receives his personal attention, or that of Bennie Zeidman, who is associate executive to Mr. Warner.

Within the main studio building on Sunset Boulevard are four stages, having a combined floor area of 85,000 square feet; and capable of accommodating from twelve to fifteen companies at one time.

The second Warner studio in Hollywood is equipped with three open air and four closed stages covering an area of 97,525 square feet. These two buildings, it is said, give the Warner organization a greater amount of floor space than is at the command of any other producing company in the world, even without taking into account the eastern studio in Brooklyn.



John Barrymore, who will be starred in three Warner Bros. productions.

Housed on the Warner lot, within or adjoining the main building, are a lumber yard, an iron mill, a blacksmith shop, a garage, a camera repair shop, drapery shops, property rooms, an aviary, a menagerie, a huge laboratory, an architectural department, and cutting and projection rooms. Herein are facilities to satisfy any requirement which could possibly arise.

The laboratory, where the film shot by the various Warner producing units is developed and printed, is a huge affair, capable of handling two million feet of film every twenty-four hours.

Expert cutters and film editors are occupied constantly in the twelve cutting rooms. The projection rooms also number twelve, four of these being used by the inspectors, who view every foot of film before it leaves for distribution throughout the world.

The main electrical power station is sufficiently large to supply the needs of a city of 60,000 population. To pour a flood of light over the largest of sets, 131 overhead pieces are used.

The Warner Bros. radio station, KFWB, from which programs are broadcast daily, with Warner stars serving as announcers, is an interesting and helpful feature which has been added recently.

The Warner Bros. studio in Brooklyn is a pioneer among picture-making plants. Its two stages are not now in use, for all Warner production is being carried on at the west coast, but the laboratories are scenes of much activity.

John Barrymore in New Type of Role

WARNER BROS. never made a more enterprising stroke than when they signed John Barrymore. For the coming season's work, Barrymore proceeded to Hollywood early this summer almost immediately upon his return from London, where, during a season in "Hamlet," he elevated the reputation abroad of American dramatic art to a new high level.

His "Beau Brummel," a Warner Bros. production, won for him the Valentino Medal as the most nearly perfect of the year.

This year Mr. Barrymore has made still a more radical departure in selecting "The Sea Beast," based on the celebrated whaling story, "Moby Dick," as the first of his productions. This epic of the sea—specifically it is a highly colorful tale of the New Bedford whaling industry—contains action sufficient for half a dozen pictures.

The selection was approved in response to Mr. Barrymore's request for an adventure story, in which he should appear in a truly masculine role. Elaborate preparations are being made for this production.



Novelists and playwrights whose works will be filmed by Warner Bros. They are, upper row: Hatcher Hughes, Edward Streeter, Mrs. Jay Gelzer, George Agnew Chamberlain, Ruth Cross. Bottom row: Meade Minnigerode, Elmer E. Vance, Frank Craven, Charles Hanson Towne.

Famous Authors Contribute Warner Classics

NOT all the picture stars are actors. Some of them are literary lights who supply the material which the players interpret. Half a hundred authors —the cream of the writing world—are represented on the Warner Bros. 1925-26 schedule. They are stars in their field quite as surely as the men and women pictured on the screen are stars in theirs.

Warner Bros. have always insisted that screen vehicles should be selected with as scrupulous care as casts. They were among the earliest of producers to recognize the importance of "names" back of those of the performers themselves. Of value are the title and the theme of a production and it is enhanced immeasurably if the work interpreted is the product of authors of established reputation.

Every exhibitor knows that if star, story and author all have "sold themselves" to the public, the triumph of a picture as a box office drawing card is almost positively assured in advance. When all three have been exploited for the exhibitor—much of the trouble and expense commonly devolving upon the showman is obviated.

With thousands of persons who are both readers of books and picture fans the mere mention of many of the titles on the Warner schedule inevitably brings to mind authors



Ernst Lubitsch, director for Warner Brothers.

in whose works they have revelled and they should welcome the opportunity to see these literary offerings pictured in the films.

Such a company of outstanding authors of wide reputation—many of them of international fame—was never before brought together, is the Warner claim. They are literary specialists whose names betray the very wide range of theme covered in the Warner productions.

Here are the authors appearing in this incomparable galaxy: Elmer E. Vance, Gertrude Wentworth James, Bradley King, Charles A. Logue, Gregory Rogers, Harold McGrath, Kathleen Norris, Arthur Somers Roche, Harry Leon Wilson, Jay Gelzer, Catherine Brody, Frank W. Howe, Lewis Milestone, Darryl Francis Zanuck, Hatcher Hughes, Charles Hanson Towne, Rex Beach, William McLeod Raine, Herman Melville, Ruth Cross, E. Phillips Oppenheim, Charles K. Harris, Oscar Wilde, Gellett Burgess, James Oliver Curwood, Bess Meredyth, George Agnew Chamberlain, George Barr McCutcheon, Robert Gordon Anderson, George Palmer Putnam, Alexander Woollcott, Meade Minnegerode, John V. A. Weaver, Kermit Roosevelt, Dorothy Parker, Louis Bromfield, Gerald Mygatt, Carolyn Wells, Rube Goldberg, Bernice Brown, Wallace Irwin, Frank Craven, H. C. Witwer, Elsie Janis, Ed Streeter, Sophie Kerr.

27 Artists in Warner Star Stock Company

THE WARNER STOCK COMPANY includes 27 artists. It is declared to be the largest of the kind. The Warners scoured the theatrical and picture worlds to obtain its stars and featured actors.

Any company having as a star John Barrymore, Lowell Sherman and Syd Chaplin—any one of the trio—might be said to be "made," so far as its standing as a purveyor of entertainment is concerned.

A glance at the entire Warner list will reveal that in the selection of every individual star and stock company member, the utmost care was taken to recruit, at least, one person truly representative of one particular department of dramatic endeavor.

Here is the list: John Barrymore, Lowell Sherman, Syd Chaplin, Irene Rich, Monte Blue, Marie Prevost, Louise Fazenda, Kenneth Harlan, Patsy Ruth Miller, John Patrick, Matt Moore, Dorothy Devore, John Harron, Clive Brook, Willard Louis, John Roche, Huntly Gordon, Gayne Whitman, Don Alvarado, Helene Costello, Dolores Costello, June Marlowe, Charles Farrell, Charles Conklin, Alice Calhoun, Myra Loy and the dog actor, Rin-Tin-Tin.



Famous authors whose works will be screened by Warner Bros. Upper row: Phillips Oppenheim, Herman Melville, Wallace Irwin, Carolyn Wells, Arthur Somers Roche. Lower, Harold McGrath, Geo. Barr McCutcheon, Harry Leon Wilson, Kathleen Norris.

Warner Exchange System Is World-Wide

A LONG step forward in the perfecting of their organization was taken by Warner Bros. a few months ago in acquiring an extensive system of branch exchanges throughout the United States and Canada, as well as the British Isles, the continent of Europe, and Africa.

Theretofore, the distribution of Warner product had been through franchise-holders. Under the arrangement now prevailing, the company, through duly-accredited representatives, comes into direct contact with the showmen.

When Warner Bros. decided to operate an exchange system it took over twenty-nine established offices on the American continent, in addition to twenty in Europe and Africa. It has since added several to the list, to make certain that the entire exhibition field will be adequately covered. As illustrating the calibre of the men in the field organization, it may be stated that among the twenty-nine branch managers first signed, the average of service with a single company was almost six years.

Samuel E. Morris, general manager in charge of distribution, is actively in charge of this field force.

Occasionally, also, he enters the field himself, conferring not only with his staff of captains and lieutenants in their several sectors, but meeting personally the exhibitors whom they serve.



Syd Chaplin, who will star in features produced by Warner Bros.

The exchanges now maintained by Warner Bros. in the United States and Canada, with the branch managers in charge of each, are as follows:

Albany, N. Y., S. N. Burns; Atlanta, Ga., Ira P. Stone; Boston, Mass., Chester W. Sawin; Buffalo, N. Y., C. W. Anthony; Charlotte, N. C., E. P. Pickler; Chicago, Ill., John A. Steinson; Cincinnati, O., James V. Allan; Cleveland, O., J. E. Beck; Dallas, Tex., J. E. Huey; Denver, Colo., Charles R. Gilmour; Detroit, Mich., John H. Young; Indianapolis, Ind., Calvin Bard; Kansas City, Mo., C. A. Schultz; Los Angeles, Calif., M. A. Hulling; Milwaukee, Wis., F. F. Nine; Minneapolis, Minn., Thomas A. Burke; New Orleans, La., Thomas G. Guinan; New Haven, Conn., Paul J. Swift; New Jersey (office in New York), Nat Beier; New York City, Robert S. Horsely; Oklahoma City, Okla., J. N. Byrd; Omaha, Neb., E. F. Tarbell; Philadelphia, Pa., J. S. Hebrew; Pittsburgh, Pa., Frank W. Redfield; Salt Lake City, Utah, R. S. Stackhouse; San Francisco, Calif., Morgan A. Walsh; Seattle, Wash., H. A. Black; St. Louis, Mo., A. Danke; Washington, D. C., Stanley Spoehr; Montreal, Canada, C. R. Osborn; St. John, N. B., R. Romney; Toronto, Canada, Frank Meyers; Vancouver, N. C., David Farquhar; Winnipeg, Canada, A. S. Clatworthy.

"Man on the Box" Is Syd Chaplin's First

THE following telegram was received at the New York office this week from H. M. Warner.

"Just saw 'Syd' Chaplin's picture 'The Man On The Box.' If this isn't a $2.00 picture, there never was one and no picture ever will be. It is a rare production. To my mind it surpasses 'Charley's Aunt.' Just imagine this picture included in our Forty."

"Syd" Chaplin's next production will be the famous "College Widow" adapted from the novel by Frank Howe. He will have with him Charles Francis (Chuck) Reisner, the same director who has just finished "The Man On The Box."

Following his success in "Charley's Aunt," Mr. Chaplin leaped into favor over night. Not that he hadn't been in the popular limelight before. His "Galloping Fish" from the studio of Thomas Ince started the chuckle. Previous to this he had divided his time to business outside of the industry and making a picture now and then that always stood out. He had no intention of returning to the screen permanently.

Warner Bros. offered him a contract in which he was to have his own unit, be provided with the best story, best company and most capable comedy director obtainable. He got them and the result is "The Man On The Box."



Leading scenarists under contract to write originals and adaptations for Warner Bros. productions. Upper row, Sonya Levien, Julien Josephson, Darryl Francis Zanuck, Hope Loring and Louis Leighton, Bradley King. Lower row, Charles A. Logue, Edmund T. Lowe, Jr., C. Gardner Sullivan, Bess Meredyth.

Warners Boast Exceptional Scenario Staff

WARNER BROS. boast a scenario staff which, they contend is second to none anywhere. The work of its individual members speaks for itself. Its excellence is reflected in the finished productions.

The names of most of the men and women on this staff are almost as well known as those of many stars and directors. The Warners, realizing in fullest measure the vital part which the script writers play in picture-making, show the same discriminating care in the selection of their scenarists.

Possibly Bess Meredyth's most ambitious script was that for "Ben Hur," though she has been the scenarist of all the Fred Niblo productions. The scenarios of "The Wife Who Wasn't Wanted" and "The Sea Beast," in which John Barrymore is to star, are by Miss Meredyth.

Julian Josephson has to his credit the scenarios of "Main Street" and "Brass," among Warner productions, and he will be represented on the 1925–26 program by "His Majesty Bunker Bean," to mention one attraction.

C. Gardner Sullivan needs no introduction, for he has been with many producers and prepared the scenarios for a host of screen successes. His first picture on this year's program will be "Why Girls Go Back Home."

Bradley King, writer both of original stories and adaptations, was scenarist for Thomas H. Ince many years. She is author and scenarist of "Satan In Sables," Lowell Sherman's starring production for Warner Bros.



Lowell Sherman, star of forthcoming Warner features.

The outstanding work of Edward T. Lowe, Jr., to date, is "The Hunchback of Notre Dame," though his list of achievements is an extended one. He has lately signed a contract with Warner Bros. and his first work will be "Red Hot Tires."

Among other continuities which were prepared by Sonya Levien were "The Top of the World," "The Snow Bride" and "First Love."

Well known among both scenario writers and directors is Charles A. Logue, who adapted "My Four Years in Germany." Besides his work as scenarist he has written several original stories for Rin-Tin-Tin.

The name of Lewis F. Milestone is another which appears in the list of authors. "The Easiest Road," on the new Warner schedule, is an original story by him and Darryl F. Zanuck, and he is directing the production.

C. Francis ("Chuck") Reisner, gag man for and co-director with Charles Chaplin, is at once an author, actor and director. With Charles A. Logue he prepared the scenario for "The Man on the Box" and then directed it.

Darryl F. Zanuck was the author of "Find Your Man," "The Lighthouse by the Sea," "The Broadway Butterfly" and "On Thin Ice," all Warner Bros. successes, and among the stories which he adapted for screening was "Eve's Lover."

Well known among teams in "movie" circles is that of Hope Loring and Louis Leighton. "The Woman Hater," on the Warner 1924–25 schedule, was their work and, among others, the scenarios of "The Golden Cocoon" and "The Pleasure Buyers," on the new schedule, are from their pens.

Warner Features Sold Over Entire World

CONFIDENCE in Warner Bros. is universal and the appeal of the 1925–26 schedule is world-wide, according to Warner officials. Impressive evidence of this is given in the fact that nineteen foreign countries, not counting those in which the organization maintains permanent branch exchanges, already are booked for the entire program.

This is the result of a campaign launched only a month ago by the foreign department, which has its home office in New York, with Gus Schlesinger as general manager.

With the twenty European exchanges active, almost the entire world is now sold on the complete schedule, it is claimed. Negotiations with the few countries remaining are now well under way, with assurances that deals will be closed in the very near future.

It is significant that in not one of the nineteen countries with which negotiations have been closed was a single production on the schedule rejected. The contracts call for a start in delivery in September. The nineteen countries are Philippine Islands, China, Japan, Central America, Cuba, Brazil, Argentine Republic, Uraguay, Paraguay, Chile, Peru, Bolivia, Ecuador, the United Kingdom, Australia, New Zealand, Dutch East Indies, Straits Settlements and Mexico.

Warner Bros.' head office on the European continent is located in Paris, with Ronald A. Reader in charge. There are branch offices at Bordeaux, Lille, Lyons, Marseilles, Nancy and Strassbourg, in France, at Brussels, Belgium, Geneva, Switzerland, and Algiers, in Algeria, on the African continent.

George H. Smith, with an office in London, is in charge of the work throughout the British Isles, Scotland and Wales. The branch exchanges are at Birmingham, Leeds, Liverpool, Manchester and Newcastle-on-Tyne, in England, Glasgow, Scotland, Cardiff, Wales and Dublin, Irish Free State.

Doubtless foreign interest in Warner Bros. and their studio product is heightened, by the European tour now being made by Albert Warner. In the illness of Mr. Schlesinger, who was confined to a New York hospital at the time, Mr. Warner left New York in June to carry on a general survey of European conditions. His intention was to remain away four months, not only inspecting the Warner exchanges abroad but visiting every important city on the continent.

The foreign department has been an effective force for the dissemination of Warner product abroad ever since its organization, and with the acquiring of the exchanges in Europe and Africa the facilities have been increased immeasurably.

Lowell Sherman Is on the Warner Program

WARNER BROS. recently put under a limited contract Lowell Sherman, an artist whose successes in roles that caught popular fancy has won for him many admirers.

Mr. Sherman will appear in productions of the Warners, which they believe will stand out prominently in the 1925-26 Forty.

The first of these is "Satan In Sables" by Bradley King under the direction of James Flood.

The picture to follow with Mr. Sherman as a star is "The Love Toy," a story of New York's Greenwich village, by an anonymous author which has proved to be one of the sensational novels of the year. The director and cast for this have not yet been finally selected, but will be of the same high calibre as appears in "Satan in Sables," it is announced.

Warner Bros. would have been willing to sign the star to a long term contract, but his stage engagements require his presence in New York early in the fall for an opening in a new play under the management of Al H. Woods. Last season he was the star of the stage play "High Stakes."

This artist is not new to pictures although this is the first time he has appeared as a screen star in his own right. Those who remember D. W. Griffith's "Way Down East" will recall the fine performance of the polished villain in that production. The part was played by Mr. Sherman.

As the King in "Monsieur Beaucaire," in which Rudolph Valentino was starred, Mr. Sherman, as usual, gave an exceptional performance.

Many Successes Credited Warner Directors

IT is one of the many proud boasts of Warner Bros. that they possess, as they confidently believe, the greatest staff of capable directors to be found with any producing organization. As in the case of their stars and featured players, every name in the Warner list is one of importance. Proof, if proof were needed, is to be found in the productions they have made.

Possibly the average fan takes little thought of the man behind the megaphone. He likes the star or he doesn't. The general impression created by a given picture is or isn't favorable. But exhibitors know that many an otherwise good film has been marred by indifferent or incompetent direction.

It is manifestly impossible to determine the exact value of the director's work in the making of a picture—with relation to the work of other contributing factors—but that it is tremendous no one having the slightest acquaintance with production will dispute.

Warner Bros. were early to recognize this. Hence they exercise the same careful attention in the selection of their directors as they give to stars, casts and stories.

To the credit of Ernst Lubitsch are such outstanding pictures as "The Marriage Circle," "Three Women," and "Kiss Me Again," and to him has been entrusted the making of Oscar Wilde's "Lady Windermere's Fan," on the 1925-26 schedule.

Among Harry Beaumont's achievements are "Beau Brummel" and "Recompense," the success of which won for him the assignment to make also "Rose of the World," "His Majesty Bunker Bean" and other important pictures.

William Beaudine's "The Narrow Street," "How Baxter Butted In" and other Warner attractions so impressed Mary Pickford that she borrowed his services for the production of "Little Annie Rooney." He is starting



Myra Loy, recently signed by Warner Bros. to play "vamp" roles in forthcoming productions.

work soon on the Warner "Hell Bent for Heaven."

Millard Webb is the youngest of the directors, but a brilliant future is predicted for him. His work thus far has been so favorable that he has been selected to direct John Barrymore in "The Sea Beast." Among his best last year were "My Wife and I" and " The Dark Swan."

"The Man Without a Conscience" and "The Woman Hater" are among James Flood's outstanding successes. He has lately finished "The Wife Who Wasn't Wanted" and is now directing Lowell Sherman in "Satan in Sables."

"Eve's Lover," one of the greatest successes on the Warner 1924-25 schedule, was a tall feather in the cap of Roy del Ruth, who has recently completed "Three Weeks in Paris" for the coming year's program. This is to be followed by "The Inevitable Millionaires."

Herman Raymaker directed Rin-Tin-Tin in "Tracked in the Snow Country," and among the Rin-Tin-Tin pictures he will make on the new schedule are "Below the Line" and "The Night Cry."

Such productions as "Enemies of Women" and "Under the Red Robe" are among the past achievements of Alan Crosland. He has just finished "Bobbed Hair," the picturization of the current successful novel by twenty famous writers.

George Hill, who enjoys a wide reputation as a premier melodramatic director, with such works as "Get Your Man" and "While the Devil Laughs" to his credit, has lately finished "The Limited Mail" for the coming year's schedule.

Chet Withey, who directed "Romance," Dorothy Gish in "The Hun Within" and John Barrymore in "On the Quiet," has just completed "The Pleasure Buyers" and will start work on "Compromise" soon.

Erle C. Kenton, recently signed to a long time contract, made "Tea With a Kick" and "The Leather Pushers," among other successes. His first picture for Warner Bros. is "Red Hot Tires."

Noel Smith, signed by the Warners because of the long line of success he has made, is at work now on "The Clash of the Wolves," in which the dog actor, Rin-Tin-Tin, is featured.

Charles (Chuck) Reisner co-directed with Charles Chaplin "A Dog's Life," "The Pilgrim," "The Kid," "Shoulder Arms" and "The Gold Rush." He will be represented in the new Warner schedule by "The Man on the Box" and "The College Widow."

Lewis Milestone, who wrote the scenario of "Bobbed Hair," has just finished the direction of "The Easiest Road," the story and scenario of which he wrote with Darryl F. Zanuck.

Lubitsch To Direct Important Production

IN Ernst Lubitsch, Warner Bros., have an eminent director. Lubitsch is constantly "growing."

Coming to America from Europe, and entering upon screen work after a successful stage career, Mr. Lubitsch brought to picture direction a world-wide outlook and an experience covering every field of dramatic effort. Critics regard as one of his strongest points the fact that he is able to inject into every player whom he directs his own personality and emotions, while his residence on two continents equips him to adapt himself to whatever situation is demanded by a given script.

It will be a long time before "The Marriage Circle," a Lubitsch production for Warner Bros., is forgotten. Of the many lists of "Ten Best Pictures of the Year," compiled by reviewers in every section of the country, not one failed to contain the name of this big special, and many of the judges placed it at top of column as a production without a peer. "Three Women," a drama of another type, also won praise for Warner Bros. and Mr. Lubitsch as well as the players participating.

When "Kiss Me Again," appeared, comparison with "The Marriage Circle" was inevitable, and, following the rule in the consideration of Lubitsch offerings, most critics declared this superior to the former triumph. Although "Kiss Me Again" is yet to have its first New York run, so enthusiastic was the dramatic editor of a leading New York newspaper, who had a preview, that on two successive Sundays in recent weeks he has devoted his lead article to appreciations of the production and its director. This is a tribute believed to be unprecedented in the case of a picture yet to be offered the New York public.

According to the Warner offices, one of the greatest marks of recognition ever paid to Mr. Lubitsch was that of the trustees of the Oscar Wilde estate who, after standing out for years in their refusal to permit a picturization of the Wilde classic "Lady Windemere's Fan," yielded when assured by Warner Bros. that the production would be in the hands of Lubitsch. "Lady Windemere's Fan" has an important place on the 1925-26 schedule.

Warner Bros. to Re-Issue Semon Comedies

TWELVE Larry Semon reissues, two-reelers are being distributed by Warner Bros.

Here are the twelve: "Bears and Bad Men," "Frauds and Frenzies," "Humbugs and Husbands," "Scamps and Scandals," "Reaps and Tangles," "Pluck and Plotters," "The Grocery Clerk," "The Fly Cop," "School Days," "Solid Concrete," "The Stage Hand," "The Suitor."

Warner Bros. Add First Vamp

FOR her work in "Satan In Sables" with Lowell Sherman, Warner Bros. have just signed Myra Loy, known as "a new type of vamp" to a long term contract, making her the twenty-seventh member of their famous stock company. She is the only vamp in the Warner featured player line-up, and the company intend to cast her in important roles.

Miss Loy is a graduate of the Ruth St. Denis School of Dancing and first attracted attention when she appeared in several of Sid Grauman's prologues at his Egyptian Theatre in Hollywood. She attracted the attention of Henry Waxman, the well known photographer, and through him she obtained a part in "What Price Beauty." This was followed by a prominent role in "Pretty Ladies." Her engagement for "Satan in Sables" followed.

Warner Accessories Big Aid to Exhibitors

ONE of the reasons advanced for the success of Warner Bros. pictures at box-offices throughout the country from the inception of the firm has been the high grade advertising accessories which this big producing and distributing company make a practice of providing for each individual release.

That posters, heralds, window cards, lobby displays, newspaper electros and matrices are oftentimes prepared merely because it has long been the custom to provide articles of this nature as adjuncts to photoplays is a suspicion for which there would seem to be some justification when some lines of "advertising accessories" are under examination. From the moment Warner Bros. began their march to the top among motion picture producers with such releases as "Why Girls Leave Home," "School Days," etc. it was the observation of exhibitors everywhere that here was a firm which believed in good "advertising tools" and was willing to expend plenty of time, energy, and money to provide them.

No individual piece of advertising literature used by Warner Bros. is a "one-man job." The one man whose job it is to see that the posters, the heralds, the window cards, or what not are ready for exhibitors when they want them is only the "engineer." A dozen others, representing the combined showmanship sense of the entire Warner Bros. organization, give material help on everything that is produced.

Another important factor that has brought about the superiority of these important adjuncts to Warner Bros. pictures is the constant communication which is kept up between the people who produce them and exhibitors throughout the field who use them. Some particularly valuable suggestions have been received and adapted as the result of letters of helpful criticism from showmen in relatively unimportant communities who, nevertheless, have first hand knowledge on the subject of just what is best suited to the average showman's needs.

In discussing this matter of the careful preparation of advertising accessories in its relation to the Warner Bros. 1925-26 product, Sam E. Morris had this to say:

"We have always been extremely particular in the matter of selling our pictures to the public through the medium of the exhibitor's advertising on billboards, in his lobby, etc. In moving the 1925-26 product we are going to be even more careful. We have bigger and better product to sell and, with a national advertising campaign on in important newspapers throughout the country, it is only reasonable that this other form of advertising intended to accomplish identically the same results as the newspaper advertising should be given the greatest possible care."

Newspapers Using Serials of Warner Pictures

ONE thousand newspapers are publishing every day in the year serial novels from which the Warner Forty have been produced, it is stated.

The circulation of these publications, according to the certified statements, amounts to ten million.

Among the novels which are being serialized are: The Limited Mail" by Elmer E. Vance; "The Wife Who Wasn't Wanted" by Gertrude S. Wentworth-James; "Bobbed Hair" by twenty famous authors; "Satan in Sables" by Bradley King; "The Golden Cocoon" by Ruth Cross; "Why Girls Go Back Home" by Catherine Brody; "The Gay Ones" by Charles Hanson Towne; "The Pleasure Buyers" by Arthur Somers Roche; "His Jazz Bride" by Beatrice Burton; "Rose of the World" by Kathleen Norris; "The Inevitable Millionaires" by E. Phillips Oppenheim.

Warner Publicity Reaches Every News Outlet

THE publicity campaign carried on by the Warner organization is prosecuted with energy from one year's end to the other.

At work all the time in the home office is a staff of trained writers—specialists in the preparation and dissemination of publicity.

Five hundred of the best newspapers in the United States receive special articles from the Warner offices every week in the year.

Two thousand newspapers receive a regular Warner news service twice monthly.

A special woman's page, carrying a particular appeal to mothers and daughters—and they constitute the bulk of motion picture fans—is used by 500 newspapers every month.

Several hundred newspapers receive and take advantage of a regular illustrated mat service.

Every newspaper which has facilities for handling features in rotogravure—pictures of stars and of scenes in Warner productions—constantly is supplied with material.

Several important syndicates, serving hundreds of thousands of readers, are regularly publishing special stories furnished by the Warner publicity department.

More than one hundred of the best known and most widely circulated newspapers of the country make regular use of a special Sunday feature service.

A daily bulletin service, calling attention to the highlights in Warner activities, is supplied—and use is made of it—to newspapers numbering several hundreds.

Radio Station to Aid Greater Movie Season

IT was the enterprise of Warner Bros. that gave to Hollywood its first studio radio broadcasting station and the first of its kind in the world. Not only has theatre business within its radius proven a stimulus to theatre attendance on the word of exhibitors, but KFWB is to play a big part in the Greater Movie Season just ahead.

Much of the success of the Greater Movie Season depends on the national publicity given to it. The Warner Hollywood studio linked up with some other 18 stations stretched across the continent will be a mouthpiece of the motion picture industry during the big drive to aid business. Over KFWB in Hollywood and from a station in Washington, President Coolidge and Will Hays will exchange greetings in opening the national movement. Stars of the industry will entertain, and a series of other publicity stunts are being arranged.



Highlights from "His Majesty Bunker Bean," a Warner Bros. production featuring Matt Moore and Dorothy Devore.

1100 Papers to Carry "Bonded Advertising"

WARNER BROS. are about to launch a comprehensive national advertising campaign. The purpose is to call the attention of the public to the Warner product, thereby backing up the exhibitors who play these pictures.

"Not only will the campaign be notable because of the vast field to be covered, the extraordinary number of publications to be reached and the vast amount of material published, but it will be unique in the fact that the advertising will be bonded advertising," says the announcement.

"Exhibitors will receive certificates which will be, in effect, gilt-edged pledges that Warner Bros. will make good their promise to advertise exactly in accordance with every feature of the plan as outlined to them in advance. These certificates will be an essential part of the contract between the company and the exhibitors to whom Warners sell their Forty."

All details of the campaign were worked out by Myer Lesser, president of the Blaine-Thompson Advertising Company, of Cincinnati, who has taken a desk in the Warner Bros. offices in New York and will personally direct every move in the drive until its completion. The campaign is set to start between August 10th and 15th.

The campaign is to be carried on progressively. In the beginning approximately one hundred newspapers in forty-five leading cities—key centers—of the country will carry the opening message. About ten pieces of advertising copy, some of them filling an entire page each, will be placed in each of these publications. These advertisements will have to do with Warner Bros.' product in general, and with personalities.



Hal Wallis, in charge of Warner Bros. west coast studio publicity.

The presence in the Warner line-up of such a famous star as John Barrymore, such a director as Ernst Lubitsch and the Warner Bros. stock company will be impressed upon the minds of the theatre goers.

As the next move, advertising bearing directly on individual pictures on the 1925-26 schedule will be carried in approximately one thousand daily newspapers not included in the original list. Each will print about thirty pieces of copy, of column length. This advertising will be timed to coincide with the run of a given picture in each city and will appeal particularly to picture fans.

Meanwhile motion picture fandom will be reached through page advertising to be run through a year in five of the leading fan magazines of the country.

Supplementing the advertising campaign is the publication of leading newspapers of serializations of many of the stories picturized for release on the coming year's schedule. This service is to be given the publications absolutely without charge, and assurances already have been received that 1,000 newspapers will take advantage of it, it is stated.

"The launching of this campaign on a scale unprecedented," said Mr. Lesser, "is justified by the superior quality and the vast quantity of Warner Bros. product. For the same reason we are enabled to extend to the exhibitor lavishly liberal facilities, such as were never offered him in the past.

"Bonded advertising, is something entirely new in the motion picture industry. Too often in the past have some producers and exhibitors given intimations that they would back up the exhibitor with extensive advertising, only to fail him when put to the test.

"The certificate we shall issue will preclude the possibility of failure to make good our word. It will be as much of a contract with the exhibitor as a contract for one of our productions. It is Warner Bros.' bond, guaranteeing our sincerity of purpose and rendering impossible the cancellation of any part of the advertising promised."

Direct Selling to Public by Exploitation

AMONG the big plans underway by Warner Bros. as exhibitor aids is a nation-wide exploitation service which will take in districts from coast to coast and is aimed to help sell the picture to the public for the local exhibitors.

As rapidly as possible capable exploitation men will be engaged; men experienced in newspaper work, theatre management and who are proven showmen.

Campaigns on all Warner pictures are now being laid out at the New York office by "Eddie" Bonns who is in charge of national exploitation.

Although the exploitation men in the field will be under the supervision of the home office, their work in localities will be guided entirely by the branch managers and the demands of individual exhibitors. In other words the men will work in districts instead of individual branch offices, and will be sent to the spot where aid is especially needed, so that exhibitors can call on the Warner local exchange for help anytime and be sure that there is an exploitation man in the district to give it to him.

According to Bonns there are exploitation plans for trans-continental outdoor stunts, and especial attention will be paid to newspapers and the radio. The radio, reaching the large field of motion picture fans that it does, will be used largely and several stunts are under cover to use this as a medium for selling the Warner product to the public.

Among them may be mentioned a travelling radio exploitation man whose business it will be to go into cities and towns and talk about Warner Bros. pictures playing the locality at the time. There can be no surer way of letting the public know what pictures are playing local theatres than by telling them directly.



Monte Blue in scenes from "The Limited Mail," in which he is starred by Warner Bros.

"U" Completes Several New "Jewels"

Gibson, Philbin and Peters Vehicles Among Important "White List" Films for New Season

AMONG the most important of the "Second White List" productions which Universal will offer on the company's "Jewel" program for next season are features completed or now nearing completion, in which Hoot Gibson, Mary Philbin and House Peters are the stars, as well as an all-star cast offering directed by James O. Spearing and Svend Gade.

In this group are two Hoot Gibson pictures, "The Man in the Saddle" and "The Arizona Sweepstakes"; Mary Philbin in "Stella Maris," now being filmed; House Peters in "The Storm Breaker"; and "Peacock Feathers," the Spearing-Gade directed work based on the novel of the same title by Temple Bailey.

Officials of the company regard these productions as outstanding examples of the "quality pictures" which the Universal organization will present next year and hold the belief that they will earn a place among the conspicuous popular successes when the returns of the 1925-26 season are computed and classified at the end of that theatrical period.

In connection with these enthusiastic statements details of the pictures included in the group under discussion have been published by the company.

"The Man in the Saddle"

Hoot Gibson is said to reach the high point of his career as a star in this adaptation from William McLeod Raine's story "The Daughter of the Don's." It was directed by Herbert Blache and presents the star as an American adventurer seeking thrills and excitement in South America, a role which is said to be ideally suited to the personality and abilities of Gibson.

As "The Man in the Saddle," the hero encounters all the adventure in which he revels, this including participation in political intrigues, duels, a revolution and love romance.

The climax of the story provides both a thrill and a laugh, with Hoot getting out of a dangerous situation when he meets a gang of his old army "buddies" who had been summoned to the southern republic in the same search for excitement which had led Hoot from his native land.

Gibson is given excellent support by the large cast. Virginia Brown Faire appears in the leading feminine role, and Cesare Gravina, Fred Malatesta, Georgie Grandee, William Orlamond and Otto Hoffman contribute characterizations in minor roles.

Gibson in a Western Thriller

"The Arizona Sweepstakes" is said to be a thrill picture of exceptional qualities. Clifford Smith, the director, and Hoot Gibson set out to make this feature a hair-raiser, breath-taker and heart-stopper. From all current accounts at Universal, they did it.

There is a new angle to this latest Gibson picture in which the hard-riding Hoot is first seen caught in the labyrinths of a great city's underworld before he finally gets back to his native stamping-ground—the free and unbound plains of the West.

It is the story of an unsophisticated cowpuncher's adventures in a city's gang life and of his battle of wits and nerve with an unscrupulous millionaire rancher from the East. Of the many exciting scenes that feature "The Arizona Sweepstakes" the great cross-country race participated in by Hoot, the villain and a score or more of real cowpunchers, is the most exciting.

An excellent group of players is found in support of Gibson. It includes Helen Lynch in the leading feminine role with Philo McCullough cast as the "heavy." Kate Price and George Ovey take care of the comedy well aided by Billy Schaeffer, Jackie Morgan and Turner Savage. Others in the cast include Emmett King and Tod Brown.

"The Storm Breaker"

A thrilling battle with the waves furnishes one of the big scenes in "The Storm Breaker," Universal-Jewel production starring House Peters.

The locale of the picture is an island fishing village off the coast of Nova Scotia and the fishing grounds thereabouts. In this particular scene a great storm has lashed the ocean into a fury. Out beyond the harbor a fishing smack has pounded to pieces on Gaul Rock, a jagged pinnacle that reaches up out of the sea. A man is clinging to it.

The life boat of the village puts to sea in the midst of the wind, the rain and the mounting waves. At its helm is John Strong, the most powerful man on the island, also the most arrogant and conceited. His will is supreme. This is the character played by Peters. The man on Gaul Rock is Neil Strong, John's brother.

The scene was taken in the midst of a great storm. Threatening reefs rim the rock and it is soon apparent that the life boat will be unable to get near it. John Strong turns over the tiller to another fisherman and leaps into the waves. Then begins a terrific struggle of a man against the ocean.

The supporting cast is of the highest order. Ray Hallor is Neil Strong. Others in the cast are Nina Romano, Ruth Clifford, Jere Austin, Emmett King, Lionel Belmore, Mark Fenton, Lon Poff, William J. Colvin, Gertrude Claire and Ed Brown. Edward Sloman directed the picture.

"Peacock Feathers"

This Universal Jewel production starring Jacqueline Logan and Cullen Landis, with Ward Crane and George Fawcett in important roles, is a screen adaptation from the novel by Temple Bailey. The story concerns a boy and a girl, both of whom are poor, but one of whom is proud.

The girl, once rich, is a member of St. Louis society while the boy is a struggling college graduate, having the soul of a poet and the purse of a pauper. The flames of love flare high between the young lovers, but when the vision of endless want that would certainly be their portion throughout married life throws its haunting shadow before the eyes of the luxury loving girl, whose symbol of life is the Peacock Feather, graven deep in the escutcheon of her ancestors, she turns from his mocking gaze, ashamed, to wed a man of wealth whom she despises.

From this situation is developed the struggle of the boy against the persuasive power of the jilted rich man who is still determined to retrieve his prize.

Others in the cast in addition to those mentioned, are Carolyn Irwin, Emmett King, Prince Youcca Troubetzkoy, Aggie Herring and Dunbar Raymond.

"Stella Maris"

Mary Philbin, the dainty heroine of "Merry Go Round" and "The Phantom of the Opera," now is at work in a role which Universal studio executives say will give her a veritable screen triumph. The picture is "Stella Maris" and it is slated to be one of the big Universal releases for next Spring.

In "Stella Maris" Universal will present two new Mary Philbins. Each is a totally different entity. One is a beautiful invalid; fragile, dainty as a Dresden doll—a veritable poem. The other is a scrubwoman—coarse, poverty-stricken woman with absolutely no charm—but with a soul as beautiful as an angel's under an exterior that is almost loathsome.

Mary Philbin plays Stella Maris, the beautiful—also Unity Blake, the little scrubwoman who, in William J. Locke's famous novel, lays her life down upon the altar of the happiness of the only man who has ever been kind to her.

Charles Brabin directed and a notable cast appears in the new picture. Elliott Dexter appears as John Risca, one of the two men about whom the lives of the two odd heroines center. Gladys Brockwell, of "Hunchback of Notre Dame" fame, plays the sinister Louisa, his nemesis. Jason Robards plays the other man in the strange tangle of loves that makes the story. Phillips Smalley and other well known artists are seen in adequate supporting roles.

Gotham Productions Has Completed Five

STUDIO work has been completed on five new Gotham productions, according to word from the coast forwarded by Sam Sax, producer of Gotham Productions and president of Lumas Film Corporation. "The Part Time Wife," fifth of the series, was completed last week, leaving but seven scheduled productions on the company's program for the coming season to be completed, with the opening of the season still six weeks away.

Sax is now arranging for the sixth production which will be a racing drama titled, "Racing Blood." This will be put into production in the immediate future. Preparations are also under way for the comedy special, "McFadden's Row of Flats."

The five Gotham productions already completed are "The Overland Limited," "The Fire Patrol," "A Little Girl in a Big City," "His Master's Voice" and "The Part Time Wife." "His Master's Voice" is the first of a new series featuring "Thunder," the marvel dog. Prints have been shipped east ready for forwarding to the exchanges.

Intensive Exploitation on "The Wizard of Oz"

After a short, concentrated but very intensive advertising and exploitation campaign. "The Wziard of Oz" with Larry Semon heading an all star cast, made it's bow to New York audiences recently.

Lon Young and Charles Reed Jones who handled the campaign for this Chadwick special production did not overlook any opportunity or medium which might serve the purpose of notifying the natives of Manhattan and its environs that this famous L. Frank Baum story was to appear at the Colony theatre.

One of the first tie-ups effected was with "Roseland" known as America's finest Ballroom, located at Broadway and 51st Street. A special "Wizard of Oz" night with a prize waltz contest was arranged and the contest and theatre engagement were announced in conjunction with the semi-weekly radio broadcasting stunt given by "Roseland" through station WHN. Special decorations showing the famous "OZ" characters were utilized inside and out for two weeks in advance and the large illuminated marquee of the "Roseland" on Broadway carried an 18 foot cut-out of Larry Semon as the Scarecrow which could be seen for blocks. This display and the radio publicity reached hundreds of thousands of people and started the campaign off with a rush.

Next followed a special "Wizard of Oz" contest with the New York *Daily Mirror* and *Daily News*. Each of these papers devoting space for two weeks to this attraction. The *Daily Mirror* offered each day a cartoon of Larry Semon in the famous straw man make up which the children were invited to color. Hundreds of prizes consisting of a Sleeper Monotrol Radio Set, a Columbia Boy cycle, Hohner Harmonicas, Flexatones, a new musical instrument similar to the musical saw, Books and Dolls of the "Wizard of Oz," Yanki Boy play suits and "Bonzo" cartoon dolls. The various prizes being donated by the various manufacturers.

The *Daily News* Contest featured a theatre party under the patronage of Sally Joy Brown to see this famous fantasy so dear to children of all ages.



Manager T. F. McCoy of the Florence theatre, Pasadena, played up the title of "I'll Show You the Town" (Universal) when that picture played his house.

Bobbs-Merrill Co., publishers of the "Oz" books issued a special photoplay edition of "The Wizard of Oz" which was displayed in book stores throughout the city and also in department stores.

Frank L. Baum, son of the author and President of the Oz Toy and Doll Mfg. Co., arranged various window displays of these funny character creations, together with stills from the production in many prominent windows.

In addition to these various mediums all the usual methods were utilized. Special block paper ranging from one half sheets to twenty-four sheets was made and posted in every available spot in and around New York.

A series of specially drawn newspaper ads. ranging from sixty lines to full page in size, were carried in all the New York dailies.

"Chronicles" Showing Are Given Better Films Aid

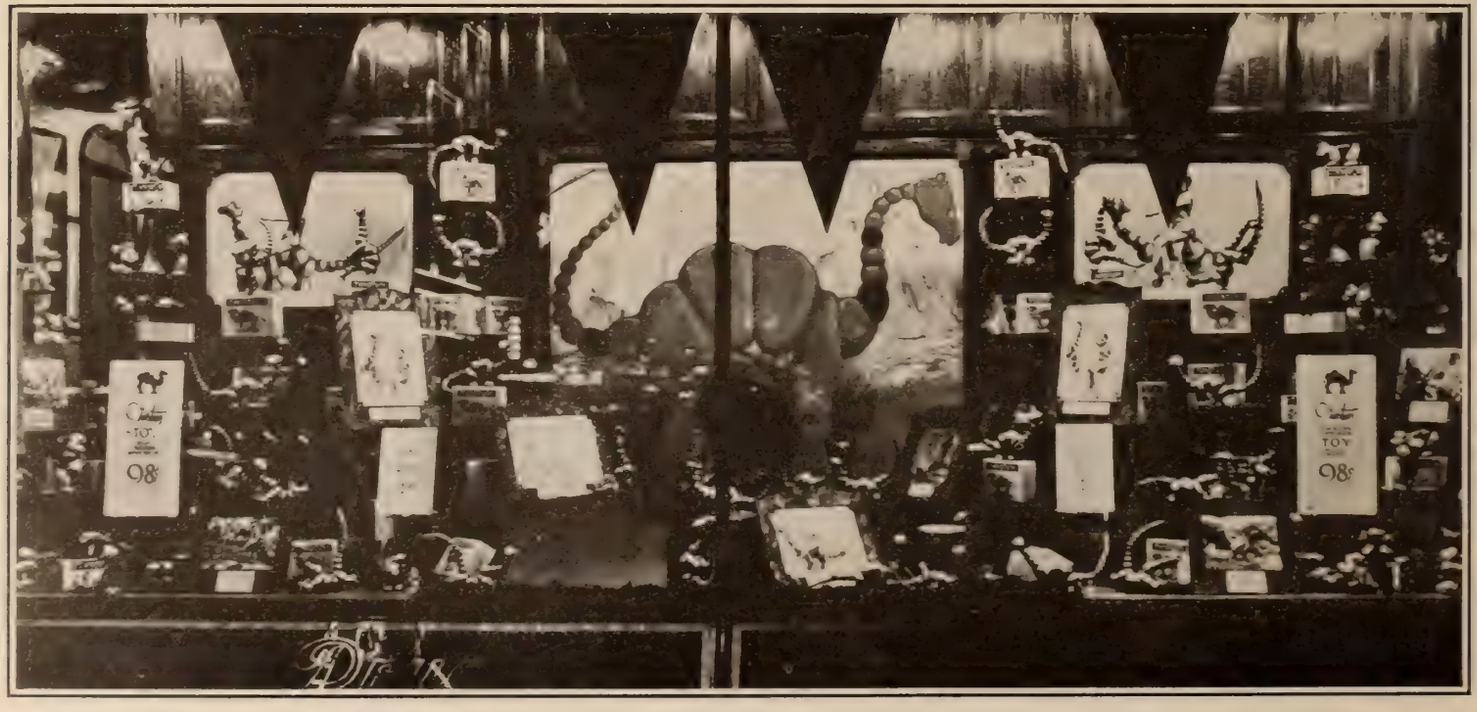
Better Films Committees throughout the country are going to co-operate in the local showings of the historical series being distributed under the collective title of "The Chronicles of America."

The National Committee for Better Films, affiliated with The National Board of Review, with headquarters in New York City, has pledged itself to co-operate in every possible way with theatres showing this series produced by the Yale University Press. During the past week a letter went out from headquarters to all the Better Films Committees throughout the country urging them to "encourage exhibitors to show these films by guaranteeing the sale of tickets for the series of performances."

The letter also calls attention to the fact that exhibitors will usually allow co-operating organizations a percentage on the sales made through such organizations. Undoubtedly this is a good business proposition from the exhibitors' standpoint.

The percentage plan was recently used very satisfactorily to all concerned in Washington, D. C., where "The Chronicles of America" were shown at the Ambassador theatre at eight special weekly performances, March 10th through April 28th from 4:00 to 5:15 o'clock each Tuesday afternoon. "The Eve of the Revolution" and "The Declaration of Independence" were shown together; then "Jamestown" and "Vincennes"; "The Pilgrims" and "The Frontier Woman"; "The Puritans" and "The Gateway to the West"; "Peter Stuyvesant" and "Wolfe and Montcalm"; "Columbus" by itself; "Daniel Boone" and "Yorktown"; and finally "Alexander Hamilton" and "Dixie."

Tickets for the eight performances were disposed of largely through the efforts of the D. A. R., which was allowed a percentage of the receipts. Arrangements were made by the Educational and Public Service department of the Crandall Theatres, Mrs. Locher, director.



Window display in Los Angeles for the showing of "The Lost World" (First National) at Grauman's Million Dollar theatre.

With First Run Theatres

NEW YORK CITY

Cameo Theatre—
Film Numbers—Down to the Sea In Ships (Producers Dist. Corp.), Cameo Pictorial (Pathe News), Aesop's Fables (Pathe).
Musical Program—"Jevous 'Aimes" (organ solo), "Bells of the Sea" and "Nautical Fantasy" (orchestra).

Rialto Theatre—
Film Numbers—Rugged Water (Paramount), Evolution (S. R.), Rialto Magazine (Selected).
Musical Program—Selection from "Rigoletto" (orchestra overture), Riesenfeld's Classical Jazz, "Listening" (soprano solo), "Spain" (duet), "Ah Ha" (dancer with ensemble).

Mark Strand Theatre—
Film Numbers—Lightnin' (Fox), Strand Topical Review (Selected).
Musical Program—"Ethiopian Rhapsody" (overture), "Il Trovatore" (duet), "Scherzo," "Dizzy Fingers" and "Popular Fantasy" (piano duet), Eight Volga Singers (Russian Folk Songs), Organ solo.

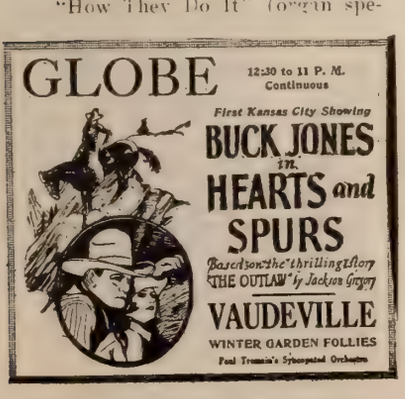
Rivoli Theatre—
Film Numbers—The Street of Forgotten Men (Paramount), Rivoli Pictorial (Selected), Why Kids Leave Home (Pathe), Soap (Pathe).
Musical Program—Ben Bernie and His Orchestra At Montmartre, "Songs That You Have Sung" (organ novelty).

Capitol Theatre—
Film Numbers—A Slave of Fashion (Metro-Goldwyn-Mayer), Capitol Magazine (Selected), The Spirit of the Rainbow (Special), Volendam (Scenic).
Musical Program—Overture "stradella" (orchestra), "Valse Celebre" (dance solo and ballet corps), "Carmen" (duet), "Ye Olde English Tavern" (specialty). Organ solo.

Piccadilly Theatre—
Film Numbers—Tracked in the Snow Country (Warner Brothers), Piccadilly Pictorial (Selected), Memories (Special), Porto Rico (Scenic).
Musical Program—Overture "Rose Marie Selection" (orchestra), "Peaceful Valley" and "How They Do It" (organ specialties), "Mighty Lak a Rose" (soprano and contralto duet), "Elegie" (soprano solo), "Pomp and Circumstance No. 4" (organ recessional).

Colony Theatre—
Film Numbers—Under the Rouge (Associated Exhibitors), High Jinks (Fox), Scenic (Selected), Colony Pictorial (Selected).
Musical Program—"Waters of the Minnetonka" (overture), "Some Day We'll Meet Again" (specialty), Mexico City Grand Opera Company, "On the Bowery" (dance number), Organ solo.

Globe Theatre—
Film Numbers—Don Q, Son of Zorro (United Artists), continued.
Musical Program—Spanish Prologue, special sychronized music score for feature.



"Hearts and Spurs" (Fox) was advertised in this manner by the Globe theatre, Kansas City.

BROOKLYN

Mark Strand Theatre—
Film Numbers—The Lady Who Lied (First National), Mark Strand Topical Review (selected).
Musical Program—"Light Cavalry" (Overture), "Songs of the South" (bass solo), "Kitten on the Keys" (xylophone solo), aria from "Chimes of Normandy" and "Mattina" (baritone solos), "A Smile Will Go a Long, Long Way," (soprano solo). "Sunshine of Your Smile" (tenor solo), "Smiles" (ballet number), "Smilin' Thru" (Ensemble), and "By the Brook" (recessional).

ROCHESTER

Eastman Theatre—
Film Numbers—The Night Club (Paramount), Eastman Theatre Current Events (Selected), The Scientific Husband (Comedy), The Love Bug (Pathe).
Musical Program—"Northern Rhapsody" (organ overture), Russian National Orchestra, soprano solo and dance numbers.



Well designed ad or "The Manicure Girl" (Paramount) used by the Strand theatre, Dayton, in the papers during the run of that picture.

CHICAGO

Chicago Theatre—
Film Numbers—Zander the Great (Metro-Goldwyn), A Mountain Brook (Scenic), International News (Universal), Comedy (Selected).
Musical Program—"The Bohemian Girl" (overture), "Hawaiian Moonlight (Specialty), "Just a Little Drink" (Accompaniment to Weekly), "The Serenading Cavalier" (Presentation).

Rivoli Theatre—
Film Numbers—Soul Fire (First National), International News (Universal), Kartoon (S. R.).
Musical Program—"Scenes Hongroise" (overture), "Piano Interlude" (Specialty), "Milton's Return from Vacation" (organ solo), "Ballet Divertissements" (Presentation of Pavley-Oukrainsky Dancers).

Riveria Theatre—
Film Numbers—Just A Woman (First National).
Musical Program—Circus Week, including Beehee & Hassan, Hank The Mule, The Great Lester, Madame Marie and Pals, Morton Spurr, John Lambert, Gaudesmith Brothers, Henri Therrion, Stanley Gordon, Yip Yip Yaphankers, and Riviera Theatre Orchestra.

Capitol Theatre—
Film Numbers—Are Parents People? (Paramount), Comedy (Selected), Capitol News Events (Pathe-Universal), Scenic.
Musical Program—"Light Cavalry" (overture), "Broadway to Hawaii" (Presentation), "Reminiscences of Civil War Days" (Presentation), Organ Solo (Selected).

Stratford Theatre—
Film Numbers—Paths to Paradise (Paramount), International News (Universal), Scenic.
Musical Program—"The Caledonian Four" (Specialty), "The Indian Love Call" (Specialty), "Poet and Peasant" (Overture), Clifford and Stamford in "Bit of Art" (Specialty).

Monroe Theatre—
Film Numbers—The Lost Battalion (S. R.).

Roosevelt Theatre—
Film Numbers—Sally of the Sawdust (United Artists).

Orpheum Theatre—
Film Numbers—Drusilla With A Million (F. B. O.).

Orchestra Hall—
Film Numbers—The Beggar on Horseback (Paramount).

ATLANTA

Howard Theatre—
Film Numbers—Lost—A Wife, (Paramount). "The Cloud Hopper" (Educational), International News.
Musical Program—Overture and special number combined—Gertrude Kelly Lambright and other dancers in special number dancing to "The World is Waiting For the Sunrise," arranged by Alex Keese to suit characteristic dancers of Russia, Japan, Hungary, America and Spain. "Love is a Garden of Chance" (baritone solo).

Metropolitan Theatre—
Film Numbers—The Talker (First National), Fox News, "Cupid's Boots" (Pathe).
Musical Program—"Raymond" (Overture).

Loew's Grand Theatre—
Film Numbers—The Sporting Venus (Metro-Goldwyn), Pathe News, Æsop's Fables and Timely Topics (Pathe), Comedy (Educational).
Musical Program—Vaudeville.

Rialto Theatre—
Film Numbers—Smouldering Fires (Universal), The Pace Makers (F. B. O.), Pathe News.

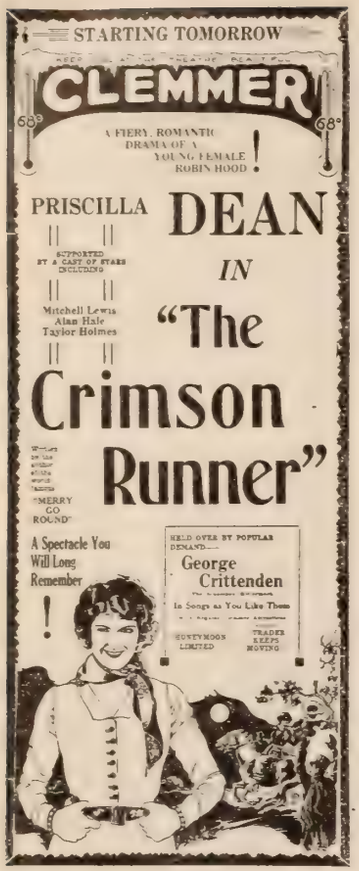
Alamo No. 2 Theatre—
Film Numbers—A Cafe in Cairo (Producers Dist. Corp.), Love, Hate, and a Woman (S. R.), The Fighting Hart (S. R.).

Tudor Theatre—
Film Numbers—K—The Unknown (Universal), Gentle Julia (Fox), I Am The Man (S. R.).

Mr. Exhibitor: Ask at the Film Exchanges for the



It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.



The Clemmer theatre, Spokane, ran this ad on "The Crimson Runner" (Prod. Dist. Corp.) in the newspapers the day before the opening.

SALT LAKE CITY

American Theatre—
Film Numbers — Dick Turpin (Fox), Good Spirits (Educational), Newspaper Fun (F. B. O.), International News (Universal).

Kinema Theatre—
Film Numbers—The Triflers (B. P. Schulberg), The Lost Cord (Universal), Pathe Review, International News.

Pantages Theatre—
Film Numbers—The Sky Raider (Pathe).

Paramount-Empress Theatre—
Film Numbers—Marry Me (Paramount), Stereoscopiks (Pathe), Pathe News.

Victory Theatre—
Film Numbers — This Woman (Warner Brothers), Good Morning Nurse (Pathe), Pathe News.

PHILADELPHIA

Stanley Theatre—
Film Numbers — Recompense (Warner Brothers), Stanley Magazine (Selected), Scenic and Cartoon (Selected).
Musical Program — "Raymond" (Orchestra overture), vocal, dance and musical divertissements, Organ selections.

Fox Theatre—
Film Numbers—Proud Flesh (Metro-Goldwyn), Pathe News.
Musical Program — Orchestra, classical jazz and violin solos.

Stanton Theatre—
Film Numbers—The Making of O'Malley (First National).

Karlton Theatre—
Film Numbers—The Manicure Girl (Paramount).

Palace Theatre—
Film Numbers—Declasse (First National).

Capitol Theatre—
Film Numbers—His Supreme Moment (First National).

Victoria Theatre—
Film Numbers—I'll Show You the Town (Universal).

OMAHA

Rialto Theatre—
Film Numbers — The Marriage Whirl (First National), A Spanish Romeo (Fox), Kinograms.
Musical Program—"Mobby Gobs," (Exit March), "The Firefly" (overture), "A Rose From an Old Bouquet" (organ).

Strand Theatre—
Film Numbers—Night Life of New York (Paramount), Say it With Flour (Fox), Newspaper Fun (F. B. O.), Fox News.



The Colonial theatre, Richmond, used this stock ad to advertise "Paths to Paradise" (Paramount) in the papers.

Musical Program — "Zampa" (overture).

Sun Theatre—
Film Numbers — The Denial (Metro-Goldwyn), Lady of the Night (Metro-Goldwyn), Circus Fever (Pathe).

World Theatre—
Film Numbers — She Wolves (Fox), Pathe News.
Musical Program—Vaudeville.

Empress Theatre—
Film Numbers—East of Broadway (Associated Exhibitors).
Musical Program—"Stolen Kisses" (Musical Comedy).

Moon Theatre—
Film Numbers — The Bandit's Baby (F. B. O.).
Musical program—Vaudeville.

WASHINGTON

Metropolitan Theatre—
Film Numbers—Her Husband's Secret (First National), Current Events (Pathe), Waiting (Educational), Gardens of Seville (Pathe), Bugville Field Day (Pathe).
Musical Program — "Bohemian Girl" Selections (Overture).

Palace Theatre—
Film Numbers—Welcome Home (Paramount), Current Events (Pathe), The Mysterious Mystery (Pathe).
Musical Program—"Chocolate Soldiers" Selections (Overture).

Columbia Theatre—
Film Numbers—Paths to Paradise (Paramount), Current Events (Universal), Daddy Goes a Grunting (Pathe), Topics (Pathe).
Musical Program—"Tannhaueser" (Overture).

Rialto Theatre—
Film Numbers—Raffles (Universal), Alice Cans the Cannibals (S. R.), Current Events (Universal).
Musical Program—"The Fortune Teller" (Overture).

Earle Theatre—
Film Numbers—The Beauty and the Bad Man (Producers Dist. Corp.), Kinograms (Educational).

CINCINNATI

Capitol Theatre—
Film Numbers—The Marriage Whirl (First National), A Friend in Need (Comedy) Capitol News (Selected).
Musical Program—Orchestra.

Walnut Theatre—
Film Numbers—The Redeeming Sin (Vitagraph), Wide Awake (Educational), News, Aesop's Fable, and Topics of the Day (Pathe).
Musical Program—Orchestra.



Vigorous ad on "White Fang" (F. B. O.) used by the Majestic theatre, Hardtford, during the run.

Strand Theatre—
Film Numbers—Are Parents People? (Paramount), The Big Town (Pathe), Pathe News.

Lyric Theatre—
Film Numbers—My Wife and I (Warner Brothers), Wild Cat Willie (Comedy), Kinograms (Educational).
Musical Program—Orchestra.

Family Theatre—
Film Numbers — The Hunted Woman (Fox), Water Wagons (Pathe), Fox News.

Keith's Theatre—
Film Numbers — A Woman's Faith (Universal), News, Aesop's Fable and Topics of the Day (Pathe).

OKLAHOMA CITY

Empress Theatre—
Film Numbers—The Lady who Lied (First National), Dragon Alley (Educational), Pathe News.

Criterion Theatre—
Film Numbers—The Manicure Girl (Paramount), Waiting (Pathe) Kinograms.

Capitol Theatre—
Film Numbers—The Thief of Bagdad (United Artist.) Kinograms.

ST. LOUIS

Delmonte Theatre—
Film Numbers—The Midnight Girl (S. R.), The Night Ship (S. R.), News and Views (Selected).
Musical Program—Orchestral numbers. Helen Brady (Vocalist).

Loew's State Theatre—
Film Numbers—The White Desert (Metro-Goldwyn-Mayer), News, Views and Tours (Selected).
Musical Program—Orchestral overture and popular numbers. On stage, I. Lopas Band. The International Quartet (Vocalists).

Grand Central, Lyric Skydome and Capitol Theatres—
Film Numbers — The Marriage Whirl (First National), Kinograms (Educational).
Musical Program—Orchestral and vocal numbers.

Missouri Theatre—
Film Numbers—Light of Western Stars (Paramount), Missouri Magazine (Selected).
Musical Program—Joseph Littau's orchestra. "Community Singing" Milton Slosser at organ assisted by Steve Cady. On stage, Monroe Silver and Frank Banta (two Victor Record artists), "A Gypsy Rendezvous" (Burnoff and Josephine assisted by Mario Rubini, tenor, and ten dancing girls).

William Goldman's Kings, Rivoli and Garden Theatres—
Film Numbers—The Teaser (Universal), Sherlock Sleuth (Pathe), Aesop Fable's (Pathe), William Goldman's Magazine (Selected).
Musical Program—Orchestral selections.



"A Broadway Butterfly" (Warner Bros.) was given this display in the newspapers by the Colonial theatre, Dayton.

MINNEAPOLIS

Garrick Theatre—
Film Numbers — The Talker (First National), Bad Boy (Pathe) Pathe Review.
Musical Program—Orchestra and organ selections.

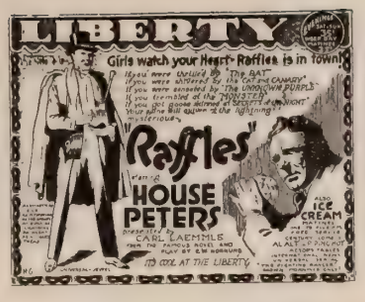
New Lyric Theatre—
Film Numbers — The Monster (Metro) Three Bases East (F. B. O.), Pathe News.
Musical Program—Organ Solo.

State Theatre—
Film Numbers—The Crackerjack (S. R.), Mother Goose Land (S. 8.), International News.
Musical Program — "Raymond" (Overture), Organ selection, On the stage, In a Song Shop, Kendall Capps, Eccentric Dancer, Jack Fields & Dollie Russell Musical Comedy, Chicago University Jazz Blowers, Arnold Franks St. Paul Hotel orchestra and Six Dancing Dolls.

Strand Theatre—
Film Numbers—The Ten Commandents, (Paramount), Felix Cops the Prize (Educational) International News.
Musical Program—Slavone Rhapsody (Overture), Strand Concert orchestra.



Stock cut used to advertise "Marry Me" (Paramount) by the Ohio theatre, Indianapolis.



An effective ad on "Raffles" (Universal) used during the showing of this picture by the Liberty theatre, Kansas City.

SEATTLE

Blue Mouse Theatre—
Film Numbers—Steele of the Royal Mounted (Vitagraph), Rock Bottom (Educational), Nature's Nurseries (Scenic), For Love of a Gal (Pathe), International News (Universal).
Musical Program—"Some Day" (overture), "Panama Mamas" and "Her Have Went" (orchestra), "Mary Lou" (organ solo).

Coliseum Theatre—
Film Numbers—The Manicure Girl (Paramount), Breaking the Ice (Pathe), Kinograms and Pathe News.
Musical Program—"Dance Orientale" (overture), "Melody That Made You Mine" and "Bartlett's Dream" (orchestra specialties).

Columbia Theatre—
Film Numbers—One Year To Live (First National), Buster Be Good (Comedy), Aesop's Fable (Pathe), International News.
Musical Program — Selections from "Madame Modiste" (overture) "La Belle Parisienne" (vocal).

Heilig Theatre—
Film Numbers—Unholy Three (Metro-Goldwyn), Pathe News, Topics of the Day and Aesop's Fable (Pathe).
Musical Program — "American Fantasy" (overture), "Pal of My Cradle Days" and "All Aboard For Heaven" (vocal), Collegiate jazz band (specialties).

Liberty Theatre—
Film Numbers—The Light of Western Stars (Paramount), Giddap (Pathe), Pathe Review, International and Liberty News.
Musical Program—"Land of Sky Blue Water" (overture), Shubert's "Serenade" and "Copper Moon" (quartette).

Pantages Theatre—
Film Numbers—The Awful Truth (Producers Dist. Corp.), Aesop's Fable (Pathe), Pathe News.
Musical Program—Vaudeville.

Strand Theatre—
Film Numbers—The Ten Commandments (Paramount) continued, Kinograms and Fox News.
Musical Program—Selections from "Aida" (overture).

ST. PAUL

Astor Theatre—
Film Numbers—Soul Fire, (First National) Baby Blues, (Educational).
Musical Program—Astor Concert orchestra.

Capitol Theatre—
Film Numbers—The Desert Flower (First National), Waiting (Educational), Capitol Digest (Selected), Marvels of Motion (S. R.).
Musical Program — Selections from Rose Marie, (Overture), On the stage, Anna May Wong in Person.

Garrick Theatre—
Film Numbers—The Ten Commandments (Paramount).
Musical Program—Special musical score played by Garrick Serenaders. Violin solo by E. M. Stolurow.

Princess Theatre—
Film Numbers—The Heart of a Siren (First National) Wandering Waistlines (Pathe), Kinograms (Educational).
Musical Program—Organ recital.

Tower Theatre—
Film Numbers—The White Desert (Metro-Goldwyn), "Skinners in Silk" (Pathe).
Musical Program—Organ overture, orchestral selections.

CLEVELAND

Stillman Theatre—
Film Numbers—The Marriage Whirl (First National), Dome Doctor (Educational), Koko Sees Spooks (S. R.), Topics of the Day (Pathe), Pathe News.
Musical Program—"No, No Nanette" (Overture), Italian Love Song" (vocal solo).

State Theatre—
Film Numbers—Lucky Devil (Paramount), Looking for Sally (Pathe), Lonesome (Educational), Pathe Review, Sportlight (Pathe), International News, (Universal).
Musical Program—"Sing 'Em Again" (medley of popular airs with audience singing), Vaudeville.

Park Theatre—
Film Numbers—Welcome Home (Paramount), Sherlock Sleuth (Pathe), Why Kids Leave Home (Pathe), Topics of the Day (Pathe), Kinograms (Educational).
Musical Program—"Musical Comedy Potpourri" (Overture), Jazz Unit: "Oh Say Can I See You Tonight," "Who Takes Care of the Caretaker's Daughter," "Yessir That's My Baby."

Keith's Palace Theatre—
Film Numbers—As No Man Has Loved (Fox).
Musical Program—Newest musical comedy hits (Overture), Vaudeville.

Reade's Hippodrome Theatre—
Film Numbers — Raffles (Universal), Comedy (Universal), International News.
Musical Program—"Rose Marie" (Overture), Vaudeville.

Keith's East 105th St. Theatre—
Film Numbers — Raffles (Universal, Comedy (Universal), Æsops Fables (Pathe), Pathe News.
Musical Program—Popular Jazz (Overture), Vaudeville.

LOS ANGELES

Criterion Theatre—
Film Numbers—The White Monkey (First National), Going and Coming (Fox), International News.
Musical Program—"Orpheus" (Overture).

Forum Theatre—
Film Numbers—The Woman Hater (S. R.), Educating Buster (Comedy), International News (Universal).
Musical Program—Organ Selections.

Hillstreet Theatre—
Film Numbers—School For Wives (Vitagraph), The Pacemakers (F. B. O.), Aesop's Fables (Pathe), International News.
Musical Program—Vaudeville.

Loew's State Theatre—
Film Numbers — Pretty Ladies (Metro-Goldwyn), Waiting (Educational), Loew's State Pictorial (Selected).
Musical Program—"Master Melodies" (overture).

Metropolitan Theatre—
Film Numbers—The Manicure Girl (Paramount), A Trip to the Hawaiian Islands (Scenic), Pathe News.
Musical Program—"Mignon" (overture).

Pantages Theatre—
Film Numbers—The Rainbow Trail (Fox), Pathe News.
Musical Program—Vaudeville.

Egyptian Theatre—
Film Numbers—The Gold Rush (United Artists), continued.
Musical Program—"The Spell of the Yukon" (recitation), "Land of the Midnight Sun" (Alaskan prologue), Orchestral overture.

Million Dollar Theatre—
Film Numbers—The Lost World (First National), continued, Aesop's Fable (Pathe), Pathe News
Musical Program — Specialty Selections (orchestra)

Rialto Theatre—
Film Numbers—Welcome Home (Paramount), continued, Tender Feet (Educational), Pathe News
Musical Program—Organ selections.

BALTIMORE

Century Theatre—
Film Numbers — Are Parents People (Paramount), Isn't Life



"Are Parents People?" (Paramount) was advertised in this manner by the Madison theatre, Detroit.

Terrible (Pathe) News Weekly (Fox), Local Lafs (Joke film tie-up with Baltimore News).
Musical Program — Selection of melodies from musical comedy, featuring "Rose Marie" and "Indian Love Call" (Overture by Orchestra), "The Swallows" and "Il Bacio" (Century Presentation-vocal selections accompanied by orchestra), orchestra and organ music for pictures.

Garden Theatre—
Film Numbers — She Wolves (Fox), International News (Universal), Surprise (S. R.), Say It With Flour (Fox), Baltimore-Washington Speedway $25,000 Auto Race (Special).
Musical Program—Orchestra and organ selections and accompaniments for five acts of vaudeville and pictures.

Keith's Hippodrome—
Film Numbers—Speed (S. R.), Where Men Are Men (Pathe) Topics of the Day (Pathe), News Weekly (Pathe), Just In Time (Universal).
Musical Program—Orchestra and organ selections and accompaniments for five acts of vaudeville and pictures.

Metropolitan Theatre—
Film Numbers—Confessions of a Queen (Metro-Goldwyn-Mayer), Love's Sweet Piffle (Pathe), California Ports (Color), News Weekly (Pathe).
Musical Program—Orchestra and organ selections for pictures.

New Theatre—
Film Numbers—The Manicure Girl (Paramount), News Weekly (Pathe), Sherlock Sleuths (Pathe).
Musical Program—An Operatic Nightmare (Overture by Orchestra), orchestra and organ selections.

Parkway Theatre—
Film Numbers—Marry Me! (Paramount), Peter Pan Handle (F. B. A.), Say it With Flour (Fox).
Musical Program — Selections from "Rose Marie" (Overture by Orchestra), organ selections.

MILWAUKEE

Alhambra Theatre—
Film Numbers—Parisian Nights (Prod. Dist. Corp.), The White Wings Bride (Pathe), Felix Goes Hungry (S. R.), Pathe News.
Musical Program — Orchestra and organ.

Garden Theatre—
Film Numbers—The Love Gamble (S. R.), Never Weaken (Pathe), Fox News, Topics of the Day.
Musical Program—"Home Sweet Home the World Over," (organ specialty).

Merrill Theatre—
Film Numbers — The White Monkey (First National), By the Sea (S. R.), The Fast Male (F. B. O.), International News.
Musical Program—Organ overture.

Strand Theatre—
Film Numbers — Welcome Home (Paramount), Half a Hero (Educational), Kinograms.
Musical Program—"No One But You," (Overture), "Those Days of Love" (Scenic songologue), "At the End of the Road" (Organ).

Wisconsin Theatre—
Film Numbers — The Desert Flower (First National), Going Great (Educational), International News.
Musical Program—Selections from Il Travatore (overture), Earl & Bell (guitar specialists), Radio Request Numbers (Arthur Richter at the Organ), "Bird Land Fantasy" (Stage presentation).

BUFFALO

Shea's Hippodrome Theatre—
Film Numbers—Chickie (First National), The Wild Goose Chaser (Pathe), Current Events (Pathe and International News).
Musical Program — "Stradella" (orchestra overture), Dances by Rita Owin. Selections by the Joe Thomas Saxotette with Archie Nicholson.

Loew's State Theatre—
Film Numbers—A Kiss in the Dark (Paramount), Wild Papa (Pathe), Current Event (Pathe News).
Musical Program—"Rondo Capriccioso" (orchestra), Five acts of vaudeville.

Lafayette Square Theatre—
Film Numbers—A Self Made Failure (First National), Comedy (Pathe), Current Events (Fox News).
Musical Program — "Raymond" (orchestra overture), Organ selections by Henry B. Murtagh. Five acts of vaudeville.

Shea's North Park Theatre—
Film Numbers—His Supreme Moment (First National), The Cloud Hopper (Educational), Current Events (from Pathe and International News).
Musical Program—Selections from "Sally" (overture).

New Olympic Theatre—
Film Numbers—The Last Laugh (Universal), Those Who Dare (S. R.), Comedy (Universal), Current Events (International News).
Musical Program—Medley of Popular Airs (Organ solo).

SAN FRANCISCO

California Theatre—
Film Numbers—Marry Me (Paramount), Under Three Signs (S. R.), Bugville Field Day (Pathe), International News (Universal).
Musical Program—"Faust" (Overture), "Mazurka" (violin solo), "Don't Bring Lulu" (organ solo).

Loew's Warfield Theatre—
Film Numbers—The Talker (First National), Voice of the Nightingale (Educational), Kinograms (Educational).
Musical Program—"Angel Face," "Song of Songs" and "Three Dance Fiends" (Fanchon and Marco Idea with singing and dancing).

Granada Theatre—
Film Numbers—The Light of Western Stars (Paramount), Pathe News, Educating Buster (Universal).
Musical Program — "Sonya" (Special feature), Yolt and Leonard (ballet).

Union Square Theatre—
Film Numbers — How Baxter Butted In (Warner Brothers), Love (S. R.), Fox News.
Musical Program—"The Flapper" (Field comedy with thirty singing).

Cameo Theatre—
Film Numbers—Silent Sanderson (Producers Dist. Corp) White Wings Bride (Pathe), International News (Universal).
Musical Program — "Madame Butterfly" (vocal selections), cornet and violin solos.

Aztec and Egyptian Theatres—
Film Numbers—Any Woman (Paramount) Skinners In Silk (Pathe), Kinograms, Cartoon (S. R.).
Musical Program—Organ selections.

DETROIT

Capitol Theatre—
Film Numbers — The Marriage Whirl (First National), Aesop Fable, (Pathe), Newsreel, (Detroit News Pictorial and Pathe).
Musical Program—Orchestral Overture, Hurtado's Marimba Band; Alberto and Nori, Spanish Dancers who work with band; organ recessional.

Adams Theatre—
Film Numbers — The Manicure Girl (Paramount), Comedy (S. R.), Newsreel (Detroit News Pictorial and Pathe).
Musical Program — Orchestra Overture, Novelty song presentation, one man playing own accompaniments, organ recessional.

Fox-Washington Theatre—
Film Numbers — The Parasite (Preferred), Comedy (Fox), Newsreel (Fox).
Musical Program—Organ overture, accompaniment and recessional.

Madison Theatre—
Film Numbers — Proud Flesh (Metro-Goldwyn), Comedy (Educational), Newsreel (Detroit News Pictorial and Pathe).
Musical Program—Orchestral overture; novelty song and instrumental presentation — three girls at piano, violin and soprano; organ solo and recessional.

Broadway-Strand Theatre—
Film Numbers—Lady of the Night (Universal), Travelogue and Comedy (S. R.), International News.
Musical Program—Orchestral overture, organ solos and recessional.

KANSAS CITY

Newman Theatre—
Film Numbers—Paths To Paradise (Paramount), Newman News and Views (Pathe and Kinograms), Newman Current Events (Local Photography).
Musical Program—"Felix Bartholdy Meldelssolm" (Overture), Syncopated Minstrel Revel (Novelty), Recessional (Organ Solos).

Liberty Theatre—
Film Numbers—Born Rich (First National), The Man In Blue (Universal), Aesop's Fables (Pathe), International News, The Fighting Ranger (Universal).
Musical Program — Atmospheric Selections (Overture), Recessional (Organ Solos).

Royal Theatre—
Film Numbers—Lost—A Wife (Paramount), Air Tight (Educational), Royal Screen Magazine (Pathe and Kinograms).
Musical Program—Royal Syncopators On Stage (Overture), Recessional (Organ Solos).

Mainstreet Theatre—
Film Numbers — The Desert Flower (First National), Pathe News and Educational Short Subjects.
Musical Program—Popular Selections (Overture), Recessional (Organ Solos).

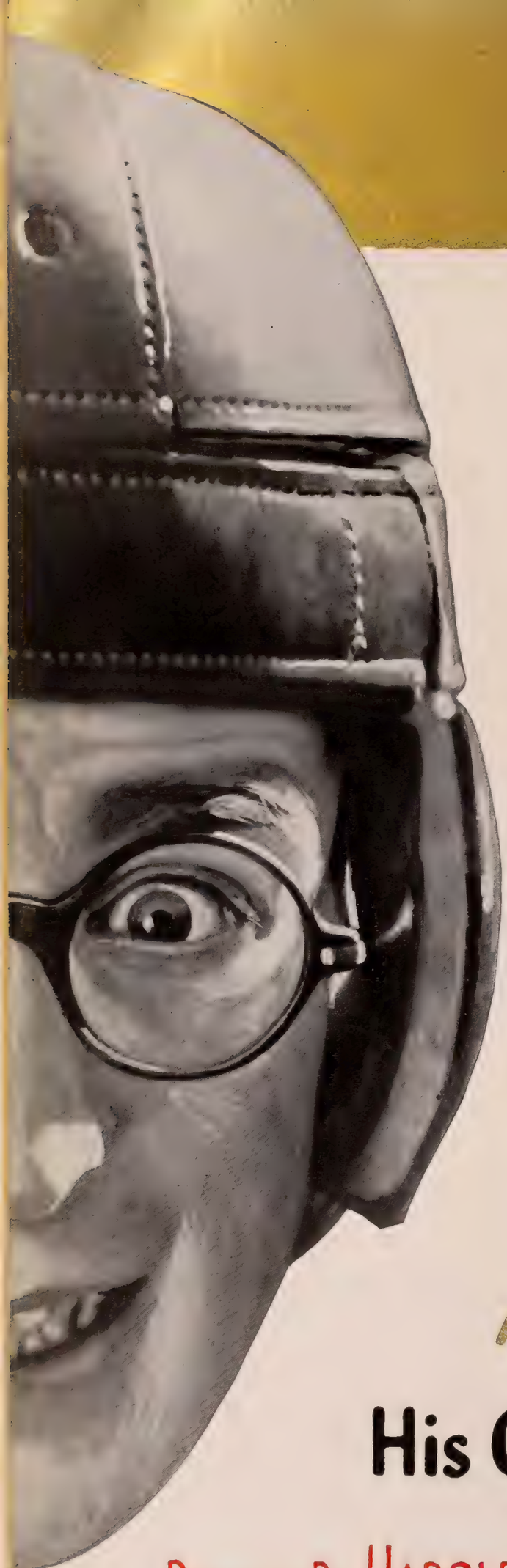


Scenes from "Rose of the World," a Warner Bros. production of the Kathleen Norris Story.

Coming!

The greatest business-getter
the business has ever had in
the greatest business-getter
yet produced –





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His Greatest Triumph

PRODUCED BY HAROLD LLOYD CORPORATION

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A PATHÉ PICTURE

A tribute to a triumph

NOT long since Pathe publicly voiced appreciation for the splendid and most unusual spirit displayed by the Harold Lloyd Corporation in spending upon "THE FRESHMAN," their last picture under the Pathe contract, a sum far exceeding their contractual obligation.

Now Pathe desires, in all sincerity, to voice equal appreciation of the fact that this picture, representing a cost far beyond the producer's obligation, represents also a supreme effort in feature comedy making, a really monumental achievement in mirth-creation.

Pathe congratulates Mr. Lloyd personally and the Harold Lloyd Corporation upon their greatest triumph,—"THE FRESHMAN."

Pathe assures exhibitors of its profound conviction that "THE FRESHMAN" is not only Mr. Lloyd's greatest picture, but also the greatest picture and the greatest business-getting picture this business has ever seen.

Pathe is proud to present this supreme testimonial of the friendship and intimate relations enjoyed for eleven years with Harold Lloyd.

Pathé Exchange, Inc.

Short Subjects and Serials



A trio of action scenes from "Shelock Sleuth," a two-reel Pathe comedy produced by Hal Roach with Arthur Stone in the featured role.

Bischoff Starts Three Series of Two-Reel Comedies

Samuel Bischoff, president of Bischoff, Inc., and the California Studios, has started production on three series of two-reel comedies for the independent market. Twelve of these are the Biff comedies, twelve from the H. C. Witwer "Classics in Slang," and the other twelve the Gold Medal brand.

The first of the Biff series is titled, "Take the Air," the cast for which includes John Sinclair, Eva Thatcher, Lois Boyd and John Rand. Ed Luddy is directing.

The first of the Witwer "Classics in Slang" is "The Merchant of Weenies," a burlesque on the Merchant of Venice. Charlie Delaney is the featured player in the role of a prize fighter.

The first of the Gold Medal series will be "The Starvation Hunters," with a cast headed by Jack Cooper.

Nolan Producing 'Krazy Kat' Cartoons

M. J. Winkler has engaged Bill Nolan, a pioneer in the cartoon field, to produce the "Krazy Kat" comics for him. Nolan has already completed two of the series. He is making them at his own studios in Long Branch.

Nolan started as an animated cartoon artist with International and later was with the Pat Sullivan organization, where in a measure, he was responsible for the success of the "Felix" cartoons.

Pathe Lists Aug. 2 Releases

Alice Day Makes Debut as Comedy Star; Charley Chase Vehicle on Program

ALICE DAY, Mark Sennett comedienne, makes her debut as the star of two-reel comedies on the Pathe program for the week of August 2, the make-up of which was announced this week. In addition to the Day vehicle there will be a two-reeler starring Charley Chase on the schedule for the week, which will also bring a chapter of the "Play Ball" serial, an "Aesop's Film Fables" reel, a Pathe Review number and the regular two issues of the Pathe News.

Miss Day, who is widely known for her work in Mack Sennett productions, begins her starring career in "Tee for Two," in which she is supported by Raymond McKee, Thelma Parr and Wm. McCall.

In this comedy, Alice appears as a little Scotch girl who attempts to find her way about America as a maid of all work, and as the title implies the business-man's sport—golf— provides a locale for plenty of action.

Charley Chase stars in a Hal Roach two-reeler entitled "Innocent Husbands" a domestic situation fun-fest. Katherine Grant in the role of Chase's wife summons a medium to tell her what her husband is doing when she is away from home. Suddenly she decides that she would like to continue the seance at home and then things happen for the husband. Lucien Littlefield, Jane Sherman, William Gillespie, Kay De Lys, and Jimmie Finlayson are in the cast. Leo McCarey directed this Roach comedy.

"Betrayed!" is the title of the third chapter of the Pathe serial, "Play Ball," written by Manager McGraw of the New York Giants. In this episode, Jack Rollins is discovered to be the son of Senator Hornell, who is conducting an investigation against Thomas W. Sutton, father of the heroine, Doris Sutton. Allene Ray is Miss Sutton and Walter Miller plays Jack Rollins.

Pathe Review No. 31 presents: "The Indian Cathedral," an old Spanish mission in Arizona; Chapter VII of "The Origin of Man" series entitled "The Treasure Hunt," and Rochester, the flour city, one of the Pathecolor "Visiting Our Own America" series.

Completing the Pathe schedule of August 2nd are "A Yarn About Yarn," one of the "Aesop's Film Fables"; "Topics of the Day"; and two issues of last minute news events in Pathe News Nos. 64 and 65.

"Evolution" Film Subject of Radio Address

"Evolution," the Red Seal Pictures Corp. feature which played the Rivoli and Rialto in New York last week, was the subject of a radio address by Adele F. Woodward, president of the National Motion Picture League, broadcast from Station WEAF in New York on July 21. The speaker offered it as her opinion that the picture "strengthens the spiritual value of the Bible." The picture was edited by Max Fleischer.

Arias Now Heads Classplay Pictures Corporation

Henry Arias has purchased the interests of Jacob Weinberg in Classplay Pictures Corp., which he now heads as president and general manager. Classplay controls the distribution rights to several independent features.



"Krazy Kat, Krazy Kat, where have you been?"
"In the world's best papers, since I don't know when.
The screen will soon behold my face,
And I'll start and finish---the first in the race."

WINKLER PICTURES
220 W. 42nd St., New York City
Foreign Distributors, Edward L. Klein Co., 25 W. 43rd St., New York City

Resume of Current News Weeklies

KINOGRAMS NO. 5101: Horten, Norway—Amundsen and his party return from unsuccessful flight to reach North Pole; Oslo, Norway—Amundsen and his companions are decorated by King and receive great reception; New York—U. S. rifle team sails to match shots with foreign marksmen; Oroville, Cal.—First silkworm farm in United States is started to compete with foreign market; Darlington, Eng.—Duke of York presides at centenary railroad celebration; New York—Jack Dempsey returns saying he is ready to defend his title against anyone; Boston, Mass.—Model yachts race for honor of gaining place to represent United States in international races in England; Paris—New United States embassy building is opened in France with Americans as guests of Ambassador Herrick; New York—Balto, dog which helped relieve fever stricken Nome, is used as model for park statue; Deerfield, Mass.—Dr. Paul Crouch wins title in Eastern archery tournament; Quincy, Mass. President and Mrs. Coolidge visit home of John Adams and John Quincy Adams.

KINOGRAMS NO. 5102: Cologne—British war secretary reviews British army of occupation in Rhineland; Larchmont, N. Y.—Big regatta starts yacht racing season on Long Island Sound; New York—New York policemen show rookies how they handle a real riot; Ayer, Mass.—Nation's executives inspect army camps with President Coolidge at Camp Devens and Vice-President Dawes at Camp Custer, Michigan; Brighton, Mass.—Chariots race as in days of Roman empire; Mount Tamalpais, Cal.—1,000 midshipmen are guests of Secretary of Navy Wilbur on trip to clouds; London—King's "Beefeaters" are inspected by Duke of Connaught; Hoboken, N. J.—Gas tanks explode in $1,500,000 waterfront fire; Paris—Murchison and Paddock beat French stars in thrilling race.

INTERNATIONAL NEWS NO. 60; Marblehead, Mass—A Trip on the Mayflower with Pres. Coolidge; International Newsreel Special—New "evidence" for the man-monkey trial; Tillamook, Ore.—Millions of birds join Uncle Sam's colony; N. Y. City—Jack Dempsey returns from Europe; London, Eng.—London mobs gather for glimpse of wedding of Norman Bailey Woolworth, of famous "5 and 10" family, and Miss Pauline Stanbury; Hutchinson, Kan. (Kan. City only)—Fire destroys famous Santa Fe Hotel; Pasadena, Cal. (Los Angeles and Frisco only)—Women athletes compete for national championships; Berlin, Germany—Balloon carries horses aloft; Oslo, Norway—Pictures of Amundsen's return from Arctic.

INTERNATIONAL NEWS NO. 61: Cologne, Germany—British forces reviewed as Allies quit Rhineland; San Diego, Cal.—Immense navy seaplanes which will attempt Frisco-Honolulu non-stop flight; Nantasket Beach, Mass. (Boston only)—Bathing girls compete for beauty laurels; Bryn Athyn, Phila., Pa. (Phila. only)—Mayor Kendrick views air meet; Bloomington, Ill.—Acrobatics restore health to ailing youngsters; Lisieux, France—Vast multitude sees "Little Sister" canonized; Venice Italy—Pilgrimage from Rome starts from Venice in honor of Holy Year; Ostia, Italy—Italian fighting ships line up for Mussolini; Delavan, Wis.—A paradise for goats on beautiful estate; Camp Devens, Mass. (Boston only)—President Coolidge reviewes 26th Division; N. Y. City—New "shock" police show how they'll crush riots; N. Y. City—Riding the ferry waves a new sport thriller; Paris, France—Eiffel Tower turned into biggest electric sign.

PATHE NEWS NO. 59: Fort Humphreys, Va.—Citizen soldiers get war thrills at army training camp; San Francisco, Cal.—Yachting season in full swing; N. Y. City—Jack Dempsey and bride return from European trip; San Francisco, Cal.—Pancho Villa, world's flyweight champion dies; N. Y. City—American notables return from Europe; Palisade, N. J.—Daredevil dives backward 110-feet into tank; Swampscott, Mass. (Boston only—Coolidge meets former political associates; Dayton, Tenn.—Sidelights on Scopes Evolution trial; Siena, Italy—Centuries-old pageant of flags lures thousands; Galesburg, Ill.—Backyard "flying" is latest thing in daily dozens; Oslo, Norway—Amundsen Returns in Triumph; Cincinnati, Ohio, (Cincinnati only)—A look in where you "Tune in" at WLW; Flagstaff, Ariz.—(L. Angeles only)—"Days of 49" reenacted; Camp Mabry, Tex. (Dallas only)—Gov. M. A. Ferguson reviews 71st Infantry brigade.



A trio of scenes from "Tee For Two," a Mack Sennett two-reeler in which Alice Day makes her debut as a Pathe Comedy star.



Glen Tryon and "Husky" Hanes are the principal actors in "Daddy Goes A Grunting," a two-reel Hal Roach Comedy offered by Pathe. These scenes are taken from the picture.

PATHE NEWS NO. 60: Larchmont, N. Y.—Larchmont regatta opens; Chula Vista, Cal.—Fast bout for "featherweight championship;" Dayton, Tenn.—Scopes' defense attorney, Darrows, cited for contempt apologizes to Court; N. Y. City—Dempsey says he'll meet Wills in ring; New Orleans, La.—A big day's work for the pastor as three sisters are wed at one ceremony; Putney, England—Beresford wins Philadelphia Challenge Cup in scull race; Kiel, Germany—Deep-sea diver wears half-ton suit; Camp Devens, Mass.—Coolidge reviews famous Yankee Division; Ostia, Italy—Mussolini inspects Italian naval squadron; Oakland, Cal.—Five men jump in parachutes from same balloon; Nantasket Beach, Mass. (Boston only)—Beach "peaches" vie for beauty honors; American Falls, Idaho (Salt Lake City only)—Impressive ceremony marks dedication of American Falls Dam.

Big Power Plant Installed at Educational Studio

Enough electricity to light a moderately sized town is generated hourly at the new Educational Studio, Los Angeles, where Mermaid, Hamilton, Juvenile, Lupino Lane and Cameo Comedies are being made for distribution through Educational Film Exchanges, Inc

A total output of 7,500 amperes at voltages of 110 and 220 is produced by the huge motor generators which supply the current for the big arcs and Cooper-Hewitts used to light the sets used in the comedies. As the average house light uses about two fifths of an ampere hourly, the current generated is sufficient to light 18,750 lights of the ordinary 40-watt size.

Short Subject Bill Given at Lincoln in Cleveland

THE LINCOLN THEATRE in Cleveland has booked an all-short-subject program as a special attraction for three days commencing July 30th. The program will consist of a two-reel Ben Turpin comedy "Raspberry Romance," "The Love Bug," and "Our Gang" comedy; "Good Morning Nurse," two-reel Sennett Star; Pathe Review; Sportlight, and another two-reel comedy, "The Woman Star."

Managers Crockett and Burton have put out twenty-five Carnival one sheets, itemizing the program. These have been placed conspicuously in the neighborhood of the theatre. In addition, they are running slides giving the names of the short subjects to be included in the novelty program, and working up interest in the policy.

Other exhibitors in Cleveland are watching the experiment with interest. If it proves as successful it will undoubtedly become a fixture in local house policies.

International Beauty Trio in Christie Feature

Jean Lorraine, Doris Wynn and Yola D'Avril composed an "International beauty trio" which will be one of the prominent attractions in the Christie feature, "Madame Lucy," in which Julian Eltinge, female impersonator, will appear as star on the Producers Distributing Corporation program.

Miss Lorraine is an American, Doris Wynn an English girl born in Southampton, and Yola D'Avril is a Parisian dancer who made her screen debut in "Madame Sans Gene," Gloria Swanson's starring vehicle.

David Oliver Joins Camera Staff of Kinograms

David Oliver, well known cinematographer who has been connected with important photoplay and special productions, has joined the camera staff of Kinograms, it is announced by E. W. Hammons, President of Educational Films, which releases the news reel.

Oliver will be assigned to special duties requiring artistic photographic effects, a field of work in which he has gained a wide reputation.

To Release Holland Floral Films in September

Cranfield & Clarke announce that the Holland Floral Films, a group of short subjects revealing the architectural and natural beauties of Holland as well as the customs and legends of the people of that country, will be released in September. There are four reels in the group. The films are being edited and titled by Beth Brown.

Raleigh Alamo Destroyed in $200,000 Fire

Five business houses and a motion picture theatre were completely destroyed in a $200,000 fire which originated in the Alamo Theatre, Raleigh, N. C. July 14th. The Alamo was owned by Eronson and Brown and operated by Barney Eronson. The theatre and other property damaged was in the heart of the business district.



Scenes from "Cupid's Boots," a two-reel Mack Sennett comedy featuring Ralph Graves and released by Pathe.

Standard Cinema Signs Rock

Under New Contract Will Produce 26 Comedies for Release Through F. B. O.

STANDARD CINEMA CORPORATION has signed Joe Rock to a new contract to produce a new series of twenty-six comedies for release through F. B. O. Rock only recently completed two series of two-reelers starring Stan Laurel and Jimmy Aubrey.

One of the coming series will be known as "Blue Ribbon" comedies. They will feature famous fat men of the screen. The first of these was started this week with Frank Alexander, Hilliard Karr and Bill Ross as the featured players. Billie Rhodes has been cast as leading woman and James Davis will direct. The picture is as yet untitled.

The other series of thirteen two-reelers will be known as "Parisian Standard" comedies and will feature some well known comedians.

A Joe Rock discovery, a young woman from Paris, who will be billed on the screen as "Helen from Paris," will play opposite the stars.

Shooting on the first of the "Parisian Standard" comedies will start this week at Universal City and prints will be in the F. B. O. exchanges on September 1st.

"Our Gang" Exploited by Rialto, New York

THE Rialto Theatre, New York City, exploited the showing there of "Boys Will Be Joys," a two-reel "Our Gang" comedy produced by Hal Roach, with a prominent display in the newspaper advertisments for the bill which was presented last week. The comedy was given a generous play in all of the ads which the Rialto used in Sunday newspaper displays announcing the bill for the coming week.

The picture received special comment from several of the reviewers for the New York dailies, the New York Evening World critic stating that in his opinion the "Our Gang" comedy was the real feature of the program.

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Opinions on Current Short Subjects

"The Fighting Schoolmarm"

Universal-Mustang—Two Reels

(Reviewed by Chester J. Smith)

THIS story is styled a Western Love Story, but more properly it might be termed a deep melodrama. There is more of the melodramatic in it than there is of the western. It is a story that is not unfamiliar. In fact it is somewhat hackneyed, but there can be no denying that it holds the interest and that it is not without its thrills. Josie Sedgwick is the heroine and a mighty agile one at that. This is more than evidenced when she climbs to the school belfry and saves the small son of the man who is persecuting her, when the youth is about to be consumed in the flames whose origin he was responsible for.

Miss Sedgwick is the school mistress, whose hand is sought by an elder son of the head of the school board, who is also desirous of consummating the union of the young couple. But Miss Sedgwick will have none of him. She brings about the displeasure of the school trustee when she shelters a young man sought for an offense he did not commit.

She is found in her home with him and is promptly relieved of her duties at the schoolhouse. Young Willie Hooper, the tattletale son of the trustee sneaks to the school belfry to smoke a pipe he has found, and promptly sets fire to the structure. The heroine dashes to the rescue, throws a lariat over the steeple, climbs it and completes the rescue in the nick of time. The youth whom she has protected also figures in the rescue, so both are forgiven and the usual happy ending follows.

The Cast

The Heroine.....Josie Sedgwick

A Mustang Picture; story by Isadore Bernstein; directed by Ernst Laemmle; photographed by Ben Kline.

The Story.—Josie Sedgwick is the schoolmarm who is persecuted by the head of the board of trustees in an effort to make her marry his eldest son, which she refuses to do. She is found protecting a man wanted for an offense of which he is not guilty and she is promptly dismissed from the school. The telltale younger son of the trustee sets fire to the schoolhouse and is rescued by the heroine and the man she has protected. Both are forgiven in the happy ending.

Classification.—A western melodrama with a pretty love story and an abundance of action.

Summary.—While this is a somewhat hackneyed story, it is nevertheless interesting. It fairly abounds in lively situations, is smoothly told and gives Miss Sedgwick plenty of opportunity to display her versatility. She is equally good in the scenes which require dramatic acting or agility. The picture should go well wherever this style is liked.

"Look Out"

CLIFF BOWES, Eddie Nelson, Virginia Vance, and Zelma O'Neill make up a good cast and one deserving of something better than a comedy such as this for their efforts. The action is laid for the most part in a modiste shop and a back alley in a tough town. Aside from the fact that the characters are fairly good and well played the picture has little to recommend it. There is hardly the semblance of a story. For the most part it is a brawl among a couple of tough citizens, the proprietor of the modiste shop and the delivery girl. Zelma O'Neill plays the latter and her work is worthy of particular mention. Aside from that there is little to be said.—CHESTER J. SMITH



Bill Nolan, producer of "Krazy Kat" comics for M. J. Winkler.

"Paging a Wife"

Universal—Two Reels

(Reviewed by Chester J. Smith)

THERE are some good lively situations that make for some keen humor in this one, which features Al Alt. Most of these situations, of course, are improbable, but forgetting that, they help to make a story well above the average for these short comedies.

This is the tale of the wife who goes away and leaves hubby behind with instructions to behave himself, and he does in the usual manner of these deserted husbands.

Al feigns the role of the doctor on the way to attend a sick mother and child. Unconvinced the traffic cop accompanies them to the house and it is then necessary for them to produce the sick wife and baby. This difficulty is overcome when the pal climbs through a side window and hails a passing fair damsel, who is sport enough to go through with the proposition when it is explained to her.

The traffic cop, escorted into the room, is convinced of the genuineness of the story and things give promise of going fairly well until the wife unexpectedly returns, to the confusion of the scheming pair. There is no way she can be spirited past the irate wife who has discovered evidences of the feminine presence. There is an extremely fortunate ending when wifie discovers in the substitute a friend of long standing and the entire situation is happily explained to her. The fly in the ointment is that the traffic cop has overheard the entire explanation and hustles the pair off to the cooler.

The Cast

The Hubby.....Al Alt

Directed by Charles La Monte.

The Story.—Al, whose wife has just departed, is admonished to be good. He immediately becomes involved with a traffic cop for speeding and puts forth the subterfuge that he is a doctor rushing to the bedside of a sick mother and baby. He is made to prove his statement when the cop accompanies him. This he does when he persuades a passing girl to enact the sick role to outwit the cop. The plot succeeds, but the confusion is added to when the wife unexpectedly returns to find the fair visitor in the home. However, tney prove to be old friends and the difficulty is straightened out until the cop overhears the entire plot unravelled and rushes the culprits off to jail.

Classification.—A farce comedy with a good story and plenty of laughs.

Summary.—This is a well-acted, fast moving comedy with situations a little improbable but providing an abundance of humor. There is plenty of fast action and the picture is good enough for almost any class house.

"Beware"

Educational-Mermaid—Two Reels

(Reviewed by Chester J. Smith)

THE well known tiger and the equally well known combination of the human skeleton and the colored man can usually be depended upon for a few laughs in a comedy of this type. This one is no exception. It is so like so many that have gone before that one wonders how they can all continue to get laughs.

Lige Conley is the featured player but the antics of the colored gentleman in his efforts to avoid both the tiger and the skeleton must be given the palm when it comes to these so-called humorous situations. The story could hardly be dignified by being called such. It is just a lot of linked hokum and gags speeded up to a high pitch in a plea for laughter.

Lige and his colored valet finally reach the castle in the Swiss Alps, in which is concealed in a strong chamber this man-eating tiger. Inadvertently Lige or the valet opens the door to the chamber and the tiger is released. In their effort to make their getaway Lige and the valet rush into a secret chamber where the skeleton makes its appearance. The skeleton becomes attached to the shoulders of the colored man who strives in vain to extricate himself from it. The balance of the picture finds all hands dashing from room to room avoiding first the tiger and then the skeleton.

The Cast

The Dixie Composer.....Lige Conley
The Valet.....Otto Fries
The Girl.....Estelle Bradley

A Mermaid Comedy; directed by Stephen Roberts; photographed by Dwight Warren; supervised by Jack White.

The Story.—Lige and his valet visit the old castle in the Alps which has been turned into an inn. They inadvertently free a tiger, which runs amuck causing consternation among visitors and hosts alike. In their effort to escape, Lige and his valet find a secret chamber in which is a lively human skeleton who becomes much attached to the valet. From there on it is merely a wild effort on the part of all hands to escape the tiger and the skeleton.

Classification.—A fairly fast moving comedy with a few humorous situations.

Summary.—There is nothing in this picture that has not been done many, many times before. It is just a wild, harum-scarum chase of all hands to avoid a tiger and a skeleton. There is hardly a new situation in the picture, which however will probably get a few laughs in the neighborhood houses.

"Short Pants"

(Universal-Bull's Eye—One Reel)

ARTHUR LAKE is featured in this rather good story of the Sweet Sixteen series. It has more of the genuine touch of the kid stuff in it than some of those that have gone before. Arthur is the butt of the Sweet Sixteen Club, when on a motor truck party the truck hits a bump and he falls off into a mud puddle. The hostess takes him to her home where the young people gather and provides him with a suit of her husband and a formula for proposing to her daughter, which Arthur takes advantage of, only to be discovered at the height of his plea for the maiden's hand by the rest of the club members. The girl slips from the bench beside him and a cow plods up as the rest of the club chortles its glee. The fadeout finds Arthur planting a fervent kiss on the wet nose of the cow.—This one should prove a fair attraction in almost any house.—CHESTER J. SMITH

"Innocent Husbands"
Two Reels
(Reviewed by Thomas C. Kennedy)

THIS new Charley Chase comedy produced by Hal Roach maintains the standard which has made this series of two-reelers the most consistently worthy of any being offered the exhibitor at present. The star is at his best in one of the best plays of the type he is doing and if "Innocent Husbands" does not succeed then the only answer is that the picture patrons don't want "feature quality" in their short subject entertainment.

On the strength of all that he has done so far on the screen, Charley Chase seems worthy of being exploited by the exhibitors. His consistent work makes it apparent that he can live up to the reputation which an exhibitor can build for him in the community by a little "boosting." Certainly "Innocent Husbands" is worth a good flash in the advertising of any theatre which books it, for with this picture the showman can promise clean, bright, original comedy done with the utmost good taste and production skill. It has laughs and plenty of them. Laughs that will issue from those who like a suggestion of the subtle as well as those who just want broad comedy broadly presented.

Chase appears as a husband again. His wife is jealous without having any reason for doubt concerning him. But circumstance takes a hand and places Charley in the most embarrassing position of having two strange women in the apartment and is put to the extremity of inventing marvelous and laughable devices for the purpose of extricating him from the difficulty. His stunt of draping one of the women with a sheet to pose as a spirit materializing from the seance which a mystic is conducting in the living-room, his procedure in removing the inert form of the fainting fat lady by laying her on a tea-carriage and pushing it through the darkened room as a second spirit and his own impersonation of an uncle, dead for years, and called for by the wife at the seance, are all extremely clever and hilarious bits of comedy.

The acting is excellent. Chase has definitely found himself in the type of characterization he essays and here he is supported brilliantly by Katherine Grant as the jealous wife. Others who score individual hits are Lucien Littlefield, Jimmy Finlayson, Kay De Lys, Martha Sleeper, William Gillespie and Jane Sherman.

The Cast

The Husband	Charley Chase
The Wife	Katherine Grant
Detective	Lucien Littlefield
	Kay De Lys
The "Other Women"	Martha Sleeper
A Friend	Jane Sherman
Clerk	James Finlayson

A Hal Roach production. Directed by Leo McCarey.

The Story.—Though she has no evidence in support of it, Charley's wife is jealous of him. She wants the truth and goes to a mystic who is guaranteed to tell her "the worst." During her absence two women from a gay party across the hall get into Charley's apartment, a most embarrassing situation when the wife and the mystic adjourn to the home to continue the seance. The husband outwits the wife by passing the other women off as "spirits" and so finally gets her promise never to be jealous of him again.

Classification.—Clever farce introducing much broad comedy and designed for general audiences.

Summary.—An excellent example of high-class short comedy, finely acted and staged and having good subtitles. It is a picture worthy of the program of the biggest theatres and entirely capable of winning success in the smallest as well.

"Yes, Yes, Nannette"
(Pathe—One Reel)

JIMMY FINLAYSON and his toupee are on display in this single reeler from the Hal Roach studios. The picture was directed by Stan Laurel and is concerned with the rather embarrassing events which a bridegroom faces on his first visit to meet the wife's family. They are a critical and frank outfit and the groom becomes the butt of their rough humor until he decides to stop being a Meek and fight them back.

It is a fairly amusing offering, perhaps a trifle better than the average one-reel comedy, having a good production and capable acting on the favorable side of its account. Among those who support Mr. Finlayson are Lyle Tayo and Sue O'Neill, sister of Sally, the Metro-Goldwyn star, and herself seemingly capable of fulfilling the hopes of Hal Roach when he signed Signed Sue to a five year contract.—T. C. KENNEDY.

"Tee for Two"
Two Reels
(Reviewed by Thomas C. Kennedy)

ALICE DAY makes her debut as a Sennett comedy star in the leading role of this two-reel production directed by Eddie Cline. Miss Day, who has done capital work in several comedies, appears to be self-conscious or else her vehicle is too sketchy to admit of anything noteworthy in the way of performance to inaugurate her career as the stellar attraction of the brief comedies.

She appears as a Scotch girl recently come to this country and enmeshed in a romance with a wealthy youth whom she met on the steamer across the seas from home. It is a conventional story which the director has endeavored to enliven with slapstick and movement. He is successful in spots, but the task was a formidable one and there are many moments where the picture slows down to a walk—a slow-motion walk at that.

Raymond McKee is Miss Day's leading man, and the pretty Thelma Parr is the "other girl," the rich one whom the father has selected for his son's wife.

The golf links, where a burlesque game of the ancient and royal sport is perpetrated, proves the battle-ground on which this Scotch Peg triumphs over her rival for the consent of the father to a marriage. The father is a confirmed duffer and when he sees what a wonderful golfer the girl from "where the game was invented" can play he lets the boy have his way and take the girl of his heart.

The Cast

The Girl	Alice Day
The Boy	Ray McKee
The Other Girl	Thelma Parr
The Father	Wm. McCall

Produced by Mack Sennett. Directed by Eddie Cline.

The Story.—The rich boy's father meets him at the pier after his return from abroad. Accompanying the father is the girl he has chosen to be his daughter-in-law, but the son has met a Scotch lassie on the ship and he is in love with her. She is poor and acts the slavey in the boarding house of her aunt in Harlem, but only until such time as she can demonstrate that she is a great golf player, an accomplishment which so wins the admiration of the father that he consents to his son's marriage to the little newcomer from overseas.

Classification.—Love romance set to the slapstick pace and introducing the familiar plot concerning the triumph of a poor girl over her pampered and petted rival for the affection of the hero.

Summary.—There is plenty of "story" of the familiar love romance type here,—too much as a matter of fact to permit the introduction of the speed and brightness expected of the two-reel comedy. The director has interpolated considerable out-and-out slapstick, and this may pull the picture through as a satisfactory offering for the average audience.

Pathe Review No. 31
(One Reel)

THE picture log of the Roy Chapman Andrews expedition into Mongolia in search of the birthplace of man reaches the end of its journey in the installment of "The Origin of Man" which is presented in this number of Pathe Review. The scientists and explorers are seen carefully removing fossils discovered in the desert, specimens which are believed to be of great importance in ethnological research work. The reel includes a scenic of an old Spanish mission in Arizona, a rather picturesque offering, and color views of Rochester, the "Flour City."—T. C. KENNEDY.

"A Yarn About Yarn"
(Pathe—One Reel)

IN THIS Aesops Film Fables reel Farmer Alfalfa cannot "stick to his knitting," a presumably pleasant occupation considering his wrath at its interruption, because the prankish mice see fit to steal the wool yarns he needs in the enterprise of making himself a pair of sox. It is a collection of foolishness rather well done from the sketching and animation standpoint and provided with several sure-fire chuckles.—T. C. KENNEDY.

Start Filming "The Flame Fighter," Rayart Serial

Camera work on "The Flame Fighter," a serial written and to be directed by Robert Dillon, was started last week on the west coast. The picture will be distributed by Rayart with release date set for September 10th. Herbert Rawlinson has the heroic role in the play which will be filmed in ten chapters of two reels each.

First Run Theatres—

Here is the one best single-reel novelty for Greater Movie Season!

"Thirty Years Ago" brings to your theatre the beginnings of the motion picture, from the curious old close-up (which was a complete picture in 1895) to that famous super-special feature film—"THE GREAT TRAIN ROBBERY"—that knocked 'em dead in 1903.

It's real entertainment—real novelty. Every scene is genuine, printed from the original negative—only a limited number of copies CAN be made—so it's best to WIRE now for dates in August.

Danny, of Film Daily, says "this is a pip!" Every first run theatre in the country will want this picture—it is amusement and entertainment PLUS.

Set your dates NOW—we have only capacity enough for a limited number of runs in August—first come, first served.

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Earle Fox in scenes from "The Big Game Hunter," a William Fox presentation.

Enlarging Educational Studio

Huge Closed-In Stage Will Give Comedy Units 60,000 Square Feet of Stage Space

COMPLETION of the huge closed-in stage now being erected at the Educational Studio on Santa Monica Boulevard, Los Angeles, will give the comedy units making pictures there for the forthcoming program of the Educational company a total stage space of 60,000 square feet all enclosed. The addition of this new stage therefore will be equipped with one of the largest roofed areas ever devoted exclusively to comedy making.

The units which will make Educational comedies at the studio during the coming year include the Mermaid, Hamilton, Juvenile, Lupino Lane and Cameo companies.

Mr. E. W. Hammons, President of Educational, together with Mr. and Mrs. Mordaunt Hall, J. A. Barry and J. J. McCarthy, inspected the stage a few days ago, at which time Lige Conley was making a few scenes for a forthcoming Mermaid Comedy and Johnny Arthur working in a Tuxedo Comedy

While at the studio Mr. Hammons watched the installation of the new 300 K. W. generator set in the new power house building. This unit will be cut into the main supply lines in a few days.

Both the Mermaid and Tuxedo schedules are well under way. Norman Taurog, directing Conley and Estelle Bradley, in Mermaid Comedies, has finished the first picture of the series, "Pleasure Bound," while William Goodrich, directing Arthur and Helen Foster in Tuxedo Comedies, has also finished his first picture, "The Tourist." Tuxedo Comedies, this year, will be more along the lines of situation comedies, with clever stories, written and directed by Goodrich, the director who made the popular Tuxedo Comedies of the last series, "Curses," "The Iron Mule," "Dynamite Doggie" and many others.

Jess Robbins is directing Lupino Lane in his first two-reel comedy for Educational. The English comedy star is making a series of six Lupino Lane Comedies, which promise to be among the outstanding comedies of the year.

Al St. John is well under way on his second picture, a Mermaid Comedy. Under the direction of Stephen Roberts the company is working at Newhall, Cal., in a desert location. They will complete all exteriors in this original location before returning to the studio for the interior shots.

Production on Cameo, Juvenile and Hamilton Comedies has started, these pictures being put under way as soon as stage space was made available and the new electric generating plant completed.

Complete Cast for "The Viennese Medley"

The completed cast which First National will present in "The Viennese Medley," the screen version of Edith O'Shaughnessy's novel of that title, includes Conway Tearle, Anna Q. Nilsson, May Allison, Ian Keith, Lucie Beaumont, Nigel de Brulier, Bridgitta Clark, John Sainpolis, Marcia Manon, Edward Earle, Virginia Southern, Katherine Chambers, Isabelle Keith, Jean Hersholt, Hale Hamilton, Cora Macey, Carrie Daumery, Thur Fairfax and George Billings.

Yakima Canutt Disabled by Explosion

Yakima Canutt is the latest victim of misfortune that has struck the Hal Roach company making "The Devil Horse" in Montana for Pathe release. He is confined in a hospital in a small Montana town suffering from burns received when one of two flare lights exploded as he was carrying them over a ridge in a wild horseback ride.

This is only one of a series of mishaps that has struck the troupe, though the others are minor compared with it. Earthquakes have also added to the inconvenience of the company.

"The Devil Horse" stars Rex, hero of "Black Cyclone." Fred Jackman and Roy Clements are co-directing the picture, which will be a feature in seven reels.

Al Raboch to Direct Beach Drama for M-G-M

Al Raboch, recently signed to the directorial staff of Metro-Goldwyn-Mayer, has been selected to direct the production of Rex Beach's "The Auction Block," which is to be done in film form by the M-G-M organization. Raboch was a portrait painter and illustrator before taking up picture work, in which he first engaged as a designer of settings and later as assistant director.



Scenes from Paramount's "Street of Forgotten Men."

Pre-release Reviews of Features

Lightnin'

(Fox—7990 Feet)

(Reviewed by George T. Pardy)

THIS picture strikes right to the box office bullseye! A great stage success, it has every indication of being a great drawing card in filmland. You can't help feeling a sort of sneaking sympathy with the central figure, good old Bill Jones, as portrayed by Jay Hunt, and once you get heart interest established, as in this case, the feature is bound to go over with vim. Naturally the stage dialogue helps the picture version out a whole lot. This is reproduced in sub titles, craftily inserted, never too verbose and always right up to the mark.

It ranks as a really fine picturization of the lovable story that made a record Broadway run, you can't help responding to the deep pathos and tender cussedness of Old Bill Jones, and laughing at the antics of the faithful dog who guards his booze bottle. Jay Hunt in the role which made Bacon famous, gives a really splendid performance. Never once does he cross that slender borderline which divides pathos from bathos. He is Bill all the time, a true to life character, remarkable for its plausibility and tender appeal.

Director John Ford "did himself proud" in handling this one. He keeps the action moving at a clipping gait, manipulates his players with an unerring hand, and gets the real human touch into every situation. The court-room scene is undoubtedly the "big thing" in the picture. It is replete with humor and pathos. Yet it does seem to the onlooker as though Ford sacrificed straight comedy to the goddess of farce by stressing the absurd antics of the judge presiding. Even in Nevada one would expect him to maintain at least a semblance of dignity; but his clowning is so crude and far-fetched that at times it crosses the burlesque line.

The support is capital. Ethel Clayton, former Paramount star, comes back to the screen in a snappy portrayal of the young widow who vamps the aforesaid judge. Madge Bellamy is a dainty heroine and the support throughout is well balanced. Photography good, settings elaborate.

THEME. Deals with an old ex-Grand Army veteran, Bill Jones, who likes his liquor and runs a hotel in conjunction with his wife on the state line dividing California and Nevada. Swindlers induce the wife to sell out, but Bill, backed up by a young lawyer, refuses to sign. Wife sues for divorce, but relents at the crucial moment and all ends well.

PRODUCTION HIGHLIGHTS. Comedy moments showing dog carrying booze bottle. Scene where hero dodges sheriff. Court-Room situation.

EXPLOITATION ANGLES. You can play this up as one of the greatest Broadway hits. Road companies have played it all over the country and you can tell your patrons that the film is better than the original.

DRAWING POWER. This picture should do good business in any theatre. It is alive with human interest, shot through with bright comedy touches and entertaining as a whole.

SUMMARY. A capital drawing card. Not a dull moment in the entire eight reels. Direction and acting far above average.

THE CAST

Lightin' Bill Jones	Jay Hunt
Milly	Madge Bellamy
John Marvin	Wallace MacDonald
Judge Townsdend	J. MacDonald
Margaret Davis	Ethel Clayton
Sheriff	James Marcus
Mrs. Bill Jones	Edythe Chapman
Zeb	Otis Harlan
Hammond	Brandon Hurst

Authors, Winchell Smith and Frank Bacon. Directed by John Ford.

SYNOPSIS. Comedy drama centering about loveable old character who is a natural born yarn spinner. He and his wife run a hotel on the California-Nevada border. When swindlers induce his wife to sell out, Bill refuses to sign. This is misinterpreted by his wife, who sues for divorce. At the last minute, in the courtroom, everything ends happily.

The Street of Forgotten Men

(Paramount—6366 Feet)

(Reviewed by George T. Pardy)

IF this doesn't hit the box office target right plumb in the center we miss our guess badly. Here is a story chockful of human interest, well directed, beautifully photographed and crammed into a tidal wave finish that sweeps everything before it. We have never seen better stuff than those scenes depicting the good old Bowery in the late 90's, and the lineup of the fake crippled army is so convincing that it leaves the average spectator wondering why one should be so foolish as to work for a living wage along legitimate borders. Diamond Mike's saloon with its back room where the phony beggars congregate is the very acme of realism. The lame, halt and blind pursue their respective careers with joyous abandon, a care-free lot that you can't help warming up to, a real jovial crowd.

Then the note of pathos creeps in. For Portland Fancy, a wreck of womanhood about to slide into the eternal shadows, begs "Easy Money Charlie" to take care of her little four-year-old girl, an inmate of an orphan asylum. And Charlie makes good. He hires a housekeeper, rents a bungalow far away from the great city and brings the kid up like a lady, keeping her off the streets and never letting her know what his real profession is.

Now this is a story that the average director would, putting it in slang phrase, "slop over" on, when it comes to stressing the sentimental angle; but Herbert Brenon has skillfully steered clear of such pitfalls; his people are intensely human, they grab your sympathy and hang on to it all through the picture. Charlie lives his double life, always protecting the girl and when the right man comes along he steps out just in time to let the marriage take place. Percy Marmont scores a decided hit in the role of Easy Money Charlie, giving a really excellent interpretation of the quality of mercy. Juliet Brenon offers a finely polished, yet extremely natural character sketch of Portland Fancy, and the support is all that could be desired.

THEME. Heart interest picture, showing the Bowery of the late nineties rich in local color.

PRODUCTION HIGHLIGHTS. Death of Portland Fancy. Scene between Marmont and dying woman where she begs him to look out for her baby daughter. Sequence where Marmont's dog is killed. Situation where Marmont prevents White Eye from telling the girl the truth.

EXPLOITATION ANGLES. Bill this as an underworld romance in which the King of Beggars sacrifices everything for love. The title carries strong advertising possibilities. Feature Percy Marmont, Mary Brian and Neil Hamilton.

DRAWING POWER. A well directed, beautifully photographed story of the underworld. Should do well in any theatre.

SUMMARY. This registers as a real knockout. Fast action, clean sentiment, clever direction and good work by entire cast.

THE CAST

Easy Money Charlie	Percy Marmont
Fancy Vahern	Mary Brian
Philip Peyton	Neil Hamilton
Bridgeport White-Eye	John Harrington
Portland Fancy	Juliet Brenon
Dutch Dolly	Josephine Deffry
Diamond Mike	Riley Hatch

Author, George Kibbe Turner. Scenario by Paul Schofield.

SYNOPSIS. Portland Fancy, Bowery derelict, dying, asks Easy Money Charlie to take care of her four-year-old daughter. Charlie brings the child up carefully, never letting her know that his real profession is that of a beggar. White-Eye, Charlie's enemy, tries to blackmail him but is defeated. The girl marries the man she loves.

Wild Justice

(United Artists—Six Reels)

(Reviewed by George T. Pardy)

"EVERY dog has his day" according to the old adage, and it looks as though the canines are all set for a real screen holiday. But as a matter of course they aren't enjoying a vacation, quite the contrary, for it's real work they're doing before the camera these days. In "Wild Justice" the dog star known as Arno certainly works hard from beginning to end. C. Gardner Sullivan directed this one and he saw to it that the bow-wow earned his salary.

But it must be admitted that "Peter The Great", portrayed by Mr. Arno we speak of him in a human sense, so great is the impression made upon us by this trusty paw-waver and limpid eyes, seems to enjoy the melodrama into which he puts the big punch. There are dogs and dogs! Some of them face the camera with a sort of challenge to fate. They are there just to be photographed, don't like the game but submit because of circumstances over which they have no control.

Now Peter isn't a bit like a screen conscript. Pete gives you the impression of a four-footed hound who is in it heart and soul, if dogs can be slated as possessing a soul, as the reincarnation theory has it. He displays intelligence of extraordinary high degree and makes you feel that he is boss of the entire picture. The story opens with an old man lying dead in his lonely cabin. Beside him crouches Arno, the giant dog. His owner has been slain by a bullet penetrating his forehead. Doctor Blake appears and recovers the bullet. Later it develops that the bullet which killed the heroine's uncle was fired by one Blake. The latter calls the Vigilantes together, and the angry settlers besiege the doctor's cabin. Arno is sent for help, but is trapped by Blake, tied in a canoe and set adrift in turbulent rapids above a waterfall. However, he fights himself loose and hikes back to the cabin. He gets there in time to start on the trail of Blake, who has escaped after confessing to the sheriff. In the finale, Arno pursues the villain and hurls him to death over a precipice.

THEME. Straight melodrama, with dog hero, accused of being vicious but finally clearing himself and avenging murder of his master.

PRODUCTION HIGHLIGHTS. Scene where Dr. Blake discovers identity of bullet with that which killed Peter's master. Gathering of Vigilantes. Arno's voyage through the rapids lashed in a canoe—his escape and return to the cabin. Flight of Blake after fight with doctor. Combat between Arno and villain in which latter is hurled over cliff.

EXPLOITATION ANGLES. A trick dog ballyhoo could be utilized with good effect in boosting this feature. Tie-up with department stores on dog supply sales is in order. Play up Peter The Great and feature George Sherwood, Frank Hagney and Frances Teague.

DRAWING POWER. You should do well with the juvenile trade, and the young ones will surely pull the adults to see this one. Ought to get the money as a program attraction.

SUMMARY. This will make a big hit with the kiddies and offers entertainment classy enough to please their elders.

THE CAST

Arno	Peter The Great
Dr. Dave Wright	George Sherwood
Bob Blake	Frank Hagney
Polly Ann Hadley	Frances Teague

Produced by Chester M. Franklin. Author, C. Gardner Sullivan. Photography by Ray Binger.

SYNOPSIS. Arno, giant dog is found lying beside corpse of murdered master. He repudiates Blake, who gives him to a young doctor who discovers the murderer. Arno maintains dislike for Blake, trails him constantly and finally drives him to death over a precipice.

A Slave of Fashion

(Metro-Goldwyn—5986 Feet)

(Reviewed by George T. Pardy)

A GOOD box office attraction. "The Slave Of Fashion" as its names indicates is strong on styles in women's clothing. Norma Shearer parades a magnificent wardrobe, wears her gowns gracefully and excites envy in the breasts of all feminine patrons. But there is more than mere gown display to this picture. It offers a very ingenious plot with a twist to it that the most cultured fan can hardly anticipate, holds its interest all the way and swings into a totally unexpected climax.

The story starts with Katherine Emerson hiking for New York via the Pullman car route. There's a train wreck. Katherine, bewildered, but able to rally her mental forces, gets hold of the effects of another woman who is killed, and masquerades as her in Nicholas Wentworth's vacated apartment. Nick is journeying abroad, but he returns before Katherine and her family, the members of which pay her an unlooked-for visit.

There are some very bright spots in this film. Along about the middle the action slacks down a bit, but speeds up again and makes a racing finish. Katherine has a grand time of it in the Park Avenue apartment to which she falls temporarily heiress, until the rightful owner shows up, having returned from Europe earlier than he expected. Norma Shearer photographs beautifully, gets all the comedy and emotional values out of a role which demands considerable talent and gives a really fine performance throughout. Lew Cody plays opposite her in the unusual part of hero instead of villain.

Mr. Cody has been principally distinguished in the past as a bad cuss, but manages to make this one appealing. William Haines is the plotting, ulgy scheming guy and adequate support is furnished by the remainder of the cast. The big punch in the picture is put over when the heroine's family comes to the big town, and amusing complications result when the much-astonished Nicholas Wentworth returns to find his apartment bossed over by the lovely Katherine. The plot isn't particularly convincing and depends largely upon the long-stretched arm of coincidence to hold it together, but, after all it's amusing entertainment designed to please the majority of fans.

THEME. Girl leaves Iowa home and heads for New York with intention of becoming a model. Train is wrecked, and she escapes with another woman's hand bag containing letter which gives her entree into New York society and possession of bachelor Wentworth's apartment. Latter returns unexpectedly falls in love with and weds Katherine.

PRODUCTION HIGHLIGHTS. The train wreck. Katherine's arrival in New York and entry into hero's apartment. Visit of her family to the big town. Unexpected arrival of Nicholas. Elaborate gowns worn by star.

EXPLOITATION ANGLES. You can praise this as a society drama of the finest. Go after the women trade on account of gorgeous costumes worn by star. Play up the heart interest and comedy stuff. Feature Lew Cody and Norma Shearer.

DRAWING POWER. Should do good business in any house if properly exploited. Put on a fashion parade where possible. Stress the funny angles.

SUMMARY. An entertaining picture. Acting O. K. Photography extremely attractive.

THE CAST

Katherine Emerson	Norma Shearer
Nicholas Wentworth	Lew Cody
Dick Wayne	William Haines
Mother Emerson	Mary Carr
Father Emerson	James Corrigan
Aunt Sophie	Vivia Ogden
Madeline	Miss Dupont
Mayne	Estelle Clark
Hobson	Sidney Bracy

Author, Shipman. Scenario by Bess Meredyth. Director, Hobart Henley. Photographed by Ben Reynolds.

SYNOPSIS. Iowa girl starts for New York to become model. Her train is wrecked and she obtains identification papers of woman who is killed. These admit her into New York society and a bachelor's apartment, he being in Europe. He returns unexpectedly, falls in love with girl, and marries her.

Camille of the Barbary Coast

(Dierker-Associated Exhibitors—Six Reels)

(Reviewed by Laurence Reid)

THERE'S a lot of good common sense developed in this picture—which treats of the redemption theme. What is shown here could really happen and it is treated logically all the way without any recourse to melodrama to give it a punch. The director skates over thin ice in establishing the morals of the dance-hall denizens. But he gets away with it nicely. He has cast the picture well—Mae Busch, Owen Moore and Burr McIntosh being excellent types for portraying the girl, the youth and the hard-hearted father, respectively.

The idea is not new—and the characters have been used in a score of similar plots. But where it differs from the general run of such stories is the emphasis placed upon the humanities. The author shows us a well-to-do youth who is refused aid by his father when he commits embezzlement. The young man takes his "medicine" and goes to jail. He becomes embittered and disheartened. After being released with the customary ten spot he drifts to the Barbary Coast (the action of the story has Frisco for a background) and picks up a flirtation with a dance-hall girl.

After leading him to tell his story she lends him her sympathy and offers him money. His heart is touched—and he accepts her hospitality. The father has hired a detective to watch the youth, but the "bull" being true to type, hounds him from one job to another. In the end the father is reconciled to his son—when he realizes how the girl has effected his redemption.

That's all there is to the plot—but it is told with no wavering whatsoever. To balance it the director introduces a lot of honky-tonk incident and atmosphere. The detail of the dance-hall is realistic—and while it has a sordid flavor there is no denying that it rings true to life. The manner in which the proprietor and his bouncers run the place—and the way the various hangers-on conduct themselves shows real grasp on the atmosphere of the underworld.

It is acted with genuine feeling. There isn't any humor, but plenty of heart interest and pathos.

THEME. Romantic drama of youth cast out by his father because of a theft and who is encouraged and redeemed by a girl of easy virtue Reconciliation follows.

PRODUCTION HIGHLIGHTS. The heart interest touches when youth wins sympathy of girl. The scene when he meets his father. The final reconciliation. The honky tonk atmosphere. The sincere acting by Mae Busch, Owen Moore and Burr McIntosh.

DIRECTION. Keeps plot even and builds it logically. Provides good atmosphere for different scenes. Refrains from adding melodrama. Brings out the sympathy for the central characters.

EXPLOITATION ANGLES. You can bill as a truthful little story of two despondent people—who meet and have a romance. Play up the redemption theme. Use teaser statements such as "His father scorned him, but a girl had faith in him."

DRAWING POWER. Suitable for all average houses. The heart interest and romance should appeal to the every-day picture goer.

SUMMARY. This picture is developed with a lot of common sense. To make a story out of it the father is painted rather harshly, but the climax brings on a happy ending. Treats of redemption and the power of romance to work good. Is staged with first rate atmosphere and acted with sincerity.

THE PLAYERS

Mae Busch, Owen Moore, Fritzie Brunette, Burr McIntosh, Harry T. Morey, Tammany Young, Dorothy King, William Robert Daley, Dagmar Godowsky.

By Forest Halsey. Directed by Hugh Dierker.

SYNOPSIS. Youth is caught in a theft and his father refuses to save him. After serving a prison term the young man drifts into a notorious cafe and develops romance with girl. Her sympathy helps him to get on his feet. They get married and refuse to seek assistance from the father. Eventually his heart is softened and a reconciliation follows.

Keep Smiling

(Monty Banks-Associated Exhibitors—Six Reels)

(Reviewed by Edwin G. Johnston)

PROBABLY the best way to label this picture would be to call it a farce-melodrama with more emphasis placed upon the thrill element than upon the laughs. For one thing it carries speed—and because the action zips right along without any pause—you don't have much time to notice its lack of spontaneous humor. Had some attention been paid toward making some of the important scenes convincing it would pass as better entertainment. Even as it is it will please certain audiences who have not become too sophisticated.

The star plays a youth afraid of the water. It is planted in the first scene how this fear complex has regulated his whole life. There is a shipwreck, but logic disappears when the lifeboat reveals the hero (as a child), with his mother as the only occupants of the lifeboat. It lacks realism on this account. The subsequent action shows the fishing village—with the child growing up with a dreadful fear of the water. He spends most of his time attempting to perfect a life-belt—which invention is the main prop of the story.

It develops that the president of a steamship company, operating nearby, offers a prize for the best life-belt—so the hero decides to get someone to give his invention an ocean test. Which is the point where the heroine enters—and where the romance begins.

The plot becomes more complicated. There is the other man—a suitor of the girl. And the incident builds to a climax, featuring a motor boat race. The other fellow is one of the entries and is promised the hand of the daughter if he wins. There is a merry mix-up of identity as Monty, the rival, and a pilot indulge in a lot of horseplay—the incident featuring the comedy in an elevator and at a dance. The race is the big scene and offers an array of stunts as well as some thrills. Let it be said that the hero wins the prize and the girl. It's a fair picture which could stand some editing in its concluding footage.

THEME. Farce-melodrama of youth afraid of water. He invents life-belt, saves beautiful girl from drowning, enters himself in boat race—and wins the prize and the girl.

PRODUCTION HIGHLIGHTS. The speed of the incident. The moment when hero rescues girl. The development of romance. The incident leading up to boat race. The dance episode. The race. The good atmosphere.

DIRECTION. Doesn't point it with much logic in early scenes—and gags it too much toward finish. However, has not applied any brakes as it zips right along. Does a pretty good job by it.

EXPLOITATION ANGLES. The title affords tease-possibilities. So use it for a slogan—and for tie-ups with stores, etc. Play up Monty Banks as one of the real comers in the comedy ranks.

DRAWING POWER. Title will draw them—and Banks has made some good pictures. So they should come out for this one. Suitable for average houses anywhere.

SUMMARY. If the melodrama had not been pointed so strongly at the start and the comedy gags not been used so often toward the finish, this picture would be a humdinger. But some of the scenes are overstressed with incident.

THE CAST

The Boy	Monty Banks
James P. Ryan	Robert Edeson
Rose, his daughter	Anne Cornwall
Gerald Deane	Stanhope Wheatcroft
A Double-Cross	Glen Cavender
Bordanni	Donald Morelli
Ryan's Butler	Syd Crossley
Ryan's Secretary	Ruth Holly
The Mother	Martha Franklin
The Child	Master Jack Huff

By Herman Raymaker and Clyde Bruckman. Directed by Albert Austin and Gilbert W. Pratt. Photographed by James Diamond, Lee Garmes and Barney McGill.

SYNOPSIS. Youth, when a child, becomes shipwrecked with his mother. The two are saved and as boy grows to maturity he develops a strong fear of water. He invents a life-belt and has occasion to test it while rescuing a girl. She falls in love with him. He interests her father, president of a steamship company, in the belt—and when a boat race is run off the hero wins the prize—and also the girl.

Rugged Water

(Paramount—6015 Feet)

(Reviewed by George T. Pardy)

FROM a scenic standpoint this picture ranks high, the marine shots conveying much of the magical sea atmosphere for which the yarns of Joseph C. Lincoln are noted. Its dramatic quality is not so good, due to the fact that the central figure of the cast, Captain Bartlett, fails to be convincing. This character, a religious fanatic and at heart a coward, portrayed by Wallace Beery, is appointed captain of the life-saving station through political influence, a job which hero Calvin Homer expected and didn't get. You are given to understand that the Cap suffered some horrible experience in the past which has enveloped him in gloom, but it isn't made clear at the start that he is carrying an excess piety handicap.

Therefore, when he breaks loose in a sort of fanatical orgy, as a shipwreck is pending, refuses to let the crew go to the rescue on the plea that he has been engaged in prayer to the Almighty and received assurance that the vessel will receive divine help; the general effect is grotesque rather than impressive. However, the captain's dodging of his duty enables the hero to distinguish himself, for Calvin takes command and rescues the crew of the storm-battered craft.

This rescue scene is uncommonly well done. You watch the life boat fighting its perilous way through huge, rolling waves, enveloped in mist and spray, the men tugging furiously at the oars, as foot by foot they near their goal, one moment lost to sight in a veiling mist, the next reappearing on a crested mountain of foam. Then the boarding of the ship, transferring of the crew and the pull for the shore, every instant crammed with breathless suspense—a truly rare and impressive bit of camera work. Another very effective episode is that in which Calvin puts out in a dory during a terrific storm to save the crazy Bartlett, who is drifting about in deep water. The fans are so used to seeing Wallace Beery in virile roles that they are apt to be a trifle disappointed over his appearance as a chap who "shows the yellow." Warner Baxter does well as hero Calvin and Phyllis Haver and Lois Wilson are pleasing in the principal feminine characterizations.

THEME. Melodrama of the Cape Cod coast, depicting romance of young life-saver and daughter of cowardly Captain, who is also religious fanatic.

PRODUCTION HIGHLIGHTS. Impressive marine atmosphere. Scenes showing life boat going to aid of shipwrecked vessel and rescue of Captain Bartlett by hero in furious storm.

DIRECTION. Fair, but fails to get life like color into events outside of straight marine episodes.

EXPLOITATION ANGLES. Arrange for book-store tieup on Lincoln novel from which picture is adapted. Author is widely known. Play up the big storm scenes. Feature Wallace Beery, Lois Wilson, Warner Baxter, Phyllis Haver.

DRAWING POWER. Has a good cast, photography pleasing, story moves slowly at first, action quickens about the middle and speeds into interesting climax. Suitable for average house.

SUMMARY. Although the film, as a whole, doesn't measure up to first-class standard, it is redeemed from listing as a commonplace feature by the fine scenic effects and potent thrills offered in the two rescue situations, which atone largely for the somewhat unimpressive narration of proceedings in the village and life-saving station.

THE CAST

Norma Bartlett ..... Lois Wilson
Captain Bartlett ..... Wallace Beery
Calvin Homer ..... Warner Baxter
Myra Fuller ..... Phyllis Haver
Mrs. Fuller ..... Dot Farley

Author, Joseph C. Lincoln. Scenario by James Hamilton. Photographed by Al Gilks. Directed by Irvin Willat.

SYNOPSIS. The hero, a lifesaver, loses appointment as captain of station when other man uses political influence. In the crisis, during a storm and shipwreck, the other man proves yellow and the hero leads the rescue. Love interest between hero and other man's daughter comes to happy conclusion.

Tracked in the Snow Country

(Warner Brothers—7159 Feet)

(Reviewed by George T. Pardy)

A PICTURE with tremendous audience appeal, frankly melodramatic, vibrating with dynamic thrills and sympathetic interests, featuring the famous dog star—Rin-Tin-Tin, and winning recognition as a genuine canine screen classic. There can be no doubt as to the drawing power of this film. It ranks as a super-production of its type, warranted to grip and hold the attention of young and old alike. Even the members of the high-brow brigade can scarcely fail to respond favorably to its emotional lure, and as for the fans of the rank-and-file, they will go wild over it.

The plot centers around the four-footed actor, who becomes a victim of circumstantial evidence when his master is found dead in his cabin, having been murdered by one Renault who seeks a paper giving the location of a gold mine. The dog, chained up, has fondled the corpse of his unhappy owner, and the blood stains on paws and muzzle convict Rin-Tin-Tin of the crime. He escapes to the woods, foregathers with a wolf pack, and successfully eludes all attempts to trap or shoot him. In the finale he tracks down the slayer, does battle with him in the lonely mine, pursues him and when Renault breaks through the ice, keeps viligant watch and ward until the villain is drowned. There is a very prettily developed love romance between Joan, daughter of the murdered man, and Terry Moulton, a young forest ranger. Rin-Tin-Tin's performance not only outclasses his work in previous pictures, but leaves all his rivals completely in the shade.

His pantomime is nothing short of marvelous; the animal actually lives the part, and enters so thoroughly into the action's spirit that never once do you feel that he is being directed, it is all so spontaneous and free from artificial taint. Suspense never slackens from start to finish, and the camera shots of the snow country provide as fine and alluringly artistic backgrounds as the most captious critic could desire. The fight at the close, between Renault and the forest ranger, is the very acme of realism, and a telling comedy touch is put over in the last scene when Rin-Tin-Tin scores on the proud young parents of twins by displaying his litter of puppies.

THEME. Melodrama with dog hero. Latter suspected of having killed master and continually hunted by would-be avengers, but finally runs down real murderer and establishes his innocence.

PRODUCTION HIGHLIGHTS. The murder of Silent Hardy. Scene where forest ranger is about to shoot dog, when latter escapes. Rin-Tin-Tin's adventures in the woods, his avoidance of trap set to catch him and dodging of pursuer's bullets. The fight in the mine. Rin-Tin-Tin's leap from cliff to villain's shoulders. Death of latter in ice pool, with dog foiling his efforts to save himself. Comedy finish. Superb photography.

DIRECTION. Excellent. Has kept action moving at fast clip, stressed the sentimental angles skillfully without overdoing matters, and handled the thrill stuff in masterly style.

EXPLOITATION ANGLES. Play this up, not only as Rin-Tin-Tin's best, but one of the finest dog yarns that has ever been filmed. Boost it as melodrama of uncommon power and heart interest. Mention work of June Marlowe, David Butler and Charles Sellon. Make a strong drive for the juvenile trade.

DRAWING POWER. Should do big business in any house, large or small.

SUMMARY. A unique picture, altogether out of the ordinary. Dog star's work a revelation. Support satisfactory.

THE CAST

Rin-Tin-Tin ..... Himself
Joan Hardy ..... June Marlowe
Terry Moulton ..... David Butler
Jules Renault ..... Mitchell Lewis
Simon Hardy ..... Charles Sellon

By Edward Meagher. Directed by Herman Raymaker.

SYNOPSIS. Falsely accused of having killed his master, the dog Rin-Tin-Tin escapes to woods, evades pursuit, joins wolf pack, finally runs down real murderer and is declared innocent. Returns to live with his home folks and rears large family of puppies.

Regional News from Correspondents

Philadelphia

ONE of the most important exhibits at the Sesqui Centennial will be that of the motion picture industry. The building occupied by the exhibit will occupy several acres and will be equipped with several separate and distinct screens. Among other novel features, will be a shadow box on the roof, so that pictures may be shown to a large number of persons at any time during the day. Representatives of the Stanley Company were recently in Harrisburg completing plans for the Sesqui exhibit of the industry.

Harry D. Westcott, of the Stanley Company of America, and an instructor in the Stanley V. Mastbaum School of Photoplay Study and Scenario Writing at Temple University, recently broadcasted from Atlantic City for Frank W. Buhler, General Manager of the Stanley Company, who is now in Europe seeking new musical attractions for the Stanley Circuit. An attempt was made to impress upon the radio audience the significance of the Greater Movie Campaign. Features of the inauguration of the movement here will be a big parade and the dropping of 20,000 passes to local picture theatres from airplanes flying over the city

Baltimore

THE unprecedented success that attended the showing of the 20 minute film showing the 250-mile automobile inaugural race on the Baltimore-Washington Speedway on July 11, when presented at the Garden Theatre during the week beginning Monday, July 13, has caused the combined Whitehurst Interests to install a film production department as a regular part of their organization. This auto race film was made under the direction of Harry Van Hoven, advertising manager of the Combined Whitehurst Interests. Due to the showing of this auto-race picture immediately during the week following the race, the Garden Theatre did the best business in the city and had crowded houses every night.

The Rialto Theatre, North Avenue near Linden, closed on Saturday night, July 18, for two weeks. This playhouse is operated by the Associated Theatres Company and is managed by Samuel Back. It will be renovated while dark and will reopen when the Greater Movie Season starts on Monday, August 3.

B. Oletsky, manager of the Waverly Theatre and son of Pete Oletzky, proprietor of the Federated Exchange in Baltimore, returned from a vacation to Philadelphia and Atlantic City, on Monday, July 13. He motored on the trip and had his mother and three sisters along. They had a fine time but the young man came back with a very bad case of sunburn.

Bernard Depkin, Jr., is hovering back and forth between New York, Baltimore and Washington these days. He is not saying much but it can be guessed that he is watching out for bookings for the new season of Warner Brother pictures, which they have been running at the Metropolitan, which he manages. He has just made a drastic cut in his newspaper advertising.

Mrs. Frank A. Hornig, wife of the manager of the Horn Theatre, 218 West Pratt street, and their young son, are spending the summer at Atlantic City. Mr. Hornig goes to the resort every Saturday to spend the week end.

Keith's Hippodrome Theatre, managed by E. A. Lake, has lowered the prices of admission to conform with the prices of the Garden Theatre, a Whitehurst playhouse. These houses show feature pictures and short subjects together with five acts of vaudeville.

M. Schaeffer, publicity representative of the United Artists Corporation, visited Baltimore on Wednesday, July 15, and called on various editors in that city.

Atlanta

EARLE E. GRIGGS, exploitation man for Universal in this territory is traveling South Georgia with "Shag" Jordan, salesman, this week, visiting the exhibitors in all South Georgia towns.

Ernest Geyer, exploiteer, and O. L. Freeman, ad sales manager for Paramount left Monday of this week for Dayton, Tenn., to exploit "The Ten Commandments," which is playing there next week.

Fred L. Davie, manager of Film Booking Offices, got in Saturday of last week from Tennessee, where he has been for about ten days. He expects to stay a little while here before going out on the road again.

The Charlotte branch of Progress Pictures, Inc., moved last week from their old offices at 8 South Church street to new headquarters located at 505 West Fourth street.

Theatre Supply and Equipment company will publish a house organ beginning this week, in the interest of better projection and better equipment. J. R. McIlheran, manager, is editor-in-chief of this very admirable little booklet.

Louis B. Remy, formerly assistant to Mr. Karl Hoblitzelle, president of the Interstate Amusement Company which operates all the Majestic Theatres in the Orpheum circuit, has recently signed a contract with Fox Film Corporation, and will probably be given the Southern district.

The Atlanta exchange of Film Booking Offices, headed by Fred L. Davie, has come first in another National sales drive which F. B. O. staged beginning February 1st and lasting till May 1st. "The Gold Rush" returns have now come in, showing that Atlanta starting off in third place, jumped to first in four weeks, and remained there, winning the large cash prize. This makes the second sales drive won by the local crew, this year, and is a very good record for Mr. Davie and his associates.

Lazarus Leide, father of Enrico Leide, musical director of the Metropolitan Theatre, has been knighted by the King of Italy, receiving the Order of the Chevalier of the Crown of Italy, in recognition of thirty years service in the chair of languages at the University of Naples, Italy.

Central Penn

MOTION pictures of the principal events of the recent Old Home Week celebration held in Lewistown, Pa., were shown there to the general public in the Temple theatre beginning on the night of July 17. The pictures included the six parades of various sorts that were held during the week and the crowning of the Queen of Old Home Week.

Persons allied with the amusement business generally are grieved at the death of William S. Fritz, 50 years old, known in vaudeville and circus circles as Delno Fritz, which occurred to his home in Ashley near Wilkes-Barre, on July 14. He became ill in Philadelphia while traveling with the Ringling Brothers circus, some weeks ago.

The silk mill motion picture theatre, at Liverpool, Perry county, has been closed for the rest of the summer.

Forty persons, most of them allied with the motion picture theatre business, were the guests of Mr. and Mrs. Paul C. Bailey, of Pottsville, at a buffet supper followed by music and dancing, in honor of their twelfth wedding anniversary. Mr. Bailey is the former organist of the Hollywood theatre, Pottsville, and the guests at the party included Manager William Crozier, of the Hollywood, and all the theatre employes, and Manager Martin Falger, of the Lyric, Minersville, and his employes. Representatives of film companies present were Sidney Shugarman, of F. B. O.; Charles Charles, of paramount, and Mr. Whaley, of the Producers' Distributing Corporation. Mr. Bailey formerly lived in Philadelphia where he was connected with the Rudolph Wurlitzer Company.

Among Central Pennsylvania theatres temporarily closed for the warm weather are the Imperial, at Wrightsville, for July and August; the Gem, at Watsontown, the Hippodrome, at Pittston, and the Poli, at Wilkes-Barre.

Owing to the illness of his wife, John Buck, of Allentown, has given up the operation of the Franklin Theatre, in that city, and on July 15 sold the property and business to Joseph Capkivio.



New York and New Jersey



THE annual outing and picnic of the First National Club, held at Indian Point, up the Hudson, on Saturday, July 18th, was the most largely attended and enjoyable of First National employees' outings. About 150 persons were on board the river steamship Chauncey M. Depew when it left the West 42nd Street pier at nine-thirty. They returned, tired but happy, at ten o'clock in the evening.

The athletic events were carried out as scheduled except that one of the contestants in the finals of the tennis match for the Eschmann cup was away on his vacation. The finals will be played off upon his return.

The winners of the various contests follow: 50 yard dash for girls, won by C. M. Dolan, first and M. L. Victorson, second; 100 yard dash for men, Edw. J. Werner, first and W. Williams, second; in the obstacle race for girls M. L. Victorson was first and F. Burke second. In the same type race for the men J. L. Powers came in first and R. Cockey right after him. The potato race for girls showed Miss Dolan again a winner with A. E. Leach second. The same race for men was won by C. Peterson, first and J. L. Wallace, second. Sack race for girls won by A. E. Leach and M. Kaye. Sack race for the men won by C. Peterson and H. Ironfeld, second.

In the shoe race for girls D. Broderick and N. Albanesi were first and second respectively, while in the men's race Osborne of the New Jersey exchange grabbed first prize and H. Ironfeld got another second. The three legged race for girls was won by the team comprised of H. Nisbet and C. M. Dolan. The three legged men winners were G. Sherman and J. Guitilla. The Inter-department relay was won by the accounting department team comprised of Sherman, Guitilla, Rogonia and E. Werner. A mixed swimming race was won by Miss Coffey, for the girls and R. Cockey for the men.

The accounting department baseball team defeated the distribution department aggregation by a score of eight to one. A good time was had by all.

The Orpheum theatre on Second Avenue and a new house being built have been purchased by Meyer and Schnieder.

Walter Reed, of the Reed Circuit in New Jersey laid the cornerstone for a new theatre at Perth Amboy early this week. It is estimated the house will cost $750,000 when completed.

Mr. Girard of the Cort theatre, Summerville, signed up with Associated Exhibitors for the 1925-26 season.

Bert Sanford of the Pathe Exchange returned from a two weeks' vacation at Bradley Beach.

Nat Bier has been appointed to succeed Bob Horsley as New York exchange manager for Warner Bros., it is reported.

Ed. Schnitzer and Gus Solomon have left Producers Distributing Corporation and joined Fox as salesmen for the New York territory.

The Victoria theatre, South Orange Avenue, Newark has been purchased by Moe Kridell of the Grove theatre. He will open the new house on September first.

A site for a twelve hundred seat house in Perth Amboy has been purchased by Dave Snapper which will be another addition to his circuit in south Jersey.

The Merit Film Corp. lost one of their valued salesmen this week when Bernard Scholz left to join Fox. He will cover Brooklyn.

Mr. Perry of Englewood was seen around the various offices this week looking over the 1925-26 offerings.

Keith's Capitol theatre, which has been closed for the summer will be re-opened on September first.

Charles Dooley and his son, connected with the Fabians in Jersey are week-ending at Avon-by-the-Sea.

Jule Jasper has left Dependable Pictures to work the Jersey 'sticks' for Fox Film Corporation.

Judkowitz and Smolen of the Walter Reed offices in New Jersey, visited Red Bank during the week with a view to buying a site for a new theatre which will be erected at an approximate cost of $500,000.

The Capitol theatre at Passaic has been taken over by the Fabian Enterprises.

Joseph Stern of the Stern circuit in New Jersey and Cy Fabian of Fabian Enterprises are summering at Bradley Beach.

Louis Gordel, formerly owner of the Hamilton theatre, Hick street, has sold his interest in the house and has gone into the selling end of the business.

N. Turin who is connected with the Sutter Avenue, New Singer and Review theatres in Brooklyn was seen around the film exchanges this week prior to leaving on another vacation, this one to be spent at Ferndale, New York. He will be away until some time in September.

Our Civic theatre has been taken over by Rosenweig and Katz.

M. Pheifer, proprietor of the Park theatre, 529 Park Avenue and the Pleasant Hour theatres has closed the Park house for the balance of the summer, but will keep open the Pleasant Hour.

A new chain of theatres is planned for Northern New Jersey by Fred W. Faulkner, William Drake and associate, who operate the Strand in Newark, the Claridge, Montclair; the new Strand in East Orange, Scenario, Ocean Grove, and the Sea Shell at Belmar. New houses are now in construction at Englewood, Irvington, Orange, Hackensack and Verona.

David Bader left today for Des Moines where he will spend four weeks in special work for Universal.



Kansas City



JUST fourteen days ago last Monday Adolph Eisner, former president of the M. P. T. O. Kansas City, assumed charge of the Circle theatre, a Kansas City suburban house which had been doing a weekly "flop" for several months. Today Mr. Eisner's books will show a daily increase over the previous day—and he hasn't even started his exploitation campaign on the house. How did he do it? Simple enough. A large sign in front of the theatre, bearing the words, "Summer Prices 10 Cents," started them coming. "Why should I worry about charging ten cents when my gross receipts show more than the house formerly did at 15 cents?" asked Mr. Eisner. "That's what counts with me."

Through tie-up arrangements with the Midwest Film Distributors, Inc., of Kansas City, the M. P. T. O. K.-M. will receive a percentage of the earnings of the serial, "Battling Brewster," which will be recommended to the organization's membership as a means of obtaining additional funds.

When out-of-town directors of the M. P. T. O. Kansas-Missouri attend the next directors' meeting in Kansas City next month their railroad fares will be defrayed by the organization, that policy having been adopted by the organization, according to C. E. Cook, business manager.

A battered clock, found in the ruins of the Gillis theatre, Kansas City, which was destroyed by an explosion recently, created a commotion among police circles for a short time. It is believed that a time bomb had been placed in the theatre, but the inquest, which ended last week, failed to fix any responsibility for the wrecking of the house, which will be rebuilt, according to present plans.

With handerchief in right hand and straw hat in left, Kansas City's movie row continued business at a fast pace for hot weather last week. Frank Cassel, formerly with Fox, a veteran in the Kansas City territory, was named as branch manager of Associated Exhibitors. M. H. Hoffman, head of Tiffany Productions, Inc., of New York, stopped off in Kansas City long enough to assert that he was positive that the ensuing year would see a greater growth than ever among the independent producers. The Midwest Film Distributors, Inc., of Kansas City, has annouced a group of twenty-seven productions from famous authors for the ensuing season. E. R. Collins, new Enterprise representative, is bringing in business by the armload, according to Bob Withers, Enterprise branch manager. C. F. Senning, Educational branch manager, was rubbing elbows among Leavenworth, Kas., exhibitors last week, while M. A. Levy, Fox branch manager, announced that thirty-four towns in the Kansas City territory have been closed on Fox product. T. O. Byerle, First National branch manager, made a second trip in one week into the territory, which is proof enough that business must have been good, while M. A. Levy, Fox branch manager, visited Wichita, Kas., exhibitors. Three new salesmen, Al Eden, Charles Russell and Bert Edwards, have been added to the Midwest Distributors, Inc., force. Jack Flynn of St. Louis, district Metro-Goldwyn manager, was in Kansas City and held a sales meeting.

Among the out-of-town exhibitors in the Kansas City market last week were: Mr. and Mrs. Roy Pierce, World Realty Company theatres, Omaha, Neb.; Perry Ryan, Liberty, Fort Scott, Kas.; G. L. Hooper, Orpheum, Topeka, Kas.; Abe Ulamperl, Best and Gem theatres, Topeka, Kas.; C. M. Pattee, Pattee theatre, Lawrence, Kas.; Mr. and Mrs. C. J. Casket, Best, Independence, Kas.; Edward Shanberg, Midland Circuit, Hutchinson, Kas.; John Tackett, New Tackett theatre, Coffeyville, Kas.

Jack Moore of the Olive theatre, St. Joseph, Mo., has gone back to his first love and accepted a position as representative for the Kansas City First National branch.

The Kansas City First National branch force turned out en masse for a picnic at Winnwood Lake last week. The following members of the force attended: Mr. and Mrs. T. O. Byerle, Messrs. Bert, Chaffee, Heft, Berkhorst and McConnell, Misses Billow, Armstrong, Black, Berman and Flynn, Mr. and Mrs. H. Hayes, Mr. and Mrs. E. C. Rhoden and Roland Thompson.

Seattle

ONE of the biggest attractions ever offered patrons of a local motion picture theatre was staged last week at the Colliseum Theatre in this city by Manager Frank Steffy, when he offered the Birmingham Southern College Glee Club in concert at his afternoon and evening performances for four days of the week.

W. K. Beckwith, former booker at the Warner-Vitagraph exchange, was announced last week as assistant manager of that office, by Manager H. A. Black. Mr. Beckwith's position has been taken over by Mr. Nave, former booker at the L. K. Brin Kwality Pictures Exchange.

"The Ten Commandments," Famous Players' big spectacle, opened its first engagement in this territory at popular prices last week at Manager Al Finkelstein's Strand Theatre. The picture is being run on a continuous performance basis, with admission prices raised to fifty cents at all times.

Ned Marin, sales director of the Universal Pictures Corporation, spent a few days here last week at the local Universal office with L. O. Lukan, recently appointed manager, and Jack L. Schlaifer, Western division manager. Mr. Marin has been on a tour of the Pacific Coast exchanges, and expected to return to the East within the next few weeks.

Jean Anthony Greif, popular concert organist at John Hamrick's Blue Mouse Theatre, is rapidly achieving the reputation of offering the most up-to-the-minute musical selections of any organist or orchestra in this city. Each week Mr. Greif introduces a new selection to the Blue Mouse audiences, and popularizes it by his novel interpretations.

For the first time since the week of January 18th of the current year, two pictures were held over by local showhouses for second weeks' engagements last week. The films were "Black Cyclone," which has been doing a very successful business for Manager Robert W. Bender at the Columbia Theatre, and Marion Davies' "Zander the Great," which was used as the opening attraction at Manager Charles W. McKee's Heilig Theatre under its new higher price policy.

Harry Dunham, production manager of the Weaver Studios in Tacoma, spent a few days in this city last week and announced that he is now completing arrangements for the production of a picture centering around the salmon industry of the North Pacific Coast.

Manager Frank Edward of the Winter Garden Theatre has started the policy of filling in his summer programs with an occasional second run return engagement of one of the big productions of past seasons. During recent weeks he has offered "A Rogue's Romance" and "The Love Flower."

Reports were received in this city last week of the marriage of Mr. Claude Jensen, Portland theatre magnate, to the daughter of Henri Keates, organist in one of the Jensen-Von Herberg theatres in the Oregan city.

Minnesota

LES DAVIS, for the last four years sales manager of the Minneapolis First National Branch, and recently named manager of the Exchange succeeding L. O. Lukan has been receiving numerous letters of congratulation since he assumed his new position. There is no question that everyone knowing Les admits he's a darn nice fellow and all were glad to hear of his promotion.

L. O. Lukan, formerly "boss" of the Minneapolis First National Branch, is now manager of the Universal Exchange in Seattle.

Leo Landau, well known showman in the Northwest and who managed the affairs at the Lyceum theatre in Minneapolis, until closed recently while a new policy was declared to be under way, has quit the picture business. He has gone to St. Louis, Mo., where his father has a well established retail clothing business.

In Lake Benton, Minn. comes the word that A. M. Gehlsen has taken over the Opera House and since under his management he has renamed this house Majestic, which we all know means something magnificent.

Max Weisfeldt, always on the go doing justice to his position as divisional sales manager for F. B. O. in this section is visiting with Eph Rosen manager of the Minneapolis office this week.

Roy Zimmerman, assistant manager of F. B. O. office, no longer belongs to the Bachelors Club in Minneapolis but has married the charming little Miss Olive Leighton on July 11th.

A newcomer to the Vitagraph exchange in Minneapolis is H. G. Kopelman, who comes from the Friedman Film Corp. also in this city. He will take over the territory in northern Minn.

Lou Bloomberg has been hailed as the best golf player of the Metro force. In rare form, the other day, he made 85 strokes for nine holes. Pretty good, we'll say.

And a big time was had by all, so say the managers of the Finkelstein and Ruben circuit attending the first theatre managers convention ever held in this part of the country. One hundred managers and assistants accompanied with their wives and friends assembled for the three day session held last week at the New Nicollet Hotel in Minneapolis.

Charlie Perry, manager of the Garrick theatre in Minneapolis, has returned after spending three weeks at one of the ten thousand lakes in Northern Minnesota.

October 1 is the tentative date for the opening of the new State theatre, Eau Claire, Wisconsin according to Eddie Ruben of the F. & R. Theatres. This theatre when completed will cost approximately three hundred thousand dollars and will be a theatre of beauty in every respect. A new Wurlitzer organ already has been ordered for this house. In addition to the above activities, excavation has started for the New Fargo theatre, in Fargo, N. D. where a 1500 seat house will be completed before Jan. 1, 1926 this theatre costing a quarter of a million dollars. In Sioux Falls, S. D. work has begun on the new F. & R. State theatre which will have a seating capacity of 1500, cost three hundred thousand dollars and open not later than November 1, this year.

Anna May Wong, the oriental screen star came to the Twin Cities last week. She appeared in person for one week at the State theatre in Minneapolis and this week moved over to St. Paul for a week's engagement at the beautiful Capitol theatre. From St. Paul, Miss Wong goes to Duluth.

Hal Daigler, manager of the Capitol theatre in St. Paul, left this week for a well earned vacation. He will go to Seattle, his home town and visit with his folks, and also friends in Spokane.

Blackmore Bros., operating in Duluth, and Mr. Scholseith & Son owner of the Princess in Sioux Falls, S. D. were visitors along film row last week.

In connection with the Greater Movie Season in the Twin Cities, the local managers have organized to promote gala demonstrations presenting latest ideas in motion picture entertainment. One committee already organized with A. V. Leak, manager of Paramount exchange and his associates, as follows: A. H. Fischer, manager of Metro, E. T. Gomersall manager of Fox, Les Davis, manager of First National and Ben Friedman, of Friedman Film Corp. have been very busy with the program now in preparation and it can be said that the Twin Cities will not take a back seat with any of the other big cities.

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Salt Lake City

J. B. TIEJEN, who operates the Jewel theatre at Santaquin, Utah, and Lee Stallings, owner of the Kinema theatre at Richfield, Utah, were in last week contracting for new productions for their houses.

R. S. Stackhouse, resident manager for Warner Brothers, returned from a swing over Idaho. He returns to the Pocatello and Boise territories in Idaho this week.

Manager Stackhouse has received word from headquarters that the Montana State territory would continue under his jurisdiction from the office in this city.

Percy Peterson, assistant manager of the Gem theatre in this city, is enjoying a vacation trip to the Northwest, according to a letter from an Oregon point.

E. M. Gibson, assistant manager at the local F.B.O. exchange, will leave on his vacation this week.

Max Cohn, of Trinidad, Colorado, where he is a partner in the Cohn and Fairchild chain of theatres in Colorado, Wyoming and New Mexico, is here with his family en route to his home.

Max Schubach, an exhibitor from Denver, is here accompanied by his wife, returning to that city after a trip to the coast.

W. F. Gordon, manager here for First National, is traveling in Montana, going over the ground with John Harrington, company representative in that state.

Salt Lake City will be the scene of a sales conference of no small importance three days from July 30 to August 1, at the local Pathe exchange when several film notables will convene. Those coming are Harry Scott; William Frazier, W. S. Wessling, Ben Fish, Frank Harris and all exchange managers west of Denver. They will be the guests of W. G. Seib, manager of the local branch.

Bennett J. Brandon, special serial representative, has left for the southern Utah territory where he will visit exhibitors with R. D. Boomer, salesman in that section.

Charles Nungesser, French Ace who was starred in the Associated Exhibitors' production, "The Sky Raider," is in this city this week to make personal appearances at the Pantages theatre where the picture will be the week's screen offering.

Idaho exhibitors were represented on the local film mart last week in the persons of Don Carruthers of the Orpheum theatre, Pocatello, and Ott Schmidt, manager of the Colonial theatre, Idaho Falls.

Jimmie Keitz, manager of Greater Features exchange, has finished his long trek in Idaho and will return to his headquarters here.

Joe Brandt, of the New York



William Steiner, who will make a series of productions for release through Arrow.

home offices of Columbia Pictures Corporation, was in town visiting the Greater Features exchange, distributors for Columbia in this territory.

Ed. C. Mix, manager here for Associated Exhibitors, is making a trip through the southern Utah country.

John Rugar, managing the American theatre at Park City, Utah; B. G. Thatcher, owner of the Capitol theatre, Logan, Utah; Ben Winzler, operating the Liberty theatre, Tremonton, Utah, and Al Cameron, operating a chain of houses at Alpine and Linden, Utah, were in last week.

George E. Carpenter, manager of the Paramount Empress theatre, is arranging a stupendous prologue to be used in connection with the Paramount production, "The Ten Commandments," which will be shown for twelve days. Thirty people will be used, and two chariots used in the filming of the picture have been imported from the Hollywood studios to be incorporated into the prologue.

Carl A. Porter, manager of the Victory theatre, left Sunday for a two weeks' vacation trip to New York City, his home city.

Mike Lewis and Blumenthal, representatives from the head offices of Famous Players-Lasky out of New York City, were here Saturday and conducted a sales conference at the local exchange.

Harold Pickering, manager of exploitation in this territory for Famous Players-Lasky, declared the first conference with exhibitors for this section which he conducted at the local exchange last week to be a complete success.

Canada

JACK ARTHUR, director of music for the Hippodrome Theatre, Toronto, the home theatre of the Famous Players chain across Canada, is becoming the "Roxy of Canada" through his tie-up each week with the Station CFCA, Toronto, with the Hippodrome Concert Orchestra. These weekly "releases" by the Hippodrome organization have become a very popular feature, and considerable publicity is secured.

Another of the series of special free moving picture performances as a community feature was staged in the Palace Theatre, Montreal, on July 18 when Manager George Rotsky took care of an audience of 1,500 underprivileged boys and girls. Appropriate pictures were presented, including "Christopher Columbus," and others.

Howard Snook, manager of the Columbia Theatre, Winnipeg, Manitoba, was the winner of Universal's first prize of $100 in Canada for the best exploitation of the serial, "The Great Circus Mystery."

Leonard Bishop, manager of the Regent Theatre, Ottawa, Ontario, dropped back to his post of duty on July 13 after spending a month on the picture front in Los Angeles where he visited many studios, had a happy stay with his father, mother and sister, and toured through Canada and the United States going and coming.

Former theatre managers of Ottawa, Ontario—or at least their wives—broke into the big league society news of the Canadian Capital on Thursday, July 16, when Mrs. Oral Clockey entertained at the Chateau Laurier, Ottawa's exclusive hotel, in honor of Mrs. (Capt.) Frank Goodale, now of White Plains, N. Y. Mr. Cloakey is remembered as the lively manager of the Ottawa Regent and he is now in the gold mining business.

A bit of very important social news is that J. C. Kennedy, manager of the Orpheum Theatre at Fort William, Ontario, for the past year took unto himself a wife on July 11 at Ottawa when he married Miss Blanche Gauvreau, cashier of the Regent Theatre, Ottawa.

The first half of the schedule of the Toronto Motion Picture Baseball League has been finished with Regan Films, Limited, holding first place in the standing with four victories and two losses. First National was also in the running until the last engagement of the series when the team of Famous Players Canadian Corp. took First National into camp by the score of 8 to 6. Regals also got quite a scare when they were trounced 12 to 10 by the team of Famous-Lasky Film Service, Limited, but they held first place through First National's defeat at the hands of Famous Players. The final standing of the four teams was as follows:

	Won	*Lost*
Regal Films, Limited	4	2
First National	3	3
Famous-Lasky Service	3	3
Famous Players Corp.	2	4

Although Griffin's Theatre at St. Catharines, Ontario, is closed for the summer, Manager George J. Forhan is busier than ever because of extensive alterations and improvements in the theatre. There will be a grand re-opening late in August.

H. M. Thomas of Winnipeg, supervisor of Famous Players Theatres in Western Canada, has carded his combined annual flapper and baby shows at the Capitol Theatre, Winnipeg, for the week of July 27. This mid-summer feature never fails to draw the big crowds. The baby show classes, divided according to age and sex, are staged every afternoon during the week while the flappers of various types tread the stage every night.

"Take-A-Chance Week" is becoming a summer feature in various Canadian cities. Manager Harry S. Dahn made a big success of this stunt at the Capitol Theatre, Montreal, during the week of July 12 when the novelty of the thing attracted big crowds. Not once during the seven days, through newspaper advertising, readers, reviews or lobby displays, did he reveal any definite detail of the current offerings yet the crowds were big.

Manager Ralph Ruffner of the Capitol Theatre, Vancouver, B. C., has also staged a "Chance Week" along similar lines.

J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, Ontario, had complete charge of the luncheon of the Rotary Club of Ottawa which was held at the Chateau Laurier, Monday, July 13, which was attended by Mayor J. P. Balharrie of Ottawa and other notables. Mr. Franklin was chairman of the meeting and directed the whole program.

Manager McNeil of the Rideau Theatre, Smiths Falls, Ontario, made a special play for patronage during the Old Home Week celebration which was conducted in Smiths Falls during the week of July 13. He gained a real slice of business despite numerous counter-attractions by staging a number of novelties and putting over good advertising. One feat was the holding of dances on the stage of the theatre for two hours after the close of regular night performances without extra charge to the patrons.

The regular moving picture and vaudeville performances at B. F. Keith's Theatre, Ottawa, Ontario, on August 7 are being cancelled by Manager Joe Franklin to provide for a transient treat, the concerts of Sousa's Band at both matinee and evening appearances.

Albany

SAM HOCHSTIM, who used to be a film salesman with Pathe in this city, but who is now running the Star theatre, in Hudson, following his usual policy of redecorating and changing the lighting effects in the theatre each year, has just completed the work. Edward Hochstim, his brother, who is with Pathe here, generally spends Sunday in Hudson, running the house and thereby giving his brother a day off.

Business is expected to take on the usual August rush in Saratoga Springs within the next few days with the motion picture theatres of that city coming in for their share. On account of the tens of thousands of persons who flock to the race meet each year, the theatre owners retain many of their best pictures for August.

Leon Medem, manager of the local Pathe exchange, and Charles Boyd, local manager for Associated Exhibitors, journeyed over to Pittsfield during the past week, to interview the exhibitors of that place.

The Majestic, in Cohoes, which is run by Louis Buettner, is scheduled to reopen on Labor Day. In the meantime the house will be thoroughly renovated and a number of improvements made.

Moe Mark, of New York city, and Walter Hays, of Buffalo, who are at the head of the Strand group of theatres in New York, Brooklyn, Albany, Troy and Buffalo, were here the other night, returning from a most successful fishing trip in the Adirondacks. They were accompanied by Frank Dolan, of Albany.

William Benton, of Saratoga Springs, passed many anxious moments last week as his young son fought bravely for his life. It appears that the boy had had his tonsils removed, and that later on pneumonia developed. He is now said to be out of danger.

A. L. Burks, who formerly handled the exploitation and publicity for Universal in the Buffalo and Albany territories, and who later removed to New York city, has the sympathy of all through the death of his wife which occurred on July 2.



William J. Craft, signed by Independent Pictures to direct Bob Custer in features for F. B. O.



Daniel Keefe, new Fox director who is in charge of the filming of O. Henry's "Shoes."

Alec Herman, manager of the First National exchange in this city, has issued a challenge to J. H. MacIntyre, manager of the Famous Players exchange here, for a golf match on the local links in the near future. Both men play excellent golf and for some time past there has been a keen rivalry between the two that has not been confined to Film Row alone.

Along Film Row during the past week were Bob Pierce of Ilion, W. H. Linton, of Utica, who went on to New York; L. L. Connors of Cambridge, and Louis Buettner, of Cohoes.

Peter J. White, who is connected with the Universal office here, has been promoted to the position of sales control, succeeding Miss Mittauer, who has resigned and returned to her home in Vermont. Howard Morgan, manager for Educational, is away on his vacation. Jane Halloran, secretary of the Albany Film Board of Trade, will leave on August 19 for a two weeks' vacation.

The Empress theatre in Norfolk and the Star in Norwood, which have been run by A. E. Curry, have just been leased to Charles McIver, who plans to run amateur nights from time to time.

Uly S. Hill, of Troy, accompanied by his son, Norman, left this week by car for Canada, where he will spend several days in angling for black bass.

George Gildersleeve, the new manager of the Community theatre in Catskill, received a visit during the past week from Herman Stearn, local manager for F. B. O. Mr. Gildersleeve reports business as being first class in the Catskill resort village.

The sympathy of the readers of this magazine is extended to C. L. Gardner, of the Pine Hills theatre in Albany, in the recent loss of his mother. His theatre was closed for two days.

Nate Robbins, of Utica, with houses in Watertown, saw to it that when "His Supreme Moment" played at the Avon in Watertown, last week, and in which a former resident of the city appeared, the fact was played up in the newspapers.

In order to put a stop to the practice of seeking free film, the Albany Film Board of Trade recently adopted a resolution with the result that the following notice is now prominently displayed in all exchanges in Albany:

"No exchange has the authority to approve the giving of donations, charity, free shows, etc., to any individual, club or institution. All such requests must be made to the secretary of the Film Board of Trade."

The Empire, in Glens Falls, which is managed by John Garry, is cutting down on its newspaper space this summer. When the house was first taken over by C. H. Buckley, unusually large newspaper advertisements were run.

H. C. Bissell has purchased a new Hudson coach. By way of explanation it might be stated that Mr. Bissell is the manager of the local Universal exchange which won first place in Group C in the Carl Laemmle Jubilee Contest and which brought to Mr. Bissell the sum of $250 and to each employee of the exchange one week's salary.

There was an exciting baseball game on Saturday afternoon at East Berne between the nine from that village and a team made up from among the film salesmen of Albany. Bissell did the twirling for the film aggregation with Ray Smith catching.

Meyer Schine paid a brief visit to Albany, coming down from Gloversville, and later taking the night boat for New York city.

C. R. Halligan, of the Universal exchange, better known to the trade as "Daisy," is enjoying himself on a two weeks' vacation which he described before he left as being "in parts unknown."

John Mattice, who runs the Novelty theatre in Middleburg, and who at the present time is booking pictures for his house as well as hot dog concessions at various county fairs, will not be seen this fall at Altamont. The trouble came when the management of the Altamont Fair raised the price of the concession beyond what Mr. Mattice thought it was worth.

A. A. Elliott, who has the Rialto and Playhouse in Hudson, returned from New York city last week, following a conference with Sydney Cohen.

Harry Hellman, owner of the Royal theatre in Albany, has just bought himself a country home at Crooked Lake, a well known resort a short distance from Troy. Mr. and Mrs. Hellman will spend their summer there, motoring in to Albany each day, however, in order to give their personal attention to their theatre.

Miss Noma Suckno, able manager of the Albany theatre, is planning to take a two weeks' vacation soon. Her brother, Walter, who devotes most of his attention to the Regent, will probably remain on the job.

With sleeves rolled up, Alec Sayles, who left a newspaper desk a year ago, to become manager of the Clinton Square theatre in Albany, leaves no stone unturned to attract business. That he has been successful is plainly evident from the crowds that are flocking to the theatre nightly.

Portland

THE Strand Theatre has been opened at East Corinth, Maine, by John H. McGraw. The Strand was destroyed by fire about a year ago and the new theatre replaces it. The seating capacity is about 450. While it is built of wood it is as modern as possible. Pictures are run two nights a week, Universals being used entirely.

H. A. Robinson and Mr. Morang have purchased the interests in the Dirigo Theatre at Ellsworth, Maine, formerly owned by Robert King. Mr. Robinson will assume the manager's duties from now on.

S. Hanson, owner and manager of the Camden Comique has returned home from a trip to California. Mr. Hanson made the trip by motor and while there visited many of the large studios including Universal City whose pictures he uses to a large extent.



George B. Seitz, in Arizona producing "The Vanishing American" for Paramount.

Buffalo

GEORGE EASTMAN, accompanied by Dr. Albert D. Kaiser and the Rev. and Mrs. George E. Norton, leave Rochester July 26 for a several week's trip through British Columbia. During the latter part of the trip Mr. Eastman plans to follow the coast of the Alaskan peninsula in a large power boat. He hopes to make pictures of the kadiak bear, now nearly extinct, which is occasionally found in the neighborhood of Sitka. The party expects to return early in September.

J. B. Strayline has purchased the Grand theatre in Geneseo, N. Y. The house formerly was operated by Carrie Aprile. Mr. Strayline will redecorate and remodel the theatre.

Al Becker of the Becker Theatre Supply company is spending the summer with his family at Crystal Beach.

Buffalo exhibitors and exchange men were surprised this week to learn that E. J. Smith had resigned as district manager for F. B.O., to accept a position in the Warner Brothers' home office, where he will be associated with Sam Morris. Mr. Smith is a brother of Art Smith. He was very popular with everyone in the industry in western New York. Ed was eastern division manager for F.B.O. Harry Dixon, Buffalo branch manager, has just returned from a trip down state.

Clarence Ross has succeeded Leo Mullen as cashier at the Buffalo Fox exchange. Moe Grassgreen, auditor, is in town for a few weeks. Bill Rowell, branch manager, has fully recovered from his recent illness and is back on the job. Sid Horen, after much effort, has at last sold his flivver and is again able to sleep at night.

Bill Bork, Paramount booker, and Mrs. Bork have returned to town after a two-week vacation at Crystal Beach.

Members of the office and sales staff of the Buffalo Pathe exchange held a "Hot dawg" party up the lakeshore road the other evening, when Manager Basil Brady, Gene Markens, George Canty, Frank Minor, Hub Taylor, Messrs. Schindler and Arnold showed the fair members of the staff how many tasty barkers one could put away before calling the undertaker. Of course there were other delicacies and dancing. So successful was the event that the F.B.O. office gang decided to hold a similar party which was staged Monday evening, July 20 with Branch Manager Harry T. Dixon as master of ceremonies and Office Manager Elmer Lux as major domo.

Ben Wallerstein, manager of the Broadway theatre, was seen on the promenade at Crystal Beach last week end, demonstrating what a well dressed young man should wear.

E. H. Arnold, better known in the realm of the celluloid world as "Cuckoo," has arrived in Buffalo to take over the exploitation work at the Universal exchange. Mr. Arnold started in the film business in Syracuse, way back in 1907.

Vincent R. McFaul, managing director of Shea's Hippodrome, is vacationing at his summer home at Niagara-on-the-Lake.

Colonel Howard F. Brink, Educational manager, is finding the warm weather has nothing to do with the film business. The colonel reports contracts coming just as fast as in the zero days and his entire sales and office staff is being kept "on its toes."

St. Louis

FIFTY boys of the De Molay, including the officers and the military brass band of the St. Louis Chapter, gathered on the stage of the Missouri theatre, Grand boulevard, at Lucas avenue, at 9 p. m., July 14, when former Governor Frederick D. Gardner of Missouri presented a silk United States flag to the order on behalf of the St. Louis Post-Dispatch. The award was made in recognition of the meritorious service given by the De Molay to the Post-Dispatch's Free Ice and Milk Fund for Babies.

Harry Redmond, owner-manager of the Majestic theatre, East St. Louis, Ill., returns this week from the Rocky Mountains and Yellowstone Park.

C. D. Hill, manager of the local office of Producers Distributing Corporation, spent several days out in the territory.

Nat Koplar and associates plan to erect a $150,000 theatre and store building in Maplewood, Mo. This will make the third big house for that community. It will seat approximately 1,500 persons.

Jimmy Drake has closed a lease on the new theatre at Pine Lawn, Mo. It has accommodations for about 600.

Tom McKean of F. B. O. has returned from a sales conference at Chicago. Ill.

Claude McKean, who recently was selected to manage the new Fox exchange at Memphis, Tenn., has gone to that city to lay the groundwork for his new sales organization, etc.

Tom Reed of Duquoin, Ill., has returned from a delightful visit to California.

Miss Emma Mevers, assistant cashier for the local Fox office, is spending her vacation at Old Monroe.

F. Roman of Benld, Ill., was a caller of the week.

Green Luttrell of Jacksonville, Ill., dropped in at the local Fox office and signed up 100 per cent for the new product.

J. N. Rogers of the home office organization is installing a new booking system at the local Universal exchange.

Use of motion pictures as a means of introducing evidence in court has been frowned upon by Circuit Judge Franklin Miller of St. Louis, Mo. It is probable that the court will bar such evidence on the grounds that it cannot be used before the Court of Appeals if an appeal is taken. Taylor R. Young, counsel for the defense in the suit of other property owners to prevent Mr. and Mrs. Dennis Clifford, 3667 Cook Ave., from selling their home to negroes, had the pictures taken. They show negroes entering and leaving a church directly opposite to the Clifford home. He contends the pictures show that the poprerty is salable only to negroes.

Texas

W. L. WESSLEY, Producers Distributors Corporation, signed a contract for their entire output in Houston early last week. This was the last organization to secure an exhibitor in Houston.

Tonky Rappaport of the Rappaport Billposting Service and Palace theatre is in St. Louis for a two weeks' visit. Mr. Rappaport plans to visit New York and Chicago before returning to Houston.

Morris Schummerman of the Strand theatre is in Dallas arranging for his new fall and 1926 bookings.

Paul Wakefield, local theatre critic, has been out of town on a two weeks vacation. Mr. Wakefield spent part of his vacation with Harry Cohen, owner of the Galveston Tribune, Galveston, Texas.

Reports come from Dallas that Max Brock, well known film salesman, has deserted the "grip" and has moved to Oklahoma City. Mr. Brock is a well known salesman in South Texas, having made this territory for several years.

Ernest Sparks is now manager of the theatre department of the Houston Press. Sparks is a well known writer and should make a big success in his new work.

M. Crown former owner of the Folly theatre will leave for a summer vacation in a few days. He sold his theatre to the owners of the Crown theatre who now operate the old Crown and the new Folly theatres.

The office of the Queen theatre was entered at a late hour Sunday night and robbers were successful in getting into the safe and making away with more than $400.00 in small change. The main vault was not broken open. It contained more than $2,000.00. This is the second time, robbers have made an attempt to loot this safe, in less than a year.

Warren Holmes manager of the Palace theatre, W. L. Downton manager of the Gene Lewis-Olga Worth Stock company and Tony Rappoport of the Rappoport Billposting company left Sunday for a motor trip through Chicago, New York and into Canada. They plan to be gone for seven weeks.

Gene Lewis and his wife are making a motor trip to Los Angeles in their new Packard car. He will visit Aaron Laskin while on the coast and will negotiate with him regarding the contract Mr. Laskin holds with him for a winter engagement at Memphis. He will return to the Palace theatre for a winter engagement.

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Milwaukee

THOMAS McCONNELL, formerly with the Pathe 2-reel comedy department at Cleveland, Ohio, has joined the Associated Exhibitors at Milwaukee and will henceforth travel Wisconsin and Upper Michigan in that capacity.

Herbert Wertz, former cashier for F.B.O. at Milwaukee, and prior to that affiliated with Celebrated Players, and years ago with Triangle, died suddenly Monday night after an attack of black smallpox. He was widely known in the local film world. Funeral services were held Tuesday.

Improvements that will cost in the neighborhood of $30,000, have been started by Henry Goldman at his Colonial theatre in Green Bay. Two hundred additional seats will bring the capacity of the house up to 900. In addition to painting and redecorating the interior, a new Barton organ is to be installed. The house will rank with the best picture theatres in the northern part of the state.

George Levine, Milwaukee branch manager for Universal, was elected vice president of the Milwaukee Film Board of Trade at a special meeting held following the resignation of Ed Tundstal of the Tundstal Film Co. George Levine is a pioneer film distributor in this territory, and was at one time president of the Milwaukee Film Club, forerunner of the present Board of Trade. He commands the friendship and respect of both exhibitors and exchange men. Tundstal has formed a partnership with Walter Hickey, formerly associated with him as salesman for Warner Brothers in Wisconsin. The two will go East to sell cooling systems in the New England states.

Joe Winninger, who formerly owned the Davison theatre at Waupun, has completed his survey of desirable locations for picture houses in Wisconsin, and has placed his choice as the Palace theatre, Waupaca, which he will open Aug. 1.

J. G. Frackman, Milwaukee manager for Progress Pictures, has returned from a trip through the state.

Sam Miller, general manager of the Fischer theatres at Madison and Appleton, paid a periodical visit to Milwaukee film row during the past week.



Julian M. Solomon, director of advertising publicity for Davis Distributing Division, Inc.

Phil Dumas, Minneapolis exchange manager for Universal, stopped in for a visit with George Levine, manager of the Milwaukee branch, during the past week, while en route to Chicago, where he will do some business with the Orpheum Circuit offices.

Fred Martin, former Milwaukee manager for Vitagraph, has joined the sales force of the newly established Fox branch office here, and will soon embark on his initial sales trip through Northern Wisconsin.

One of the most elaborate screenings in the history of Milwaukee took place at the Parkway theatre, when John Lorentz, branch manager for Fox Film Corporation, screened "The Iron Horse" for 30 members of the Badger Theatres Corp. A complete musical program was arranged for the occasion.

George W. Guise, general manager for the theatres controlled in Detroit by Charles H. Miles, is now on a motor tour of the East. George plans to be away for at least three weeks, during which time he will visit the principal cities of the East.

Cincinnati

S. J. MAURICE, exploiteer De Luxe and special representative on publicity for Universal spent several days at the local exchange and visited with Mulford Unger, manager of the Grand Opera House.

Fred Myers, manager of the Palace Theatre, Hamilton, O., paid his weekly visit to film row last week. While here he agreed to enter into the greater movie season campaign in Hamilton. John Schwalm of the Rialto had already agreed to do so and from all indications big things are expected from the little city on the Big Miami.

Two chariots that were used in the production of "The Ten Commandments" are now in the Famous Players offices and will be used by Bill Danziger the exploiteer for special work on the picture this fall.

Gene Haddow, special representative for Geo. Weeks, General Sales Manager for Famous Players is in the city supervising the installation of the new Paramount quarters on the second floor of the Broadway Film Building.

Gus Shiffas of the Strand Theatre, Middletown, O., spent several hours at the exchanges.

Bill Danziger, made such a hit as a public speaker at the recent publicity convention held by Famous Players for the Exhibitors of Cincinnati and environs that he has received an invitation from H. F. McGovern, manager of the Majestic Theatre, Findlay, O., to address the Kiwanis club of that city in the near future.

Tom Lindsey, office manager for Paramount is giving a house party for the office force with instructions that everybody bring his own.

E. A. Dodge, managing director of the Opera House at New Richmond, O., has opened the Temple Theatre at Whitamsville, O., and has appointed the ever popular Levitt Bugie as house manager. The theatre will operate on two nights a week policy. This is about all the shows that this great Metropolis of the Ohio Valley can stand.

John Schwalm, of the Rialto Theatre, Hamilton, Ohio, has received a check and an honorable mention from the Universal exchange. Another exhibitor in this territory to be so honored is H. Rohs, of Rohs Opera House.

Harold Potts formerly with United Artists has joined the sales force of the Standard Film Co.

Dave Helbig, who recently resigned as city salesman for Metro-Goldwyn, has assumed a similar position with Producers.

J. I. Saad, of the Weddington Theatre, Pikeville, Ky., paid a visit to the local film offices and made several purchases.

Harry Bugie, one of the best known picture theatre men in this part of the country has resolved never to look at a flivver again. While trying to crank his brother Levitt's Ford the other day the darn thing kicked back and broke his arm. Any one else would do the same thing.

Detroit

LOUIS Wisper and Al Ruttenberg announce their newly acquired Gratiot theatre will reopen on August 17. Complete redecoration and entirely new equipment including an organ will feature the new house.

Publicity plans for "Greater Movie Season" have been completed by H. M. Richey, general manager of the Motion Picture Theatre Owners of Michigan and Fred T. Grenell, who are handling the local exploitation. Cooperation of the Detroit Times has been secured for putting over the Essay Contest on "What the Movies have Meant to Me."

Ralph Hibler, booker at the Universal exchange, is receiving high praise as a life saver. Ralph went into Grand Lake after the small son of Charles Edwards, manager of the Oakland Boulevard theatre had waded beyond his depth and brought him safely out. It was a "close shave" according to Charlie.

Fred Reynolds has rejoined the A. B. C. selling force and his efforts will be devoted to special work for this company in the state.

A. J. Moeller, of the Moeller Theatre Service Co., was in Detroit during the past week.

Jack Saxe, of the Favorite Film Company, left Wednesday for a two weeks motor trip. He will go as far northwest as Minneapolis, his former home.

Harry A. Ross, Division Manager for Paramount, was in town several days last week. He said all his territory had taken more new Paramount contracts so far this season than last year or any other year.

A. J. Petersmark, of the Baker and Bluebird theatres is in bed with a fractured leg sustained when he fell from a high ladder while overseeing some repairs on one of his theatres. He will probably be confined indoors for some time.

Roy Tillson of the Fuller theatre, Kalamazoo, left last week for an extended motor trip to Niagara Falls and New York City.

The Film Building Base Ball team will journey to Imlay City, Sunday, August 9th, for a game with a team in that city. The game will be played at Pleasant Lake and W. D. Ward will be in the box for the Detroiters.

Fred Wuerth, of Ann Arbor and Ypsilanti, leaves July 20 to attend the triennial conclave of the Knights Templar at Seattle, Wash.

Jack Goldhar has been appointed special representative of the Standard Film Service in Michigan and will assist Bob Rowan, manager in the larger towns.

Cleveland

NORMAN VIBBARD has joined the personnel of the Cleveland Pathe exchange as special two-reel comedy sales representative. Vibbard was formerly manager of the Cincinnati branch of the Progress Pictures Company.

R. S. Shrader, central division manager for Pathe, spent almost the entire week in Cleveland, making side trips out in the territory and getting in personal touch with the northern Ohio exhibitors.

J. R. Kaufman, special representative out of the Pathe home office, is spending several weeks out here in behalf of Harold Lloyd's "The Freshman."

The local Pathe exchange stands ten up and three to go in order to fill its quota of first-run bookings on "The Freshman" for release date. Oscar Ruby, exchange manager, states that ten first runs have already been signed, sealed and approved for the Big Day, September 20. The remaining three are soon to be closed.

The Film Building register showed the following out-of-town exhibitor guests during the past week: Phil Messina, Liberty theatre, East Palestine; John Damm, Strand, Wadsworth; Charles Mack, Strand, Sebring; George Fleischman, World, Toledo; C. W. Goodrich, Chardon theatre, Chardon; K. Olszeski, Olszeski theatre, Dillonville; Henry Rosenthal, Ohio theatre, Ravenna; and Messrs. Richard A. Werner and C. F. Phister, the new owners of the Crescent theatre in Hicksville.

Both the local Metro-Goldwyn exchange and the Security Pictures Company will be slightly crippled temporarily, due to the fact that Steve Andrews, Metro-Goldwyn shipping clerk, is going to marry Mary Garagus, inspector for Security.

H. A. Bandy showed favoritism before leaving Cleveland for his new duties in London for First National, by giving a farewell luncheon for the male contingent of the local First National exchange. But just to prove once again that women bear no malice, the entire office, both male and female, presented Bandy with a gold pen and pencil set.

Every day from two to five o'clock in the afternoon, the local Standard Film Exchange holds screenings for whomsoever it concerns. Eventually all the 200 pictures to be released through Standard will thus be screened for exhibitors. Notices have been sent to all exhibitors in the territory announcing a continuous screening policy. Frank Hard, publicity manager for Standard, says this has been the most effective advertising project they have ever put into effect.

Charlie Barbian, who is interested in the new Keith building now in course of construction in Akron, was in town the other day and says that he expects the house to be ready to open about January 1st. Barbian has his finger in another interesting pie, too. He is working on a special projection experiment, which, if successful, will revolutionize present projection methods, he says. A special lens is now being made to test out the experiment.

Jim Dunlevy, manager of the Strand theatre, Akron, made his first trip to Cleveland in two years. He has been in poor health for that long. However, last week he drove up with Charlie Barbian, and held a regular reception in front of the Film Exchange Building.



Dorothy Revier, featured in Columbia Pictures Corp. Waldorf series.

Jack Zipp, one-time booker in the Cleveland Standard Film Exchange, then transferred to the booking department of the Pittsburgh branch, has been promoted to the Pittsburgh sales force.

Harry Charnas, president of the Standard Film Service Company, spent last week in New York.

Martin Printz, manager of the Circle theatre, Cleveland, has been in New York for the past ten days, lining up product for early fall exhibition.

Joe Deutch, of the Regent theatre, Cleveland, has just returned from a camping and fishing expedition in Maine.

Jack Harwood, vice president of the M. P. T. O. of Ohio, went to Columbus to attend a board meeting of the association, which was held in President William James's office on Tuesday.

Al Mertz has been appointed manager of the Cleveland Universal exchange. Mertz was manager of the Universal office in Detroit at one time. He resigned to handle an independent picture of his own. Later he joined the local "U" sales force, and just lately he has been placed in command of the outfit.

Mr. V. E. Saeger, who with Mrs. Saeger, operated and managed the Southern theatre, Akron, died last week. Mrs. Saeger will continue to run the house.

The Feiber-Shea interests have bought the Casto and Palace theatres, Ashtabula, from Ward Johnson and Louis Mueller. Paul Mueller will remain with the new owners as manager of the theatres.

Greenie's July picnic was held last Thursday in Mentor. "Greenie" is Frank Greenwald, independent distributor. He promotes good feeling among local film folks by staging an outing once a month. The big event of the show was a baseball game between two factions headed by Howard Reiff, of the Scoville-Essick-Reiff circuit, on the one side, and by "Doc" Brodie of the Broadway Theatres Company, on the other side. The Reiffs beat the Brodies 10-9.

The Crescent and Capitol theatres, Hicksville, O., changed hands last week. The Crescent Amusement Company purchased them from W. LaVon Boon. The Crescent Amusement Company consists of C. F. Pfister, a former Troy exhibitor, and R. A. Werner, a former Paramount Film salesman connected with the Cincinnati branch office.

Denver

THE annual picnic of the Denver Film Board of Trade was held at the Mt. Morrison Hotel at Morrison, Colorado, during the afternoon, evening and night of July 15th, and the early morning of July 16th. All film exchange employees attended the picnic as did all the exhibitors from Denver and nearby towns who could possibly be there. Upwards of three hundred people were present and all indulged in some of the numerous sports including swimming, racing, dancing, base ball games and mountain climbing. The dance started early in the afternoon and continued until early the next morning and was held on the veranda of the Mt. Morrison Hotel. The annual prize waltz was won by Arthur O'Connel, shipper of Universal, and Miss Gallup of Pathe and both were presented with beautiful prizes. The base ball team captained by Joe Ashby of First National were victors in the contest with the team captained by Eugene Gerbase of Universal, winning by a score of 11 to 4.

James Cruze is directing the "Pony Express" for Famous Players-Lasky on location four miles from Cheyenne, Wyoming. There are about 150 people taking part in the picture, the stars of which will be Cortez, Betty Compson, Wallace Berry, Ernest Torrence and Johnny Fox Jr.

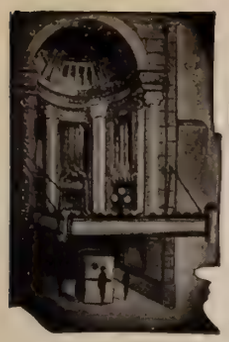
H. W. Braly, manager of Paramount, held an exploitation meeting to give suggestions to his customers for the putting over of his "New 40" pictures. Many exhibitors came to Denver to attend this meeting and traveled hundreds of miles for the purpose of doing so. Among them were Fred Bezold, Lotus Theatre, Sheridan, Wyoming; Jim Hughes, Imperial Theatre, Alliance, Nebraska; Russel Hardwick, Lyceum Theatre, Clovis, New Mexico; Miss Maud Buford, Avalon Theatre, Grand Junction, Colorado; Henry Fulkerson, Lyric Theatre, Powell, Wyoming; Paul Krier, Star Theatre, Walsenburg, Colorado; Dave Hess, Iris Theatre, Monte Vista, Colorado; George Frantz, Mt. Rose, Colorado; Ed. Marquand, Isis Theatre and Longmont Theatre, Longmont, Colorado; and William Ostenburg, Orpheum Theatre, Scottsbluff, Nebraska. In addition to these, all the Paramount salesmen were called in to attend the meeting and it was a great success in every respect.

Mr. H. L. Burnham has been appointed sales manager at the Denver branch of Pathe for Associated Exhibitors succeding Guy Parfet. Mr. Burnham was promoted from the position of Special Two Reel Comedy Representative for Pathe. Mr. James A. Hughes succeeds Mr. Burnham as Special Two Reel Comedy Representative. After these changes were made in the Pathe organization, a sales conference was held in the Denver office by Mr. C. M. Van Horn, the manager. Mr. Van Horn has lately rejoined the Denver Film Board of Trade.

Mr. Art Schmidt, Western Division manager for Film Booking Offices of America, has been in Denver for a few days visiting Mr. Sid Weisbaum, local manager of their exchange.

Mr. Weir, Western Division manager of Producers Distributing Corporation, has been in Denver recently visiting the local branch of that company.

The Denver Film Board of Trade conducted a very peaceful, quiet and efficient meeting last week by re-electing all present encumbants. The officers of this organization were and are as follows: Charles R. Gilmour, Warner Bros., President; James S. Hommel, Producers, Vice President; H. W. Braly, Famous Players-Lasky, Secretary; Duke W. Dunbar, Executive Secretary, Treasurer and General Counsel. No change was made in the members of the Board of Arbitration which are as follows: Exhibitors: Jacob Eppler, Ogden Theatre, Denver; Gordon B. Ashworth, Federal Theatre, Denver; A. J. Hamilton, Ivy Theatre, Denver; Exchange representatives: Sidney D. Weisbaum, F.B.O.; J. H. Ashby, First National, and R. J. Garland, Metro-Goldwyn.



CONSTRUCTION & EQUIPMENT DEPARTMENT



Analysis of New Theatre Construction

Predictions for Future Building; Many Independent Houses Scheduled

WITH the continuous reports circulating of theatre acquisitions made by large producing companies and circuits it is of interest to study the ownership of new houses and proposed theatres to be built this year. Also the question arises—what effect will the circuiting process have on the construction of independent theatres and houses by small circuits operating but from two to five theatres. Will the incentive for the construction of this group of theatres be killed or invigorated?

Logical reasons can be advanced justifying either contention, but far better than reasons and opinions is an analysis of the building program that is now under way.

The new theatre projects that have been reported to the NEWS office have been published in this department at intervals. Also the latest theatre building news is printed hereinafter. By scrutinizing this date, a conclusion that may be surprising to many is reached, i. e., a large number of theatres are being built for private ownership, though these so-called independent theatres are in the majority of cases houses constructed on a less pretentious scale than those being built by large circuit and producing companies.

A logical conclusion to be reached regarding theatre building in general is that a continuous round of theatre construction may be anticipated for an indefinite length of time as a result of several forces—the population increase of this country and the subsequent need for more seating capacity; the gradual improvement of the entertainment offered by motion picture theatres with its instigation of greater patronage; the ever present appeal for investment in any motion picture enterprise by the public; and, for the present at least, independent theatre competition for circuit and producer built theatres.

The following list of new theatre projects, numbering thirty-one, shows the Central section of the country represented heaviest, while the Eastern division runs a close second. In this particular report the West Coast is sparingly listed which is a reversal to its representation in former reports. Two theatre projects are given that call for an investment of over two million dollars each, one at an even million and eight for more than one hundred thousand:

ILLINOIS

Chicago—Plans are being drawn for theatre bldg. to be erected on Sheridan Road nr. Irving Park Blvd. Approx. cost $1,000,000.

INDIANA

Richmond—W. F. Miller, 42 Kelly Bldg., Springfield, Ohio, is drawing plans for theatre bldg. to be erected in Richmond.

Indianapolis—Plans have been completed for the erection of a modern theatre bldg. to be erected on College Ave. north of 42d Street at an approximate cost of $175,000. The construction will be of brick and concrete. Seating Cap. 1200. Site 80x160. Owners—Tivoli Theatre Corp.

KENTUCKY

Paducah—Plans have been completed for the erection of a theatre bldg. to cost $150,000 in Paducah. Owners, Southern Enterprises' Inc. of Atlanta.

MASSACHUSETTS

Roxbury—Plans are being drawn for the erection of a theatre bldg. to be erected at 119–129 Dudley St. Seat. Cap. 2000. Theatre will be under management of New England Theatre Operating Co.

MICHIGAN

Brightmoore—Plans are being drawn for erection of theatre bldg. on plot 100x200, brk. and stn. at Schoolcraft and Carferry Avs., Brightmoore. Owner, Le Win Development Co., 1003 Hofman Bldg., Detroit, Mich.

MISSOURI

Kansas City—Arch. Victor De Foe. 1704 Baltimore Ave., has drawn plans for a theatre, stores (5), & apt. bldg., 2 sty. & bas., 100x150, brk. & stone, to be erected at 2611-19 Independence Blvd. Owner Dr. M. A. Dickey, 4545 Prospect Blvd., Kansas City, Mo.

Kansas City—Arch. Robert Gornell, Breuning Bldg. has drawn plans for a theatre, stores (8) & office bldg., 12 sty. & bas., 160 x 158, tap. brk., conc., stone granite & t.c., to be erected at Valentine Rd. & Bway., costing $2,500,000. Owner Werner Co., 234 Lathrop Bldg., Kansas City.

Kansas City—Arch. Edward B. Delk, Ward P'kway & Meyer Blvd., is drawing plans for a theatre & stores bldg., 2 sty. & bas., brk., stone & stucco, to be erected at 47th St. nr. Millcreek, costing $200,000. Owner J. C. Nichols Invest. Co., 910 Commerce Bldg., Kansas City.

NEBRASKA

Omaha—John & Alan McDonald, 2d flr. Standard Oil Bldg. are drawing plans for theatre bldg. to be erected on site 50x128 at 50th and Dodge Sts., Omaha, at approx. cost of $50,000. Owner, A. R. Hansen, 4901 Dodge St.

(*Continued on page* 637)



Work starts on Paramount's new theatre and office building at Times Square. The Putman building (on right) to be wrecked and entire excavation started within the next sixty days.



The new Beverly theatre, recently opened by West Coast Theatres, Inc., and Hollywood Theatres, Inc., at Hollywood, Calif. This house, as may be noted by the photograph, is of strict East Indian design. The exterior makes a very majestic and imposing appearance.

Consolidated's Executives Dine; Progress and New Plans Reported

THE executives- and department heads of the Consolidated Film Industries, Inc., attended the first of a series of get-together dinners at the Hotel Astor, Friday night, July 17, that will be given at regular intervals for the purpose of promoting the spirit of cooperation and good fellowship among all the employees of this industry.

A fascinating story of remarkable business progress was unfolded as the achievements of this company during the first year of its existence were summarized. Starting but little over a year ago and representing the consolidation of five separately operated laboratories, the management of the Consolidated has so unified and coordinated the activities of these plants that today a much larger business than the total of all the separate plants before consolidation.

The increase in the business being done by the Consolidated and their desire to turn out the best quality product and give the utmost in service has led them to enlarge one of their laboratories so that when it is finished it will be equipped to handle more film and to render a degree of laboratory service as near perfect as possible.

This new laboratory when finished will enable the Consolidated to handle nearly three times their present volume of business and will be the last word in the scientific inventions for a speedy handling of all kinds of laboratory work under the most ideal conditions.

Even further plans of expansion were hinted at by H. J. Yates, the Managing Director, in his brief informal talk. Plans that are already under way will insure the growth of the Consolidated to a creditable position in the film industry.

Poli Theatre, Scranton, Pa., Undergoing Remodelling

Taking advantage of the dull summer season to make improvements on the Poli Theatre, Scranton, Pa., the Comerford Amusement Company has temporarily closed the house. The changes being made include the removal of the picture booth from the balcony to the gallery, and the installation of more seats in the balcony as well as on the ground floor. The house is being redecorated and refurnished on an elaborate scale, including the placing of new draperies and carpets. Alterations are being made to the stage and the boxes, and a new Kimball organ is to be installed. Peter Shafer is the house manager.

Work Started on 1,500 Seat Florida Theatre

Work on the new Edwards Theatre, on Pineapple Avenue at Seventh Street, Sarasota, Florida, has started, the contract having been awarded last week to G. A. Miller, of Tampa, and it is promised to be completed and delivered not later than the first of December this year.

The building will have a frontage of eighty feet and a depth of 190. It will be three stories high, with offices and apartments on the two upper floors and the theatre occupying the ground floor with a seating capacity of 1,570.

The structure will cost $210,000. It will be of Spanish style, fireproof and modern in every way. The Universal Film Co. have taken a lease on the theatre for a term of twenty years, and they will install the theatre equipment, which will include a large pipe organ. There are two other theatres now operating in Sarasota, one of them under the management of the Universal Co.

Richmond, Ind., Theatre, Installs Marr & Colton

M. E. Remley, of Richmond, Indiana, has purchased a two-manual organ for his Washington Theatre. The theatre is being remodeled and redecorated and will be reopened September 1st. The organ will be installed during the summer.

Rialto Music Box Chicago Manor Cleve
America's Foremost
Harris Theatres
Grand Colorado
Eastman
Hippodrome Studebaker
Hall American Seating Company Cl
Palace Majestic Orpheum Metro



Theatre Chairs

American Seating Company

CHICAGO

Offices in All Principal Cities

Installation Everywhere



Projection

Optics, Electricity, Practical Ideas & advice



In quiries and Comments

Reducing the Fire Hazard

UNDOUBTEDLY, the greatest fear associated with motion picture projection which exists in the minds of the layman—and a good many other persons with more experience—is that of fire. This fear has some justification in the oc-

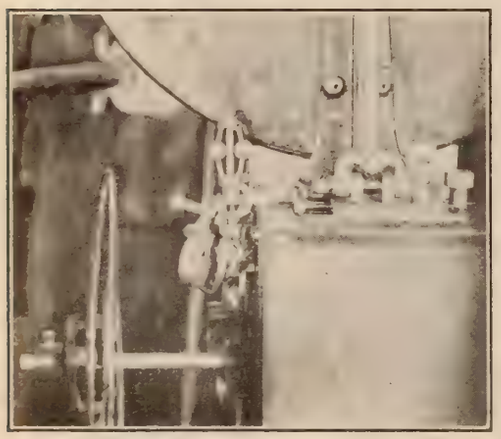


Figure one.

casional serious fires which occur when some overly careless person violates the common sense rules which should be followed when handling motion picture film whether in the projection room, or outside.

This consideration of safety has been one of the impelling motives for various improvements in projection and projection room construction until now the danger of a serious fire starting has been pretty well minimized. The attempt has been made, to make the handling of such film, at least during the time of projection, more or less foolproof.

Automatic Fireproof Device

The final step seems to have been taken when two Cleveland projectionists, according to our correspondent, perfected a device for precluding the possibility of film fires while the film is in the projector.

The projectionists in question, Henry Leiber of the Strand Theatre and Edward Noble of the Kinsman Theatre have already secured the approval, it is claimed, of the fire insurance underwriters and have had favorable reports made on the device by other persons holding posts of importance in the motion picture industry.

A company of Cleveland business men has already been formed to manufacture this fire prevention attachment. Ten of the attachments have been made, some of which were exhibited at the recent Motion Picture Supply Dealers convention in Milwaukee which took place simultaneously with the Exhibitor's convention.

Incidently, the fire underwriters are quoted as saying that the installation of this device should reduce fire insurance rates.

How It Works

The device, as we have received the description, is fairly simple and can be attached to any projector. It has one principal object—that of preventing a fire while the film is being projected—which is accomplished by three operators.

It causes the projector to stop running; it extinguishes the light and it cuts the film off below the lower idler sprocket so that there is no danger of film packing at this point.

Should the film, while in motion break, either at the top or at the intermittent sprocket, should the sprocket holes be torn, or the driving belt break, the projector is

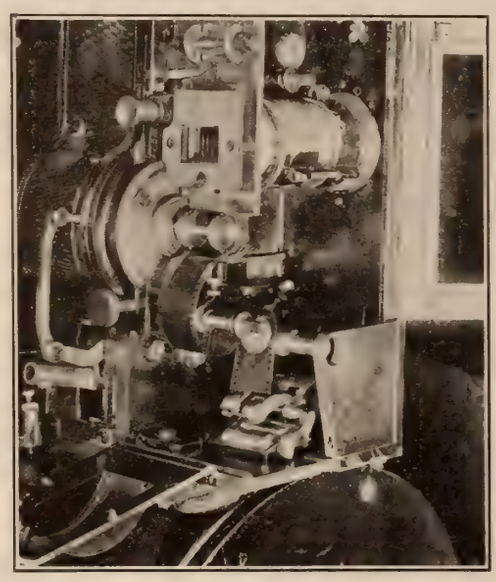


Figure two.

instantly halted automatically. The film must be kept in motion to have a picture on the screen.

The mechanism, which has not yet received its commercial name, is attached to the head of the projector as shown in Fig. 1. It consists, primarily, of a centrifugal governor, which actuates a magnetic device for breaking the lamp circuit thereby extinguishing the lamp. At the same time the motor circuit is broken so that the projector itself stops running.

The third operation, that of severing the film past the intermittent sprocket is accomplished by means of a tension cutting device attached at a point between the lower idler sprocket and the guide rollers at the entrance to the lower magazine. This cutting mechanism can be seen in Fig. 2 which shows the tension rollers lowered after having just cut the film at the entrance to the lower magazine.

Should the film break past the intermittent sprocket, the tension rollers here illustrated will drop, thereby causing the automatic switch to open which will extinguish the light and stop the projector.

It will be noticed in Fig. 2 that there are two tension rollers below the lower idler sprocket, one bearing against either side of the film. If the film is torn on either side, therefore, one or the other of these rollers will drop, thus causing the automatic switch to function.

In Fig. 3 is shown a film threaded in the projector with the two tension rollars bearing against it ready for operation.

To start, presumably, the projector and motor switches are closed, the projector is then cranked by hand and when sufficient speed is obtained to close the centrifugally operated switch, the projector motor starts simultaneously with striking the arc when the carbons are separated.

We are not certain as to whether or not this is the procedure, but if it is we cannot help but wonder how the projectionist warms up his arc to form the proper crater and we rather imagine that with Mazda, the lamp filament must receive some considerable jolt during that first inrush of current.

If on the other hand projector and light source are temporarily disconnected from the automatic switch and started in the regular manner, will the projectionist always be thoughtful and careful enough to again connect in the automatic switch to make the device operative? These points require further explanation.

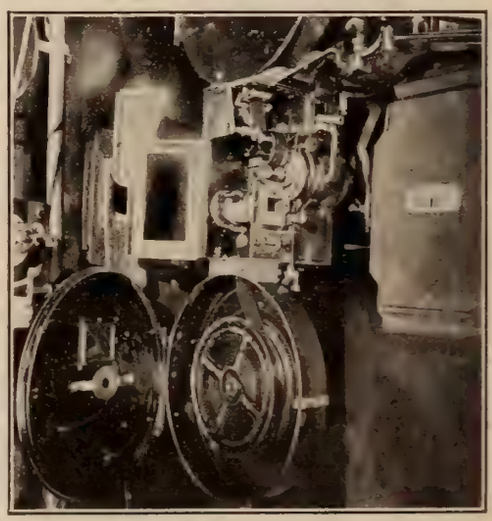


Figure three.

It's expected

"Eastman" and "Kodak," in black letters in the margin, identify the genuine Eastman product—the film that carries quality through to the screen.

Eastman Positive Film assures the kind of photographic reproduction that audiences are entitled to—and expect.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.



Attractively designed and decorated mezzanine floor of the Temple theatre, Kane, Pa.

Procedure for Insuring Proper Theatre Lobby Display

W. F. Libman, Pres. of Libman-Spanjer Corp.

IN last week's article, the writer whose knowledge of things artistic, and whose activities in lobby display matters qualifies him to speak as an expert, pointed out how the theatre lobby might well be regarded as the finger which beckons the prospect on past the ticket taker.

To the reader of the last article it might seem that all that is necessary to attract the eye of the visitor is to run down to the local five and ten cent store and grab an armful of chromos and have the hired man nail them up in the lobby. Maybe there was a time when this could be done, but not in the year 1925. We are living as has been remarked in an age of specialization.

When a successful architect desires the execution of a mural decoration he doesn't call on the local house and barn painter, and neither does he commission the neighborhood all round carpenter when he wants theatre chairs, etc.

And so it is with those things that go toward making the lobby the kind of a magnet that pulls the customer up toward the ticket box. If every theatre were equipped with a standard lobby that could be dressed up in the same manner as the chain cigar store folks dress their windows it would be an easy matter for the manager to fix up his lobby to the best advantage.

But inasmuch as every theatre practically presents its individual lobby characteristics, it is necessary for the owner or manager to call for help, and this is where the expert with the right kind of service is indeed helpful and necessary. The right time to call on the frame builder and lobby expert is when the theatre plans are being laid out in the architect's drafting room. It's at this stage of the game where the lobby man with his sense of attractiveness and utility can do his best work.

It should stand to reason that any specialist continually doing theatre work is in a position to advise and suggest as to the best means of getting every advantage out of certain lobby spacing. He knows that atmospheric conditions make themselves felt on ornamental woodwork, gildings and finish. He knows what is good for the salt air of a New England shore resort theatre lobby is all wrong for the lobby of the Florida resort lobby where atmospheric appetites eat things up in an altogether different way. So why not get expert advice on the lobby from e perts and at the right time.

So much for the value of expert advice. Let's talk about some lobby abuses that can be remedied. One of them, to the writer's mind, is the pasted up poster. Years ago the only thing that men could think of when they held a poster before them was to stick it up somewhere with the pastebrush. It was customary for subway, street railway and railroad companies to stick their placards up with paste, and we can all remember how ragged looking and dirty many of these posters looked after a few days of service. But today the urge of neatness prompts even the smallest organization to do things different, and better.

Some managers seem to feel that when they have pasted a poster on the outside of their theatre or even in the lobby where it may be attacked by rain, sunshine or "Peck's Bad Boy," is sufficient. But let it be here noted that pasted up posters are just as much out of the running in the life of a modern theatre, as is the old kitchen chair of the obsolete store show. Pasted up posters are all right in their place but that place is a billboard and not the wall of a lobby.

How often have we seen the handsome hero on a lithographed poster doing his big scene with part of his anatomy removed and just simply because the poster on which he appears has been insecurely pasted or has been meddled with. The writer himself saw a poster recently that had been half pulled off and showed the upper portion of Gloria Swanson supporting the lower extremities of Charlie Chaplin. This was the result of a picture of Chaplin being pasted up the week previous.

How many exhibitors during the year pay a visit to the big nationally known theatres just simply to get ideas and to take home with them a few object lessons in up to date theatre management. Practically every worthwhile big theatre is using lobby displays to the best advantage.

Many times we have seen theatres opened that were wonderful examples of architectural beauty. Buildings whose lines and period construction was so pure that no advertising could possibly be used without outraging this architectural masterpiece. The theatre opens and folks come into the entrance but no farther, because they see no familiar mark in the entire lobby that stamp the building as a theatre. All they see is marble, bronze and tile.

In a certain cultured New England city, a theatre was planned and to make sure that it would be everything that its Grecian style of beauty called for, the services of an internationally famous patron of art was secured. This house opened its doors with the dignified blowing of trumpets. After the first nighters had their innings it was noticed that business was very poor—in fact there wasn't any. It's true that art students used to come into the lobby and go into ecstasies over its alabaster pilasters but they weren't show patrons.

Today that theatre front is covered with dignified poster frames and is doing its regular share of business as a theatre, instead of a beautiful but non productive example of Grecian art. This proves that the theatre front has a mission to perform, namely—to interest the passerby in what is being shown within.

(This is the second of a series of articles by Mr. Libman.)

UNITED STATES TICKET CO.
ROLL AND FOLDED TICKETS FOR EVERY PURPOSE
USTICO
GET OUR CASH WITH ORDER PRICES
ALL-NIGHT AND DAY SERVICE
FORT SMITH, ARK.
"THE TICKET CITY"

Analysis of New Theatre Construction

(*Continued from page* 631)

NEW JERSEY

Jersey City—Plans are being made for a 2 sty. theatre and office bldg., 42x200, to be erected at 71-73 Newark Ave., costing approx. $350,000. Seat. cap. 1400. Owner, Alfred Guttesmes.

Plainfield—Plans are being drawn for the erection of a theatre bldg. at 434 to 438 West Front St. on site 66x149. Approx. cost $65,000. Owner, Bera Realty Co.

NEW YORK

Ludlow Section—H. Lansing Quick is drawing plans for the erection of a theatre bldg. to be erected on Riverdale Ave. nr. Morris St. on plot 100x200 at approx. cost of $150,000. Seating Cap. 1000. Under management of Guy Graves, Vice Pres. of Yonkers Strand Realty Corp.

Mineola—Plans are being drawn for the erection of a theatre bldg. in Mineola by the Lannin Realty Co. Inc. Seat. Cap. to be 1600.

N. Y. C.—Eugene De Rosa, 110 W. 40th St. is drawing plans for the erection of theatre bldg. 3 sty. at Clinton and Suffolk Sts. Approx. cost $250,000 on site 100x120. Owner Steiner & Blinderman, 874 Broadway.

OHIO

Cleveland—H. Petti, 306 Williamson Bldg. is drawing plans for erection of theatre bldg. to be erected on 11609 Lorain Ave. 1 sty. brk. on H. tile, on site 72x121 at approx. cost $90,000. Owner, Paul Gustanovic, Film Exchange Bldg.

Cleveland—W. S. Ferguson Co. 1900 Euclid Bldg. is drawing plans for erection of theatre bldg. at 10210 Euclid Ave. Owner, The Circle Theatre Co., 10210 Euclid Ave.

Columbus—C. Howard Crane, 400 Burns Bldg., Detroit, Mich., is drawing plans for theatre bldg. to be erected on S. Parsons Ave., Columbus. Owner, James Bldg. Co., W. James, Pres., 39 W. Broad St., Columbus.

Columbus—C. Howard Crane, 400 Burns Bldg., Detroit, Mich., is drawing plans for theatre bldg. to be erected on Main St., Columbus. Owner, James Bldg. Co., W. James, Pres., 39 W. Broad St., Columbus, Ohio.

OREGON

Portland—A. E. Doyle, San Francisco is drawing plans for theatre bldg. to be erected on Broadway between Salmon & Main Sts. Approx. cost $500,000. Site to be leased by Ackerman & Harris for construction of bldg. from Keller & Boyd.

PENNSYLVANIA

Allentown—Plans are being drawn for the erection of a theatre bldg. in Allentown to be 1 sty. brk. and stn. Owner, Raymond W. Reichard, 640 S. Pike Ave., Allentown.

Morristown—S. W. Marshall, 1524 Chestnut St., Philadelphia, Pa., is drawing plans for erection of $100,000 theatre bldg. to be erected on site 40x140. Owner, West End Theatre Co., c/o Archt.

Pittsburg—Victor A. Rigamont, State Theatre Bldg. is drawing plans for the erection of a $2,000,000 theatre bldg. and office bldg. to be erected at 5806-20 Penn. Ave. Owner, Rowland & Clark, J. B. Clark, 803 State Theatre Bldg.

Willow Grove—Horace W. Castor, Stephen Girard Bldg., 21 S. 12th St., Phila., is drawing plans for erection of theatre bldg. and stores (9) 108x200 at York Road and Davidsville Rd., Willow Grove. Owner, Rothwell Co. Inc., c/o Eugene Rothwell, Willow Grove.

WASHINGTON

Ryderwood—Arch. N. Torbitt of Longview, Wash., has drawn plans for a theatre and lodge bldg. to be erected in Ryderwood. Bldg. to be 50x120, 2 sty. high. Seat. cap. of theatre, 800. F. W. Clearman, of Longview, in charge of construction.

Seattle—Plans have been drawn for a store & theatre bldg., 140 ft. frontage, to be erected at 4527 University Way. Bldg. to be constructed of reinfor. conc. and t. c. Seat. cap. 1500.

WISCONSIN

Seattle—Howard H. Riley, Arcade Bldg. archt. is drawing plans for theatre bldg. to be erected on site 100x47 at 6505 6th Ave. N. W. Approx. cost $20,000. Owner, H. W. Bruen, 2826 10th Ave. N.

Racine—Lloyd W. Ernst, 635 Madison St., Milwaukee, Wisc., archt., is drawing plans for theatre bldg. stores and Apt House to be erected on site 56x120. Approx. cost $50,000. Owner, Alfred Di Rose, 1137 Forest St., Racine.

Racine—Wm. J. Hedden, 221 Grand Ave., Milwaukee, is drawing plans for theatre blg. & stores to be erected on site 50x150 at 1637 Douglas Ave. Approx. cost $25,000. Owner, c/o Archt.

Milwaukee—Plans are being drawn for theatre blg. stores (12) and apt. bldg. (8 apts.) to be erected at Ogden bet. Cass & Marshall—Brk. & tile. Owner, Theatre Lobby Display Co., J. B. Cullen, 172 2nd St., contemplated.



No. 7769

No. 7769/20 Kentia Plant, natural prepared in sizes from 3 to 9 feet, everlasting removable leaves.

Cost of natural plants from 3 to 9 feet, $5.00 to $50.00; our everlasting graceful plants from 3 to 9 feet, $3.00 to $10.00. Our FALL CATALOGUE No. 7 of Artificial Flowers, Plants, Vines, Trees, etc., mailed FREE ON APPLICATION.

FRANK NETSCHERT, INC.
61 Barclay Street New York, N. Y.

THEATRE TICKETS
Specify GOLD SEAL
MACHINE-HAND SELLING-COUPON
Lowest Market Prices Always
Automatic Ticket Register Corporation
723 Seventh Avenue NEW YORK CITY
Mfg's GOLD SEAL TICKET REGISTERS
Thousands in Daily Use the World Over

Your Problem

Getting the most for your money

Here are the facts:

Biggest results to the Advertiser
Largest circulation in the field
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Motion Picture News has the lowest advertising rate per thousand circulation of any trade journal in this field.

Make Bright Colored Lights Out of Plain



Just snap on a Reco Color Hood and you have brilliant color: ruby, green, opal, blue, amber.

Reco COLOR HOODS

never fade. Color is in the glass. Saves 40% to 60% over dipping.

REYNOLDS ELECTRIC COMPANY
Mfrs. of Reco Flashers, Motors, Mixers
2628 W. Congress St Chicago

cheaper than messy dipping

TICKETS
Of all kinds
USED ALL OVER THE EARTH
Write for samples
WELDON, WILLIAMS & LICK
FORT SMITH, ARK.

REACH THE THEATRE BY MAIL THRU OUR UP-TO-DATE MAILING LIST SERVICE
18138 U. S. THEATRES SHOWING PICTURES
Under 250 seats, 30%; under 500, 70%; under 800, 85%; over 800, 15%.
The most economical method of reaching theatres is our ADDRESSING SERVICE. $4.00 PER M UP. Lists if desired. 30 to 50% saved in postage, etc., through elimination of dead and duplicate theatres usually listed Lists of Producers. Distributors and Supply Dealers.
MULTIGRAPHING—MIMEOGRAPHING—FOLDING—ENCLOSING—MAILING
MOTION PICTURE DIRECTORY CO.
709 Sixth Ave., at 41st St. New York City
Phone, Pennsy. 7484-7485

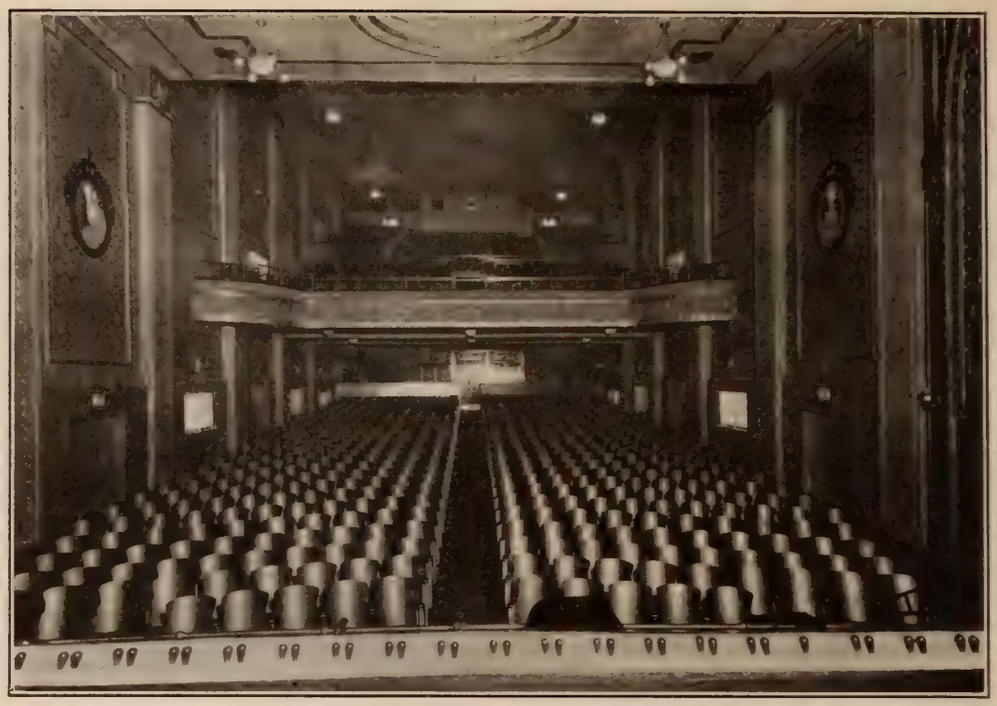
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"You Want Phelco!"
Charles W. Phellis & Co.
Incorporated
130 West 42nd Street
New York

VALLEN CURTAIN MACHINES AND NOISELESS TRACKS ARE SUPREME
THE PIONEERS
E. J. VALLEN ELECTRICAL CO.
AKRON, OHIO.

PRINTING AND DEVELOPING
100 FT. FREE
As trial to new customers.
We do high grade work. Send us your film.
Baker Motion Picture Studio and Laboratory
Plymouth Bldg., Cleveland, O.



WELDED WIRE REELS
For Sale by
Howells Cine Equipment Co.,
740 7th Ave., New York



The new Lafayette theatre, opened at Batavia, N. Y., by the Western New York Theatrical Enterprises, Inc., of which Fred M. Zimmerman is president.

Western N. Y. Theatrical Enterprises, Inc., Opens Lafayette House

BEAUTY of architectural design, safety provided in its construction and careful attention given to the little details for the comfort of its patrons are among the features of the new Lafayette theatre which was opened on July 9 in Batavia, N. Y., by the Western New York Theatrical Enterprises, Inc., of which Fred M. Zimmerman is president.

The theatre, which was built by the Farber Brothers and leased to the Zimmerman organization, is constructed of sturdy building tile covered with light buff brick. It is trimmed in white cast stone and dark buff brick and a copper cornice extends across the front. The front of the house is 52 feet both in height and width and halfway up on either side of the entrance are two stone masks. The marquise, which extends over the sidewalk almost to the curb, is illuminated on all sides by large daylight bulbs. Double rows of colored lights around the sign are controlled by an automatic flasher. At the front of the sign the theatre name is displayed in large channel illuminated letters and theatre programs are shown on either side in apalite glass letters. The theatre sign which hangs over the marquise is about 25 feet in height and also has a double row flasher system. Four large photograph frames are hung at the front of the house.

As an entrance to the lobby from the street there are three wide double oak doors finished in mahogany and trimmed with bronze grills and door handles. Each door is equipped with an automatic closer and swings almost at the touch of the hand. Over the doors is a large art glass panel of blended colors. In the lobby itself one gets the first view of a pleasing color scheme which has been worked out in all the interior decorating. The ceiling is of a rough grain plaster with maroon, blue, gold, green, grey, bronze and buff colors all skillfully combined to give a restful effect to the eyes. The border of the lobby is of light brown Italian marble with a darker marble wainscoting and baseboard. The floor is of black and white check tile and is on a level with the sidewalk.

On either side of the lobby are two large oak picture frames for bills of future attractions. On the north side there is a gilt framed leaded glass mirror between the picture frames. The box office window is between the frames on the south side. There is a three inch brass rail in front of the ticket window. The lobby is divided into three aisles by heavy rose-colored velour ropes with bronze fittings. The lobby is lighted by a large bronze fixture in the center of the ceiling and smaller candelabra fixtures at the sides.

All of the house lights may be controlled from either the ticket office or the stage and are equipped with dimmers. Wide oak panel doors lead into the foyer of the theatre, which is carpeted with a long nap turf-like Axminster carpet with a rose and black figuring on a taupe background. Under the balcony light is provided by nine inverted ceiling fixtures. The men's smoking room is on the north side of the foyer under the stairs and the ladies' room is under the stairs on the south side. Both rooms are finished in white tile and enamel brick and are large and roomy.

The auditorium walls are of light buff color and on either side are tapestry effect panels of maroon stencil work trimmed with a border of gold-coloring ornamental plaster. The stencil work is shaded to give it a cloth-like appearance. The radiators are set in deep recesses in the walls along the side aisles.

There are 700 seats on the main floor. Each seat is leather cushioned and knee room of 30 inches is allowed between the seat backs. There are 22 seats in each row—eleven in each section. Four double exit doors lead from the auditorium to concrete runways which lead directly to the street.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents.

CLASSIFIED SERVICE

A classified ad in MOTION PICTURE NEWS offers the full resources and circulation of the NEWS to the advertiser at a ridiculously low figure.

Whether you want to reach executives, branch managers, salesmen, or theatre managers, you can accomplish this quickly and economically through the NEWS Classified Columns.

Wanted

EXPERIENCED PROJECTIONIST desires position; go anywhere; work guaranteed. Julio Fernandez, 505 East Oak Ave., Tampa, Fla.

ORGANIST. — Cue pictures accurately; library; go anywhere; young man, married; tell all. Address Organist, 2106 West Lawn Ave., Madison, Wisc.

EXPERT OPERATOR AND ELECTRICIAN with nine years experience in big houses. Married. Wants to locate at once. Address Operator, Box 282, Mason City, Iowa.

WANTED. — Concert organist for first run theatre; capable of doing solo work, being featured and billed; must be able to cue picture and work with orchestra in overtures; six-day town; organ, three manual Pilcher. Write Post Office Box 932, Atlanta, Ga., giving reference and salary. A splendid, permanent position for the right man.

ORGANIST.—Concert; feature; experienced; only fine instrument considered; employed; open until October. Address, Box 230, Motion Picture News, New York City.

MANAGING DIRECTOR, available about June 1st, desires to negotiate with a theatre owner requiring the services of a capable manager thoroughly versed in the technique of modern theatre management; have had 17 years' experience in Chicago and Illinois; am 37 years old and married; prefer to locate in Indiana, Ohio, or Western Pennsylvania; write or wire full particulars. Address, Box 260, Motion Picture News, New York City.

On Account of Altering Theatre Ventilating System there is available at a real price

2 Sirocco No. 4 FANS complete with motors

1 Sirocco No. 6 Double Inlet Fan complete with motor

2 ILG—36″ Ventilating Fans

This Equipment is practically new.

Write at once to Smith Electric Company, Bloomington, Indiana, for prices and data.

MOTION PICTURE OPERATOR.—Experienced; young man; wishing position anywhere. Write Dion Moller, 411a Prospect Ave., Brooklyn, N. Y.

For Sale

FOR SALE.— Music rolls. Several hundred Wurlitzer music rolls, automatic player piano and concert piano orchestra type. Will sell at 50 cents each, plus postage. Playing condition guaranteed. D. L. Whittle Music Co., Dallas, Texas.

CLOTH BANNERS—$1.40 3 x 10 feet, 3 colors, any copy up to 15 words. One day service. Sent anywhere. Also Bargain Paper Banners. Associated Advertisers, 111 W. 18th St., Kansas City, Mo.

FOR SALE.—A modern fireproof theatre building, 50 x 140, equipped for road shows and pictures; building includes two stores and two flats; middlewest town, county seat, 6,000 inhabitants; mortgage sale; can be bought for one-half original cost. Address Box 876, Fargo, N. D.



Seven selected ads on "Chickie" (First National) from various cities, which illustrate the variety of styles used in advertising this feature. Reading down and across, the houses represented are the Strand, Waterbury, Conn.; Keith's Mary Anderson, Louisville; Gordon's Olympia theatre, New Haven, Conn.; Adams theatre, Detroit; the Palace, San Antonio; Mark Strand theatre, Albany; Gordon's theatre, Boston. These ads were two, three and four columns wide in the originals.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming will be found on succeeding pages.

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH RELEASES

By Associated Exhibitors

	Star	Length
Adventurous Sex, The	Clara Bow	5,039 feet
Percy	Charles Ray	5,384 feet

By Famous Players-Lasky

Air Mail, The	Special cast	6,976 feet
Dressmaker From Paris, The	Rod La Rocque	7,080 feet
Goose Hangs High, The	Constance Bennett	6,186 feet
Men and Women	Special Cast	6,223 feet
New Lives for Old	Betty Compson	6,796 feet
Sackcloth and Scarlet	Alice Terry	6,732 feet
Too Many Kisses	Richard Dix	5,759 feet

By First National

I Want My Man	Sills-Kenyon	6,175 feet
New Toys	Richard Barthelmess	7,250 feet
One Year to Live	Special Cast	6,064 feet
Playing With Souls	Special Cast	5,831 feet
Sally	Colleen Moore	8,636 feet

By Fox

Hunted Woman, The	Seena Owen	4,954 feet
Marriage in Transit	Edmund Lowe	4,800 feet
Riders of the Purple Sage	Tom Mix	5,578 feet
Scarlet Honeymoon, The	Shirley Mason	5,080 feet

By F. B. O.

Forbidden Cargo	Evelyn Brent	4,850 feet
Jimmie's Millions	Richard Talmadge	5,167 feet
Scar Hanan	Yakima Canutt	4,684 feet

By Metro-Goldwyn

Confessions of a Queen	Terry-Stone	5,820 feet
Daddy's Gone a Hunting	Joyce-Marmont	5,851 feet
Denial, The	Special Cast	4,791 feet
Great Divide, The	Terry-Tearle	7,811 feet
Monster, The	Chaney-Arthur	6,435 feet
Seven Chances	Buster Keaton	5,113 feet
Zander the Great	Marion Davies	5,851 feet

By Producers Distributing Corp.

Beauty and the Beast	Special Cast	5,794 feet
Beyond the Border	Harry Carey	4,469 feet
Crimson Runner, The	Priscilla Dean	4,775 feet
Friendly Enemies	Weber and Fields	6,288 feet
Stop Flirting	Special Cast	5,161 feet

Through States Rights Exchanges

Billy the Kid	Franklin Farnum	4,800 feet
Blood and Steel	Desmond-Holmes	5,300 feet
Border Justice	Bill Cody	5,432 feet
Coast Patrol, The	Katharine McDonald	5,000 feet
Double Action Daniels	Buffalo Bill Jr.	4,650 feet
Fighting Romeo, A	Al Ferguson	5,000 feet
Fighting the Flames	Haines-Devore	5,800 feet
Golden Trails	Special Cast	5 reels
Just Traveling	Bob Burns	4,400 feet
Renegade Holmes, M.D.	Ben Wilson	4,947 feet
Romance and Rustlers	Yakima Canutt	4,994 feet
Speed	Betty Blythe	6,000 feet
Where Romance Rides	Dick Hatton	4,301 feet

By Universal

Head Winds	House Peters	5,309 feet
Last Laugh, The	Emil Jannings	6,519 feet
Let 'Er Buck	Hoot Gibson	5,547 feet
Mad Whirl, The	May McAvoy	6,184 feet

By United Artists

Waking Up The Town	Jack Pickford	4,208 feet

By Warner Bros.

My Wife and I	Special cast	6,700 feet
Recompense	Prevost-Blue	7,480 feet

APRIL RELEASES

By Associated Exhibitors

Sky Raider, The	Capt. Charles Nungesser	6638 feet

By Famous Players-Lasky

Adventure	Starke-Moore	6,602 feet
Charmer, The	Pola Negri	6,076 feet
Code of the West	O. Moore-C. Bennett	6,777 feet
Crowded Hour, The	Bebe Daniels	6,558 feet
Kiss in the Dark, A	Special cast	5,767 feet
Madame Sans Gene	Gloria Swanson	9,994 feet
Night Club, The	Griffith-Reynolds	5,732 feet
Spaniard, The	Cortez-Goudal	6,676 feet

By First National

	Star	Length
Declasse	Corinne Griffith	7,869 feet
Heart of a Siren, The	Barbara La Marr	6,700 feet
My Son	Nazimova-J. Pickford	6,500 feet
One Way Street	Special cast	5,569 feet

By Fox

Gold and the Girl	Buck Jones	4,521 feet
She Wolves	Alma Rubens	5,783 feet
Wings of Youth	Madge Bellamy	5,340 feet

By F. B. O.

Galloping Vengeance	Bob Custer	5,095 feet
Love's Bargain	M. Daw-C. Brook	5,641 feet
Ridin' Comet, The	Yakima Canutt	4,354 feet
Tearing Thru	Richard Talmadge	4,714 feet
That Devil Quemado	Fred Thomson	4,768 feet

By Metro-Goldwyn

Man and Maid	Special cast	5,307 feet
Proud Flesh	Special cast	5,770 feet
Sporting Venus	Special cast	5,938 feet
Way of a Girl, The	Boardman-M.Moore	5,025 feet

By Producers Distributing Corp.

Awful Truth, The	Agnes Ayres	5,917 feet
Private Affairs	Special cast	6,132 feet
Silent Sanderson	Harry Carey	4,841 feet

Through States Rights Exchanges

After Business Hours	Hammerstein-Tellegen	5,800 feet
Bandit Tamer, The	Franklyn Farnum	5,000 feet
Border Vengeance	Jack Perrin	4,500 feet
Courageous Fool, The	Reed Howes	5 reels
Eyes of the Desert	Al Richmont	4,500 feet
Fighting Parson, The	Al Ferguson	5,000 feet
Fighting Sheriff, The	Bill Cody	4,500 feet
Getting 'Em Right	George Larkin	4,669 feet
Go Straight	Gladys Hulette	6,107 feet
Justice Raffles	Henry Edwards	6,000 feet
Rough Going	Franklyn Farnum	4,800 feet
Shackled Lightning	Frank Merrill	5,783 feet
Tale of a Thousand and One Nights	Special cast	6,800 feet
Two Fisted Sheriff, A	Yakima Canutt	4,149 feet
Western Engagement	Dick Hatton	5 reels
Winning a Woman	Perrin-Hill	4,865 feet

By Universal

Dangerous Innocence	La Plante-E. O'Brien	6,759 feet
Fifth Avenue Models	Mary Philbin- N. Kerry	6,581 feet
Roaring Adventure, The	Jack Hoxie	4,657 feet
Straight Through	Wm. Desmond	4,867 feet

By Warner Bros.

How Baxter Butted In	M. Moore-D. Devore	6,650 feet
Kiss Me Again	Prevost-Blue	7,200 feet

MAY RELEASES

By Famous Players-Lasky

Any Woman	Alice Terry	5,963 feet
Little French Girl	Betty Bronson	5,628 feet
Old Home Week	Thomas Meighan	6,780 feet
Shock Punch, The	Richard Dix	6,151 feet
Welcome Home	Special cast	5,999 feet

By First National

Chickie	Mackaill-Bowers	7,767 feet
His Supreme Moment	B. Sweet-R. Colman	6,600 feet
Necessary Evil, The	Dana-Lyon	6,307 feet
Soul Fire	Richard Barthelmess	8,262 feet
Talker, The	A. Nilsson-L. Stone	7,861 feet

By Fox

Every Man's Wife	All Star	4,365 feet
Rainbow Trail	Tom Mix	5,251 feet
Scandal Proof	Shirley Mason	4,400 feet

By F. B. O.

Bandit's Baby, The	Fred Thomson	5,291 feet
Fighting Demon, The	Richard Talmadge	5,470 feet
Lilies of the Streets	J. Walker-V. Corbin	7,160 feet
Speed Wild	Lefty Flynn	4,700 feet
Texas Bearcat, The	Bob Custer	4,770 feet
White Fang	Strongheart (dog)	5,800 feet
White Thunder	Yakima Canutt	4,550 feet

Through States Rights Exchanges

Barriers of the Law	Desmond Holmes	5,400 feet
Crackerjack, The	Johnny Hines	6,500 feet
Fear Fighter, The	Billy Sullivan	5 reels
Fugitive, The	Ben Wilson	4,892 feet
Lunatic at Large, A	Henry Edwards	6,000 feet
Makers of Men	Kenneth McDonald	5,000 feet
Phantom Rider, The	Al Richmond	4,750 feet
Quick Change	George Larkin	5 reels
Red Love	Lowell-Russell	6,500 feet
Snob Buster, The	Reed Howes	5 reels
Wolves of the Road	Yakima Canutt	4,375 feet

By Universal

Burning Trail, The	Desmond	4,783 feet
Raffles	House Peters	5,567 feet
Saddle Hawk, The	Hoot Gibson	5,468 feet
Up the Ladder	Virginia Valli	6,023 feet
Woman's Faith, A	Rubens-Marmont	6,023 feet

By Vitagraph

School for Wives	Tearle-Holmquist	6,750 feet
Wildfire	Special cast	6 reels

By Warner Bros.

Eve's Lover	Irene Rich	6,450 feet
Woman Hater, The	Helene Chadwick	7,000 feet

JUNE RELEASES

By Associated Exhibitors

Introduce Me	Douglas McLean	5,980 feet

By Famous Players-Lasky

Eve's Secret	Betty Compson	6,305 feet
Grounds for Divorce	Florence Vidor	5,712 feet
Lost—a Wife	Special cast	6,420 feet

By First National

Desert Flower, The	Colleen Moore	
Just a Woman	Windsor-Tearle	6,500 feet
Making of O'Malley, The	Milton Sills	6 reels
Man She Bought, The	Constance Talmadge	
White Monkey, The	Barbara LaMarr	6,121 feet

By Fox

Hearts and Spurs	Buck Jones	4,600 feet

By F. B. O.

High and Handsome	Lefty Flynn	7 reels
Human Tornado, The	Yakima Canutt	
Smooth as Satin	Evelyn Brent	6,003 feet
Whirling Lariats	Fred Thomson	

By Metro-Goldwyn

Mike	Special cast	

Through States Rights Exchanges

Dangerous Odds	Bill Cody	4,800 feet
Double Fisted	Jack Perin	
Down the Border	Al Richmond	4,750 feet
Faint Perfume	Special Cast	6,228 feet
Man from Lone Mountain, The	Ben Wilson	
Mist in the Valley	Alma Taylor	5,500 feet
My Lady's Lips	Special cast	
Ridin' Easy	Dick Hatton	
Rough Stuff	George Larkin	
Youth's Gamble	Reed Howes	

By Universal

I'll Show You the Town	Reginald Denny	7,400 feet
Man in Blue	Herbert Rawlinson	6,543 feet
Meddler, The	William Desmond	8,490 feet
Ridin' Thunder	Jack Howie	4,354 feet

By Warner Bros.

Tracked in the Snow Country	Rin-Tin-Tin (dog)	6,900 feet

JULY RELEASES

By First National

Lady Who Lied, The	Stone-Valli	
Marriage Whirl, The	Corinne Griffith	

By F. B. O.

Lady Robinhood	Evelyn Brent	
Mysterious Stranger, The	Richard Talmadge	

By Metro-Goldwyn

Don't	S. O'Neill-Bert Roach	
White Desert, The	Special cast	

Through States Rights Exchanges

	Star	Length
Cold Nerve	Bill Cody	5,000 feet
Danger Signal, The		
Duped	Holmes-Desmond	5,400 feet
Fighting Youth		
Pipes of Pan	Alma Taylor	6,200 feet
Secret of Black Canyon	Dick Hatton	
Strange Rider, The	Yakima Canutt	
Trailed	Al Richmond	4,750 feet

By Universal

Don Daredevil	Jack Hoxie	4,810 feet
Taming the West	Hoot Gibson	

By Vitagraph

Ranger of the Big Pines	Kenneth Harlan	5,800 feet

AUGUST RELEASES

By Associated Exhibitors

Camille of the Barbary Coast	Busch-O. Moore	5,600 feet
His Buddy's Wife	Glenn Hunter	5,600 feet
Manhattan Madness	Dempsey-Taylor	5,500 feet

By Famous Players-Lasky

In the Name of Love	Cortez-Nissen	
Lucky Devil, The	Richard Dix	5,935 feet
Street of Forgotten Men	Special cast	
Wanderer, The	William Collier, Jr.	

By First National

Fine Clothes	L. Stone-A. Rubens	
Graustark	Norma Talmadge	
Halfway Girl, The	Doris Kenyon	
Her Sister from Paris	Constance Talmadge	

By F. B. O.

Drusilla With A Million	Special cast	7,391 feet

By Metro-Goldwyn-Mayer

Only Thing, The	Special cast	

Through States Rights Exchanges

American Pluck	George Walsh	5,000 feet
Children of the Whirlwind	Lionel Barrymore	
Girl Who Wouldn't Work	Special cast	
My Pal	Dick Hatton	
Overland Limited, The	Special cast	
Parisian Love		
Penalty of Jazz, The		
Range Justice	Dick Hatton	
Speed Demon, The		
Unwritten Law, The		
Wizard of Oz	Larry Semon	6,300 feet

By United Artists

Don Q	Douglas Fairbanks	
Gold Rush, The	Charles Chaplin	10 reels

By Vitagraph

Love Hour, The	Ruth Clifford	5,900 feet

By Warner Bros.

Limited Mail, The	Monte Blue	6,250 feet
Wife Who Wasn't Wanted	Irene Rich	6,400 feet

SEPTEMBER RELEASES

By Associated Exhibitors

Fifty-Fifty	L. Barrymore-Hampton	5,564 feet
Keep Smiling	Monte Banks	
Ship of Souls	B. Lytell-L. Rich	6,800 feet
Under the Rouge	Tom Moore	6,500 feet

By First National

Lost World, The	Special cast	9,700 feet

By F. B. O.

If Marriage Fails	J. Logan-C. Brook	6,006 feet
Parisian Nights	Hammerstein-Tellegen	6,278 feet

Through States Rights Exchanges

Marrying Money		5,800 feet
New Champion, The		
Prince of Broadway, The	George Walsh	
Sealed Lips		
Some Punkins	Charles Ray	
Souls for Sables		6,500 feet
S.O.S. Perils of the Sea		
Three in Exile		5,800 feet
Unchastened Woman, The	Theda Bara	

By United Artists

Bronze Collar, The	Rudolph Valentino	

By Universal

Throwback, The	Special cast	

By Warner Bros.

Below the Line	Rin-Tin-Tin	6,100 feet
Bobbed Hair	Prevost-Harlan	6,700 feet
Three Weeks in Paris	M. Moore-D. Devore	5,900 feet

COMEDY RELEASES

By Associated Exhibitors

	Star	Length
Now or Never (reissue)	Harold Lloyd	3 reels

By Educational Film, Exchange, Inc.

Air Tight	Bobby Vernon	2 reels
Baby Blues		2 reels
Below Zero	Lige Conley	2 reels
Bobby Bumps & Co.	Cartoon	1 reel
Cloudhopper, The	Larry Semon	2 reels
Cotton King	Lloyd Hamilton	2 reels
Crime Crushers	Lige Conley	2 reels
Curses	Al St. John	2 reels
Dome Doctor, The	Larry Semon	2 reels
Don't Pinch	Bobby Vernon	2 reels
Dragon Alley	Jackie McHugh	2 reels
Dynamite Doggie	Al St. John	2 reels
Fares Please	Al. St. John	2 reels
Fun's Fun	Bowes-Vance	1 reel
Going Great	Eddie Nelson	2 reels
Great Guns	Bobby Vernon	2 reels
Half a Hero	Lloyd Hamilton	2 reels
Hello, Goodby	Lige Conley	2 reels
Hello, Hollywood	Lige Conley	2 reels
High Hopes	Bowes-Vance	1 reel
Inside Out	Bowes-Vance	1 reel
Iron Mule	Al St. John	2 reels
King Cotton	Lloyd Hamilton	2 reels
Love Goofy	Jimmie Adams	2 reels
Mellow Quartette	Pen & Ink Vaudeville	1 reel
Merrymakers	Bowes-Vance	1 reel
Monkey Business	Pen & Ink Vaudeville	1 reel
Never Fear	Bowes-Vance	1 reel
Oh, Bridget	Walter Hiers	2 reels
Prop Dash for Cash		1 reel
Rapid Transit	Al St. John	2 reels
Rarin' Romeo	Walter Hiers	2 reels
Red Pepper	Al St. John	2 reels
Rock Bottom	Bowes-Vance	1 reel
Ship Shape	Bowes-Vance	1 reel
Sit Tight	Jimmie Adams	2 reels
Tender Feet	Walter Hiers	2 reels
Two Cats and a Bird	Cartoon	1 reel
Two Poor Fish	Pen & Ink	1 reel
Waiting	Lloyd Hamilton	2 reels
Wake Up	Bowes-Vance	1 reel
Welcome Danger	Bowes-Vance	1 reel
Why Hesitate	Neal Burns	2 reels
Wide Awake	Lige Conley	2 reels
Wild Waves	Bowes-Vance	1 reel

By F. B. O.

Dinky Doodle and Cinderella	Cartoon	1 reel
Helping Hand	Jimmy Aubrey	2 reels
He Who Gets Crowned	Jimmy Aubrey	2 reels
Home Scouts	Jimmy Aubrey	2 reels
House That Dinky Built	Cartoon	1 reel
King Dumb	Jimmy Aubrey	2 reels
Little Red Riding Hood	Cartoon	1 reel
Meet the Ambassador	Jimmy Aubrey	2 reels
Over the Bottom	Stan Laurel	2 reels
Pie-Eyed	Stan Laurel	2 reels
Snow-Hawk	Stan Laurel	2 reels
Twins	Stan Laurel	2 reels

By Fox

Amateur Detective	Earle Foxe	2 reels
Apache, The	Earle Fox	2 reels
Apollo's Pretty Sister		2 reels
At the Seashore	Monkey	2 reels
Brainless Horsemen		2 reels
Butterfly Man, The		2 reels
Dumb and Daffy	Al St. John	2 reels
Help Yourself		2 reels
High Jinx, A		2 reels
House of Flicker, The		2 reels
Lion Love		2 reels
Neptune's Stepdaughter		2 reels
Papa's Darling		2 reels
Poor Sap, The		2 reels
Say It With Flour		2 reels
Spanish Romeo, A	Earle Foxe	2 reels
Stop, Look and Whistle		2 reels
When Dumbells Ring		2 reels

By Pathe

Adventures of Adenoid	Aesop's Fables	1 reel
Are Husbands Human	James Finlayson	1 reel
Ask Grandma	Our Gang	2 reels
At the Zoo	Aesops Fables	1 reel
Bad Bill Brodie	Charley Chase	2 reels
Bad Boy	Charley Chase	2 reels
Bark in the Woods	Harry Langdon	2 reels
Bashful Jim	Ralph Graves	2 reels
Big Red Riding Hood	Charley Chase	1 reel
Black Hand Blues	Spat Family	2 reels
Breaking the Ice	Ralph Graves	2 reels
Chasing the Chasers	James Finlayson	1 reel
Clean-up Week	Aesops Fables	1 reel
Daddy Goes a Grunting	Glenn Tryon	2 reels
Darkest Africa	Aesops Fables	1 reel
Deep Stuff	Aesops Fables	1 reel
Dog Days	Our Gang	2 reels
Echoes From the Alps	Aesops Fables	1 reel
End of the World, The	Aesops Fables	1 reel
Excuse My Glove	Spat Family	2 reels
Fast Worker, A	Aesops Fables	1 reel
First Love	Our Gang	2 reels
Fishermen's Luck	Aesops Fables	1 reel
For Love of a Gal	Aesops Fables	1 reel
Giddap	Special cast	2 reels
Good Morning Nurse	Ralph Graves	2 reels
Hard Boiled	Charley Chase	2 reels
Hard Working Loafer, A	Arthur Stone	2 reels
Haunted Honeymoon	Tryon-Mehaffey	2 reels
He Who Got Smacked	Ralph Graves	2 reels
His Marriage Wow	Harry Langdon	2 reels
Hold My Baby	Glenn Tryon	2 reels
Horace Greeley, Jr.	Harry Langdon	2 reels
Hot Times in Iceland	Aesops Fables	1 reel

	Star	Length
Housing Shortage, The	Aesops Fables	1 reel
In Dutch	Aesops Fables	1 reel
Into the Grease	James Finlayson	1 reel
Is Marriage the Bunk?	Charley Chase	1 reel
Isn't Life Terrible?	Charley Chase	2 reels
Jungle Bike Riders	Aesops Fables	1 reel
Lion's Whiskers		2 reels
Looking for Sally	Charley Chase	2 reels
Love Bug, The	Our Gang	2 reels
Marriage Circus, The	Ben Turpin	2 reels
Office Help	Aesops Fables	2 reels
Official Officers	Our Gang	2 reels
Over Here	Harry Langdon	2 reels
Pie Man, The	Aesops Fables	1 reel
Plain Clothes	Harry Langdon	2 reels
Plain and Fancy Girls	Charley Chase	1 reel
Raspberry Romance	Ben Turpin	2 reels
Riders of the Kitchen Range	Engle-Mohan	1 reel
Remember When	Harry Langdon	2 reels
Royal Four-Flush	Spat Family	2 reels
Runaway Baloon, The	Aesops Fables	1 reel
Runt, The	Aesops Fables	1 reel
Sailor Papa, A	Glenn Tryon	2 reels
Shieks of Bagdad		1 reel
Sherlock Sleuth	Arthur Stone	2 reels
Shootin' Injuns	Our Gang	2 reels
Should Husbands Be Watched?	Charley Chase	2 reels
Skinners in Silk		2 reels
Sneezing Beezers	Bevan-Hurlock	2 reels
S. O. S.	Aesops Fables	1 reel
Super-Hooper-Dyne Lizzies	Bevan-Hurlock	2 reels
Sure Mike	Martha Sleeper	1 reel
Tell It To a Policeman	Glenn Tryon	2 reels
Thundering Landlords	Glenn Tryon	2 reels
Transatlantic Flight, A	Aesops Fables	1 reel
Water Wagons	Special cast	2 reels
What Price Goofy	Charley Chase	2 reels
When Men Were Men	Aesops Fables	1 reel
White Wing's Bride	Harry Langdon	2 reels
Whose Baby Are You?	Glenn Tryon	2 reels
Wild Papa	Spat Family	2 reels
Wine, Women and Song	Aesops Fables	1 reel

Through States Rights Exchanges

Alice's Egg Plant	Cartoon	1 reel
Artists Blues	G. Joy-J. Moore	2 reels
Balboa Discovers Hollywood	"Red Head"	1 reel
Big Chief Ko Ko	Cartoon	1 reel
Bride Tamer, The	Milburn Moranti	2 reels
Cat's Shimmy, The	"Kid Noah"	1 reel
Cleopatra and Her Easy Mark	Cartoon	1 reel
Columbus Discovers a New Whirl	Cartoon	1 reel
Cure, The	Cartoon	1 reel
Dog'on It	Bobby Dunn	2 reels
Expensive Ebony	"Ebenezer Ebony"	1 reel
Felix Fool O'Fight	Cartoon	1 reel
Felix Gets His Fill	Cartoon	1 reel
Felix Grabs His Brab	Cartoon	1 reel
Goldfish's Pajamas	"Kid Noah"	1 reel
Good Scouts		2 reels
Gypping the Gypsies		1 reel
Hey! Taxi!	Bobby Dunn	2 reels
Honeymoon Heaven	Cartoon	1 reel
Horrible Hollywood		2 reels
Hot Dog	Animal	2 reels
Ice Boy, An	Cartoon	1 reel
James Boy's Sister	Cartoon	1 reel
Kidding Captain Kid	Cartoon	1 reel
Ko-Ko Trains Animals	Cartoon	1 reel
Love's Tragedy	Cartoon	1 reel
Moonlight Nights	Gloria Joy	2 reels
Nero's Jazz Band	Cartoon	1 reel
Never on Time		2 reels
Old Family Toothbrush		1 reel
One Glorious Fourth		2 reels
Orphan, The	Al Joy	2 reels
Pegg's Love Affair		2 reels
Peggy the Vamp		2 reels
Raid, The	Gloria Joy	2 reels
Rip Without a Wink	Cartoon	1 reel
Ripe Melodrama, A	Cartoon	1 reel
Rivals	Billy West	2 reels
Robinson Crusoe Returns on Friday	Cartoon	1 reel
Robbing the Rube		2 reels
Saturday		2 reels

Through States Rights Exchanges

Should a Husband Tell		1 reel
Sir Walt and Lizzie	Cartoon	1 reel
Skyscraper	Harry Langdon	2 reels
Stick Around	Bobby Dunn	2 reels
Storm, The	Cartoon	1 reel
Teaser Island	Cartoon	1 reel
This Week End		2 reels
Tough Night, A	Jimmy Callahan	2 reels
West is West	Billy West	2 reels
Why Sitting Bull Stood Up	Cartoon	1 reel

By Universal

Across the Hall	Edna Marian	2 reels
After a Reputation	Edna Marian	2 reels
Almost a Husband	Buddy Messinger	2 reels
Andy in Hollywood	Joe Murphy	2 reels
Bachelors	Special Cast	2 reels
Black Gold Bricks	Roach-Edwards	1 reel
City Bound	Charles Puffy	1 reel
Clear the Way	Buddy Messinger	2 reels
Day's Outing, A	"The Gumps"	2 reels
Discord in "A" Flat	Arthur Lake	1 reel
Don't Worry	Wanda Wiley	2 reels
Dry Up	Singleton Burkett	2 reels
For Hire	Edward Gordon	2 reels
Getting Trimmed	Wanda Wiley	2 reels
Gridiron Gertie	Wanda Wiley	2 reels
Guilty Conscience, A	Eddie Gordon	2 reels
Heart Trouble	Arthur Lake	1 reel

	Star	Length
Here's Your Hat	Arthur Lake	1 reel
Her Lucky Leap	Wanda Wiley	2 reels
Hysterical History	Series	1 reel
Ice Cold	Arthur Lake	1 reel
Itching for Revenge	Eddie Gordon	2 reels
It's All Wrong	Karr-Engle	1 reel
Just in Time	Wanda Wiley	2 reels
Kicked About	Eddie Gordon	2 reels
Lead Pipe Cinch, A	Al Alt	1 reel
Locked Out	Arthur Lake	1 reel
Lost Cord, The	Bert Roach	2 reels
Love Sick	Constance Darling	2 reels
Lucky Accident, The	Charles Puffy	2 reels
Married Neighbors	Engle-Darling	2 reels
Met by Accident	Wanda Wiley	2 reels
Milky Way, The	Charles Puffy	1 reel
Miss Fixit	Wanda Wiley	2 reels
Nearly Rich	Charles Puffy	1 reel
Nice Pickle, A	Edwards Roach	1 reel
Nicely Rewarded	Charles Puffy	1 reel
Nobody Wins	Arthur Lake	1 reel
No Place to Go	Arthur Lake	1 reel
Oh, What a Gump	"The Gumps"	2 reels
On Duty	Wanda Wiley	2 reels
Papa's Pet	Roach-Edwards	1 reel
Plain Luck	Edna Marian	2 reels
Plenty of Nerve	Edna Marian	2 reels
Polo Kid, The	Eddie Gordon	2 reels
Powdered Chickens	Edna Marian	2 reels
Putting on Airs	Edna Marion	2 reels
Puzzled by Crosswords	Eddie Gordon	2 reels
Queen of Aces	Wanda Wiley	2 reels
Raisin' Cain	Constance Darling	2 reels
Regular Girl, A	Wanda Wiley	2 reels
Rolling Stones	Charles Puffy	1 reel
Rough Party	Al Alt	2 reels
Short Pants	Arthur Lake	1 reel
Sleeping Sickness	Edwards-Roach	1 reel
Slick Articles	Engle-Karr	2 reels
Smoked Out	Lake-Hasbrouch	1 reel
Speak Freely	Edna Marian	2 reels
Tenting Out	Roach-Edwards	1 reel
Too Young to Marry	Buddy Messinger	2 reels
Tourists De Luxe	Hayes-Karr	2 reels
Uncle Tom's Girl	Edna Marian	2 reels
Unwelcome	Charles Puffy	1 reel
Wolly West, The	Buddy Messinger	2 reels

SHORT SUBJECTS

By Educational Film Exchanges, Inc.

	Star or Series	Length
Balto's Race to Nome	Special	2 reels
Earth's Other Half	Hodge-Podge	1 reel
In the Spider's Grip	Novelty	1 reel
Judge's Cross-Word Puzzle	Novelty	1 reel
Little People of the Garden	Secrets of Life	1 reel
Little People of the Sea	Secrets of Life	1 reel
Mexican Melody	Hodge Podge	1 reel
Movie Morsels	Hodge Podge	1 reel
Only a Country Lass	Novelty	1 reel
Our Six-Legged Friends	Secrets of Life	1 reel
Paris Creations	Novelty	1 reel
Paris Creations in Color	Novelty	1 reel
Plastigrams	Novelty	
Strangler Lewis vs. Wayne Munn	Wrestling Match	2 reels
Village School, The	Hodge Podge	1 reel
Voice of the Nightingale, The	Novelty	1 reel

By F. B. O.

Barbara Snitches	The Pacemakers	2 reels
Covered Flagon, The	The Pacemakers	2 reels
Merton of the Goofies	The Pacemakers	2 reels
People You Know	Screen Almanac	1 reel

By Fox

Concerning Cheese	Varities	1 reel
From Mars to Munich	Varities	1 reel
Klondike Today	Varities	1 reel
Perfect View, The	Varities	1 reel
Race, The	Van Bibber	2 reels
Rock Bound Brittany	Educational	1 reel
Steam Heated Islands	Varities	1 reel
Van Bibber and the Navy	Earle Fox	2 reels
Where the Waters Divide	Varities	1 reel
White Paper	Varities	1 reel

By Pathe

Action	The Sportlight	1 reel
All Under One Flag	The Sportlight	1 reel
Animal Celebrities	The Sportlight	1 reel
Beauty Spots	The Sportlight	1 reel
Dude Ranch Days	The Sportlight	1 reel
Golden Panther, The	Serial	
Idaho	Serial	10 episodes
Learning How	The Sportlight	1 reel
Luna-cy	Stereoscopik	1 reel
Neptune's Nieces	The Sportlight	1 reel
Olympic Mermaids	The Sportlight	1 reel
Ouch	Stereoscopik	1 reel
Play Ball	Serial	10 episodes
Record Breaker, The	Serial	
Sporting Judgment	The Sportlight	1 reel
Stereoscopiks	Novelty	1 reel
Sunken Silver	Serial	10 episodes
Tiger Kill, The	Review	
Traps and Troubles	The Sportlight	1 reel
Zowie	Stereoscopik	1 reel

By Universal

Battle of Wits	Josie Sedgwick	2 reels
Bashful Whirlwind, The	Edmund Cobb	2 reels
Beauty and the Bandit	George Larkin	2 reels
Captured Alive	Helen Gibson	2 reels
Close Call, The	Edmund Cobb	2 reels
Cowpuncher's Comeback, The	Art Accord	2 reels
Fighting Cowboy, The	Series	
Fighting Ranger, The	Serial	15 episodes
Fighting Schoolmarm, The	Josie Sedgwick	2 reels
Fire Trader, The	Serial	15 episodes
Ghost City, The	Serial	15 episodes
Great Circus Mystery, The	Serial	15 episodes
Knockput Man, The	Mustang	2 reels
Leopard's Lair, The	Serial	
Line Runners, The	Arnold Gregg	2 reels
Loaded Dice	Edmund Cobb	2 reels
One Glorious Scrap	Edmund Cobb	2 reels
Outlaw, The	Jack Perrin	2 reels
Pronto Kid, The	Edmund Cobb	2 reels
Queen of the Round-Up	Josie Sedgwick	2 reels
Rim of the Desert	Jack Perrin	2 reels
Roaring Waters	George Larkin	2 reels
Ropin' Venus, The	Mustang	2 reels
Shadow of Suspicion	Eileen Sedgwick	2 reels
Show Down, The	Art Accord	2 reels
Storm King, The	Edmund Cobb	2 reels
Straight Shootin'	Harry Carey	2 reels
Valley of Rogues, The	Western	2 reels
Wild West Wallop, The	Edmund Cobb	2 reels

Through States Rights Exchanges

Animated Hair	Cartoon	1 reel
Broken Trails		2 reels
Cabaret of Old Japan		1 reel
Color World		1 reel
Cocoon to Kimona		1 reel
Come-Back, The	Benny Leonard	2 reels
Cross Word Puzzle Film	Comedy-Cartoon	1 reel
Day With the Gypsies		1 reel
Divertisement		1 reel
Do You Remember?		1 reel
East Side, West Side		
Film Facts		1 reel
Floral Feast, A		1 reel
Frederick Chopin	Music Masters	1 reel
Frontier Love	Billy Mack	2 reels
Fugitive Futurist		
George F. Handel	Music Masters	1 reel
Gems of the Screen		1 reel
Hittin' the Trail	Fred Hank	2 reels
If a Picture Tells a Story		
Jazz Fight, The	Benny Leonard	2 reels
Let's Paint		
Lizzie's Last Lap		
Mad Miner, A	Western	
Magic Hour, The		1 reel
Marvels of Motion		1 reel
Marvellous Manhattan		1 reel
Mexican Oil Fields		1 reel
Power God, The	Serial	10 episodes
R. Valentino and Eighty-Eight Prize Winning American Beauties		3 reels
Secrets of Life	Educational	1 reel
Smoke of a Forty-Five, The	Western	
Soft Muscles	Benny Leonard	2 reels
Song Cartunes	Novelty	1 reel
Stratford on Avon		1 reel
Surprise Fight, The		2 reels
Thundering Waters	Novelty	1 reel
Turf Mystery	Serial	15 episodes
Waiting For You	Music Novelty	
Wheels of the Pioneers	Billy Mack	2 reels
Wonder Book, The	Series	500 feet

COMING ATTRACTIONS

By Associated Exhibitors Star

Headlines	Alice Joyce	
Hearts and Fists		
Lover's Island	Hampton Kirkwood	
Miracle of Life, The	Busch-Marmont	
Million Dollar Doll		
Stranger of the North	Richard Travers	6 reels

By Famous Players-Lasky

Crossroads of the World	Pola Negri	
Grand Duchess and the Waiter, The	Adolphe Menjou	
Grass		
I'll Tell the World	Richard Dix	
Jungle Law, The	Richard Dix	
Kiss for Cinderella, A	Betty Bronson	
Lord Jim	Percy Marmont	
Man and the Law	Thomas Meighan	
Sorrows of Satan	Special Cast	
That Royle Girl	Kirkwood Dempster	
Trouble With Wives, The	Vidor-T. Moore	
Wanderer, The	William Collier, Jr.	
When Honor Ends	Richard Dix	
Womanhandled	Richard Dix	
Woman Scorned, A	Pola Negri	

By First National Pict.

Ashes	Corinne Griffith	
Atlantis		
Beautiful City, The	Richard Barthelmess	
Forever After	Corinne Griffith	
Heir's Apparent	Special Cast	
Invisible Wounds		
Irene	Colleen Moore	
Live Wire, The	Johnny Hines	
Men of Steel		
Quo Vadis	Emil Jannings	8,945 feet
Savage, The	Ben Lyon	
Scarlet Saint, The	Lyon-Astor	
Sea Woman, The	Sweet-McLaglen	
Splendid Road, The	Anna Q. Nilsson	
Stella Dallas		
Twin Sister, The	Constance Talmadge	
Viennese Medley	Special Cast	
We Moderns	Colleen Moore	
Winds of Chance	Anna Q. Nilsson	

By Fox Film Corp.

As No Man Has Loved	Edward Hearn	
Fighting Heart, The		
First Year, The	Special Cast	
Fool, The	Special Cast	
Havoc	Special Cast	
Iron Horse, The	Special Cast	11,335 feet
Kings of the Turf		
Lazybones		
Lightnin'	Jay Hunt	
Loyalties		
Lucky Horseshoes	Tom Mix	
Once to Every Man	O'Brien-Dove	
Rime of the Ancient Mariner, The		
Seventh Heaven	Special Cast	
Thank U	Special Cast	
This Woman	Special Cast	
Timber Wolf	Buck Jones	
Trailing Shadows	Edmund Lowe	
Wheel, The	Special Cast	
Wild Ridin'	Buck Jones	
Clean Up, The	Richard Talmadge	
Dollar Mark, The	Mildred Harris Fraser	
Face on the Air, The	Evelyn Brent	
Flaming Waters		
Her Father's Daughter		
That Man from Arizona	D. Revier-W. Fairbanks	
Wild Bull's Lair	Fred Thomson	
Wise Guy, The	Lefty Flynn	

By Metro Goldwyn

Ben Hur	Special Cast	
Big Parade, The	John Gilbert	
Brown of Harvard		
Charity Ball, The		
Circle, The		
Dance Madness	Pringle-Cody	
Exchange of Wives, An	Special Cast	
Exquisite Sinner, The	Special Cast	
Face to Face	Viola Dana	
Go West	Buster Keaton	
La Boheme	Lillian Gish	
Lights of New York	Marion Davies	
Man and the Moment		
Mare Nostrum		
Merry Widow, The	Mae Murray	
Message to Garcia, A		
Midshipman Sterling	Ramon Novarro	
Old Clothes	Jackie Coogan	
Paris	Pauline Starke	
Quality Street		
Return of a Soldier	Special Cast	
Romola	Lillian Gish	About 12 reels
Slave of Fashion, A	Special Cast	
Strange Bedfellows		
Sun Up		
Temptress		
Tower of Lies	Chaney Shearer	
Unholy Three, The	Lon Chaney	
What Will People Say		
Women and Wives		

By Pathe

Black Cyclone	Rex (horse)	

By Producers Distributing Corp.

Coming of Amos	Rod LaRocque	
Dark Horse, The	Harry Carey	
Detour		
Painted Woman, The	Kirkwood-Lee	
Road to Yesterday, The	Special Cast	
Ten to Midnight		
Three Faces East		
Without Mercy		

By United Artists

Back Wash	Mary Pickford	
Little Annie Rooney	Mary Pickford	
Scraps	Mary Pickford	
Wild Justice	Peter the Great	

By Universal

Ace of Spades, The	Desmond-McAllister	
An Old Man's Darling	Laura La Plante	
Another Man's Life	Mary Philbin	
Beautiful Cheat, The	Laura La Plante	
Beauty and the Brute	Norman Kerry	
Beyond the Law	Jack Hoxie	
Blackmail	Special Cast	
California Straight Ahead	Reginald Denny	
Captain Fearless	Reginald Denny	
Claim No. 1	Special Cast	
Clinging Fingers	Special Cast	
Demon, The	Jack Hoxie	
Extra Man, The		
Goose Woman, The		
Gulliver's Travels	Special Cast	
Home Maker, The	Alice Joyce	
Lariat, The	William Desmond	
Lightning Lover, The	Reginald Denny	
Love Cargo, The	House Peters	
Married Hypocrites	Fredericks La Plante	
Miss Vanity	Mary Philbin	
Moonlight Kisses	Mary Philbin	
Napoleon the Great		
Oats for the Women	Special Cast	
Open Trail, The	Jack Hoxie	
Peacock Feathers	Virginia Valli	
Phantom of the Opera	Lon Chaney	
Pony Express, The	Special cast	
Prince, The	Philbin-Kerry	
Red Clay	William Desmond	
Siege	Virginia Valli	
Skyline of Spruce, The	Special cast	
Souls That Pass in the Night	Special cast	
Spook Ranch	Hoot Gibson	5,147 feet
Stella Maris	Mary Philbin	
Still Alarm, The	Russell-Chadwick	
The Storm Breakers	House Peters	

	Star	Length
Teaser, The	Laura La Plante	
Tenderfoot, The	Jack Hoxie	
White Outlaw, The	Jack Hoxie	4,830 feet
You Can't Live on Love	Reginald Denny	
By Vitagraph		
Baree, Son of Kazan	Wolf (dog)	7 reels
Friends	Special cast	
Happy Warrior, The		6 reels
Road That Led Home, The		
Steele of the Royal Mounted		6 reels
Tides of Passion	Mae Marsh	6,279 feet
Unknown Lover, The	Elsie Ferguson	
By Warner Bros.		
Barrier That Was Burned	Monte Blue	
Broken Hearts of Hollywood	Harlan-Miller	
Cave Man, The	Harlan-Miller	
College Widow, The	Syd Chaplin	
Easiest Road, The	Marie Prevost	
Golden Cocoon		
Hell Bent for Heaven		
Hero of the Big Snows, A	Rin Tin Tin (dog)	
Honeymoon Express, The	M. Moore-D. Devore	
Lady Windermere's Fan	Special cast	
Man on the Box, The	Syd Chaplin	
Man without a Conscience	Louis-Rich	
Night Call, The	Rin Tin Tin (dog)	
Pleasure Buyers, The	Irene Rich	
Rose of the World	Special cast	
Sap, The	M. Moore-D. Devore	
Satan In Sables	Lowell Sherman	
Social Highwayman, The	Harlan-Miller	
Vengeance of Durand, The	Irene Rich	
Why Girls Go Back Home		
Yoke, The	Special cast	
Through State Right Exchanges		
Amazing Quest, The	Henry Edwards	5,500 feet
American Pluck	George Walsh	5 reels
An Enemy of Men		
Aristocrat, The	Special Cast	
Beloved Pawn, The	Reed Howes	
Blind Virtue	Special Cast	
Blue Blood	George Walsh	
Boden's Boy	Special Cast	5,300 feet
Bohemian Girl, The	Gladys Cooper	
Border Intrigue	Franklyn Farnum	5 reels
Border Women	Special Cast	5,000 feet
Count of Luxembourg, The	Larry Semon	
Crack of Dawn	Reed Howes	
Crashing Through	Jack Perrin	5,000 feet
Cyclone Bob	Bob Reeves	
Cyrano de Bergerac	Special Cast	10 reels
Deerslayer, The		4,780 feet
Does Marriage Pay?		
Down Upon the Swanee River	Special Cast	
Dumb Head		6,500 feet
Ermine and Rhinestones		
Fair Play	Special Cast	
Fall of Jerusalem		6,800 feet
Fighter's Paradise, The	Rex Baker	5,000 feet
Fighting Courage	Ken Maynard	5 reels
Fighting Smile, The	Bill Cody	4,630 feet
Forest of Destiny, The		
Free to Love	C. Bow-R. McKee	
Frivolity		
Galloping Dude, The	Franklyn Farnum	
Going the Limit	Richard Holt	
Handsome Brute, The		
Hearts and Spangles		
His Master's Voice	Thunder (dog)	
Hurricane		5,800 feet
Justice of the Far North		5,500 feet
Knockout Kid, The	Jack Perrin	
Law and the Lady	Special Cast	6 reels
Lew Tyler's Wives		
Life of a Woman		6,500 feet
Lightning Jack	Jack Perrin	5,000 feet
Lightning Passes, The	Al Ferguson	
Little Girl in a Big City, A		
Lodge in the Wilderness		6,500 feet
Lost Chord, The	Alice Lake	6,300 feet
Love Gamble, The	Special Cast	5 reels
Lure of Broadway, The		
Lying Wives	Special Cast	7 reels
Mad Marriage, The	Special Cast	6 reels
Man of Iron, A	L. Barrymore	6 reels
Midnight Flames		
Morals for Men		6,500 feet
Morganson's Finish		6,500 feet
Outlaw Tamer, The	Clayton-F. Farnum	
Passionate Youth	Special Cast	6 reels
Part Time Wife, The		
Peak of Fate, The		8 reels
Police Patrol, The	James Kirkwood	
Quicker'n Lightning	Buffalo Bill	5 reels
Racing Blood		
Reckless Courage	Buddy Roosevelt	4,851 feet
Reckless Sex, The	Special Cast	6 reels
Resurrection		
Romance of An Actress		
Salvage		5,800 feet
Saton's Son	Special Cast	
Savages of the Sea	Frank Merrill	4,850 feet
Shadow on the Wall		
Shadow of the Mosque	Odette Taylor	6,200 feet
Shattered Lives	Special Cast	6 reels
Shenandoah		
Shootin' Square	Jack Perrin	5,000 feet
Sign of the Claw		
Some Pun'kins	Charles Ray	
Span of Life	Betty Blythe	
Speed Limit, The		
Sunshine of Paradise Alley	Special Cast	
Super Speed	Reed Howes	
Tale of a Vanishing People		6,500 feet
Tearing Loose	Wally Wales	4,900 feet
Too Much Youth	Richard Holt	4,800 feet
Transcontinental Limited, The	Special Cast	
Travelin' Fast	Jack Perrin	5,000 feet
Travis Coup, The		6,500 feet
Unchastened Woman, The	Theda Bara	
Up and At 'Em	Jack Perrin	5,000 feet
Where the Worst Begins		8,005 feet
White Mice	Jacqueline Logan	
Wild Girl		5,800 feet
Winner, The	Charles Ray	
Winning of Barbara Worth		
With Kit Carson Over the Great Divide	Special Cast	
Women		
Worst Woman, The	Special Cast	
Wrong Coat, The		6,500 feet
Wrongdoers, The	L. Barrymore	



'Kivalina of the Icelands"—Pathe, Strand, New York

Times: "As an antidote to the sultry weather, 'Kivalina of the Ice Lands,' the principal attraction at the Mark Strand this week, undoubtedly served a purpose yesterday, as for more than an hour one felt all the cooler for centering one's attention upon a frozen background with scenes of the 'restless Arctic Ocean, silenced by the grip of deadly winter.' There is a deal to be learned from this picture, and much credit is due Mr. Rossman for his courage and energy in putting forth such a production."

Evening World: "'Kivalina of the Ice Lands' is a distinct screen achievement. It is one of the most interesting and informative pictures seen on Broadway in months, and, coming as it does so soon after the return of Amundson, it is bound to exert a tremendous appeal wherever it is shown. Earl Rossman, big game hunter and explorer, is responsible for this excellent effort."

Graphic: "No more wonderful picture of the Arctic has ever been filmed, not excepting 'Nanook of the North.' Probably the most wonderful scenes of the Arctic region ever photographed are displayed. 'Kivalina of the Ice Lands' is not only an entertaining picture but an educational one. You cannot afford to miss it."

Mirror: "Every now and then a human interest cinema document of much beauty and interest reaches the silversheet. The Mark Strand offers such a production this week in Earl Rossman's 'Kivalina of the Ice Lands'. The film, which required two years to shoot, is rich with gorgeous photography, thrilling reindeer scenes, and entertaining human touches. Of particular interest is the first picturization of the Aurora Borealis in natural colors"

Daily News: "Here is one of the most interesting and unusual films to grace Broadway in a cinema season. The cast is capable and interesting to behold. And the colored sequences showing the Aurora Borealis—this must positively not be forgotten—are gorgeous beyond words. Everybody interested at all, in anything having to do with people whose lives we little know, will be wholly appreciative of this delightful production. Don't let it get by without seeing it."

Sun: "'Kivalina of the Ice Lands' is a wholly admirable offering. Its chilling scenes are excellent antidotes for summer weather. In its reels one may see reindeer round-ups, caribou hunts, seal hunts and whale hunts. The film depicts the barren frozen life the Eskimos lead and is a picturesque successor to 'Nanook of the North.' It is a wholesome diet for those who are fed up with the trivial stuff of the films. It is real."

World: "One of the most fascinating of all the screen novelties is on view at the Strand this week. 'Kivalina of the Ice Lands' presents a play by Eskimos, the entire action of the drama taking place in the bleak and merciless coldness of the Arctic. If for no other reason than that it brings to every man's home town a reproduction in faithful pictures of a land few of us will ever see, it is a valuable and interesting document. But 'Kivalina' is much more than this. The scenes in full color of the Aurora Borealis are magnificent."

American: "One of the most absorbing dramas that Broadway has seen for many weeks. For two years Earl Rossman lived in the Arctic regions, studying the ways of its people. Slowly he gathered material for his film. Actors he selected from among the villagers. They knew nothing of acting, they had never heard of movies, but they were willing to continue their usual mode of living while the handle of the strange black box continued to turn. And their usual mode of living contains enough thrills for twenty pictures."

Telegraph: "I only regret that I have but one hat to take off to Earl Rossman, who produced 'Kivalina of the Ice Lands.' The scenery is, to say the least, awe-inspiring. It is a truly gorgeous picture, refreshing and clean, and despite all lack of 'sex appeal,' it ought to appeal to almost everyone."

"Pretty Ladies"—Metro-Goldwyn-Mayer, Capitol, New York

Telegraph: "Monta Bell has done it again. Which means that in 'Pretty Ladies' he has turned out a picture of remarkable entertainment value. With Adela Rogers St. Johns' story of the trials and tribulations of a 'Follies' star to work with, he has evolved a beautifully balanced and continually interesting film. It gives ZaSu Pitts the best role she has ever had; it contains some of the best natural color scenes yet made, and it dares to give frank information about some features of chorus girl life. Miss Pitts is superb in the leading part."

Journal: "If I had a hat on, I'd take it off to Monta Bell, who directed 'Pretty Ladies.' It's one of the best pictures of the season. Monta Bell directs a picture like a painter paints one. He takes an idea and presents it with such deftness that it leaves an impression beyond mere visual entertainment."

Daily News: "One good turn deserves another. After years of glorifying the American girl, Mr. Ziegfeld and his 'Follies' come in for a large portion of glorifying in the movies. Monta Bell is the bright boy who did it. And he did a neat job! There's a glamor about the piece that holds one until the fadeout."

Mirror: "'Pretty Ladies' is a pictorial gem, "resplendent with gorgeous scenes, beautiful girls and superb acting by ZaSu Pitts. It offers the kind of entertainment for which one ordinarily pays $5.50 and checks up another directorial triumph for Monta Bell."

Graphic: "You'll want to see 'Pretty Ladies' at the Capitol, and when you've seen it our bet is that you'll want to see it again. For 'Pretty Ladies' is the best backstage picture that has ever been put on. Mr. Bell knows as much about directing as a fish knows about swimming—and that is everything. Each shot of this film is interesting, unique and to the point."

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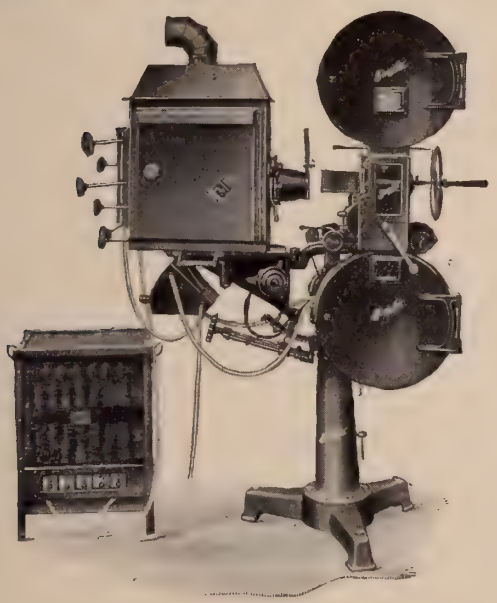
IN the early days of motion pictures no one cared much about the technique or quality of projection. When the operator announced—"One minute while we change reels"—the audience was glad of the opportunity to rest its eyes from the flash and glare of the screen. It accepted the annoyances of poor projection without protest.

But it is quite a different story today. The manner in which a picture is presented is as important a matter as the quality of the picture itself.

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AUGUST 8, 1925

Motion Picture News

Reg. U. S. Patent Office

A SLAVE OF FASHION

Hobart Henley production. From a story by Samuel Shipman. Directed by Hobart Henley. Co-starring Norma Shearer and Lew Cody. Presented by Metro-Goldwyn. Shown at the Capitol, N. Y., week July 19, 1925. Running time, 69 minutes.

Katherine Emerson.....Norma Shearer
Nicholas Wentworth.....Lew Cody
Dick Wayne.....William Haines
Mother Emerson.....Mary Carr
Father Emerson.....James Corrigan
Aunt Sophie.....Vivia Ogden
Madeline.....Miss Dupont
Mayme.....Estelle Clark
Hobson.....Sidney Bracey

A sure-fire box office bet. It has everything film fans want. There is a beautiful star, a lot of romance in the story that also carries a great suspense thrill, clothes, laughs, and in addition a surprise in the fact that Lew Cody turns out to be a hero instead of a heavy, which is fair enough in itself.

Atop of all this the picture is directed with a score or more of deft touches on the part of Hobart Henley, who is now about at the top of the group that are labeled "commercial directors," for he is turning out pictures distinctly box office.

This one starts off with just that type of kick that is usually held for the big scene in a picture. It is a railroad smash-up, high in the air on a trestle, as a result of which the heroine of the story instead of landing in New York to hunt for work assumes the identity of a girl of pleasure who was one of the victims, takes over an apartment that a former admirer and protector has placed at her disposal while he is abroad, with the understanding that she is to leave before he returns.

Just think of the transition of a small town girl from the wilds of Io-way, where Jed Flanagan comes from, to a Park avenue duplex with a maid and a man servant, a Rolls and a charge account for everything from theatre tickets to clothes.

Does she step! And how!

Why she just speeds and all is going along in great shape, for she has even copped herself a would-be [illegible] who thinks she's a married woman with a lot of loose dough that she doesn't know what to do with, until the folks back home decide to hop into Henry and fliv their way east. That's a laugh, Henry chugging up to the Park avenue joint and parking front of the door.

Then things begin to happen. Aunt Sophie fears for the niece, who incidentally has accounted for her living in splendor by confessing to a secret marriage with her husband hurriedly called away to Europe, because the boy friend is very much on the job and it looks as though the niece might be compromised. So auntie suggests to mother that word be sent the husband and this is done. He does drop everything in Europe and dashes back to the good old U. S. A. because if he has a wife he wants to see who she is, and with his arrival the little heroine masquerader and fibber is in another jam. She wants to confess all to mother and the family when the "husband" decides that she might as well be the wife anyway and brings about a happy ending.

Norma Shearer looks like a million dollars, especially in a shower bath scene that'll make all the boys out in Io-way sore on themselves for ever letting her get to New York, and Cody handles himself like the master of acting that he is. Mary Carr as the mother is just her wistful charming screen self, and Vivia Ogden gets laugh after laugh.

The production looks like a lot of money, and the clothes display is corking. The title in itself suggests naturally a fashion show, which is always sure fire, but with this picture one doesn't need go after anything heavy in the way of a flash to go with it for it is certain to make 'em come.

Fred.

VARIETY, JULY 22, 1925

Playing to tremendous business at Capitol (N.Y.)

—and it's just the beginning of

Metro-Goldwyn-Mayer's

The Quality 52

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

Vol. XXXII No. 6

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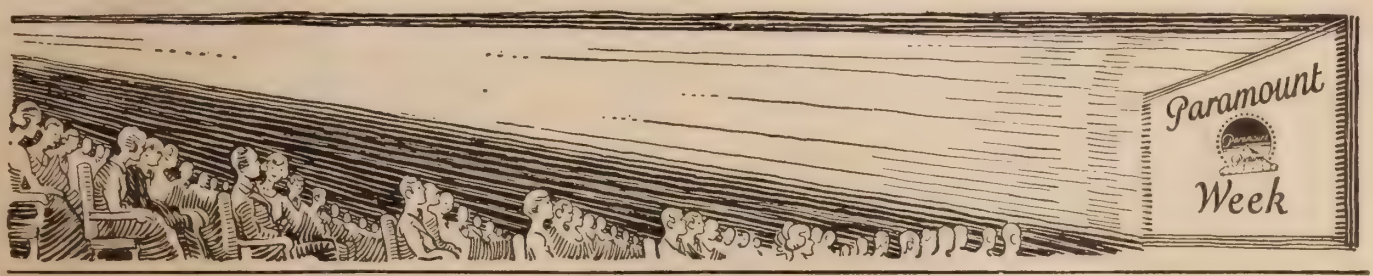
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9th mo. **SEPTEMBER** 1925

On September 1st, 1917, the first Paramount Week began. This year, September 6th-12th sees the eighth annual celebration of Paramount Week. This follows the opening of Greater Movie Season in August. Large advertisements listing Paramount bookings at exhibitors' theatres will be carried in 4,000 newspaper in the United States and Canada. Never were the pictures greater in entertainment value than this year. The August Paramounts are: "Night Life of New York", "In the Name of Love", "The Lucky Devil", "Beggar on Horseback", "Street of Forgotten Men", "The Ten Commandments". The September Paramounts are listed in this almanac.

MOON'S PHASES



	Eastern Time D	H	M	For Central Time deduct 1 hr.
(New)	D 2	2	53	Mountain
(First Quarter)	9	7	11	Time 2 hrs
(Full)	17	11	12	Pacific Time
(Last Quarter)	25	6	50	3 hours

September hath 30 days

"If it's a Paramount Picture, it's the best show in town"



In September comes the first showing of Harold Bell Wright's newest and greatest novel, "A Son of His Father", which has been running serially in McCall's Magazine (circulation 2,125,000) and which will be issued August 1st as a book with a tremendous advertising campaign in 400 newspapers and national magazines. Produced in true Paramount de luxe Western style.



Ultra-modern gowns, society scandals, bathing beauties, comedy and strong human drama are features of Gloria Swanson's new Paramount picture, "The Coast of Folly", released in September. More people want to see Gloria today than any other star in the world. Cash in! Allan Dwan produced the picture.



Thomas Meighan, with Virginia Valli and a superb supporting cast, has about finished his greatest picture in a long time, "The Man Who Found Himself". Booth Tarkington wrote the very strong story especially for Tom. Alfred E. Green directed. Soon Tom will start work on "The Shamrock", a big Irish story. Meighan—"Shamrock"— you can appreciate the box-office wallop of that combination!

Coming in October

POLA NEGRI *in* "Flower of Night"
BESSIE LOVE *in* "New Brooms"
BEBE DANIELS *in* "Lovers in Quarantine"
BETTY BRONSON *in* "The Golden Princess"
DOUGLAS MACLEAN *in* his first Paramount

and

THE PONY EXPRESS
A $2 Road Show released direct to you

1—Tu.—Geo. Seitz, with Richard Dix, players and 2000 Indians, moves from distant location at Kayenta, Wyo., with *"The Vanishing American"*.
2—W.—United States Treasury Department organized, 1789.
3—Th.—*"The Covered Wagon"* finished, 1923.
4—Fr.—Chicago first lit by gas, 1850.
5—Sa.—President McKinley shot, Buffalo, 1901.
6—Su.—Golden harvest of PARAMOUNT WEEK begins for exhibitors.
7—M.—Bebe Daniels' greatest comedy released, "WILD WILD SUSAN". Labor Day.
8—Tu.—Sidney Olcott's romantic classic of Old New York, "NOT SO LONG AGO", with Betty Bronson and all-star cast, released.
9—W.—California admitted to the Union, 1850, an event dramatically portrayed in James Cruze's *"The Pony Express"*.
10—Th.—Are you cashing in on Greater Movie Season with The Greater Forty? Wise showmen are.
11—Fr.—Battle of Brandywine, Pa., 1777.
12—Sa.—Paramount Week ends. Large bank deposits by exhibitors who participated.
13—Su.—*"The Ten Commandments"* passes *"Covered Wagon"* receipt records.
14—M.—Paramount's thrilling Zane Grey classic, "WILD HORSE MESA", released.
15—Tu.—First Kansas newspaper issued, 1854.
16—W.—Pony express succeeded by steam train as mail carrier, 1858. See Paramount's *"The Pony Express"*.
17—Th.—U. S. Constitution adopted by Congress, 1787.
18—Fr.—If you want to sell the public something it's already decided to buy—book The Greater Forty.
19—Sa.—Paramount's exploitation conferences with exhibitors voted big success.
20—Su.—Prepare for capacity crowds as Gloria Swanson's greatest box office attraction, "THE COAST OF FOLLY", is released.
21—M.—First Harold Bell Wright-Paramount, "A SON OF HIS FATHER".
22—Tu.—Paramount releases first Zane Grey picture, *"To the Last Man"*, 1923.
23—W.—Autumn officially begins.
24—Th.—Balboa discovered Pacific Ocean, 1513.
25—Fr.—Bookings of The Greater Forty reach record figures.
26—Sa.—Daniel Boone died, 1820.
27—Su.—The merry matrimonial mirthquake, "THE TROUBLE WITH WIVES", released.
28—M.—Thomas Meighan's greatest, "THE MAN WHO FOUND HIMSELF", by Booth Tarkington, released.
29—Tu.—First theatre in Cincinnati established, 1801.
30—W.—Paramount, with The Greater Forty, leads the field.



They're off!



Off to a flying start—PARAMOUNT'S GREATER FORTY!

"THE LUCKY DEVIL" shown to mid-winter business in mid-July at the Rivoli, New York, and hailed as the greatest auto-race thriller ever made. Richard Dix in Class AA as a star.

"NIGHT LIFE OF NEW YORK" knocks 'em cuckoo in New York and Cleveland, and it'll do the same for you.

"STREET OF FORGOTTEN MEN" shown and hailed as another "Miracle Man."



Now watch!

"IN THE NAME OF LOVE." With Greta Nissen, about whom they're all raving. Ricardo Cortez. Wallace Beery. Raymond Hatton. The Sweetheart Special. *Something easy to sell the public.*

GLORIA SWANSON in "THE COAST OF FOLLY." And what a Gloria! Gowns—what gowns! Comedy. Society. Palm Beach. From a best-selling novel. Allan Dwan, producer. Luxury! *Something easy to sell the public.*

"NOT SO LONG AGO." Gay romance of young New York. Betty Bronson ("Peter Pan"). Ricardo Cortez. Sidney Olcott ("Little Old New York"), producer. Big stage play. *Something easy to sell the public.*

ZANE GREY'S "WILD HORSE MESA." Man, how good this one is! Shades of "Thundering Herd" and all other Zane Greys—this one has 'em stopped! Jack Holt, Noah Beery, Billie Dove, Doug, Jr., 5000 stampeding mustangs. *Something easy to sell the public.*



Member Motion Picture Producers & Distributors

AND ALSO WATCH



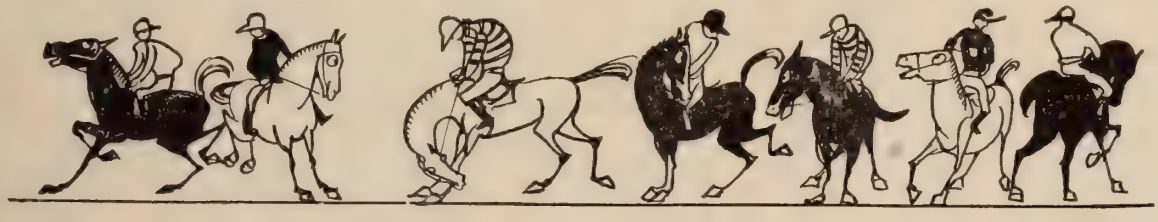
THOMAS MEIGHAN in "THE MAN WHO FOUND HIMSELF." Guaranteed a great Meighan entertainment. Booth Tarkington original story. Marvelous cast—Virginia Valli, Julia Hoyt, and others. *Something easy to sell the public.*

"WILD WILD SUSAN." Starring BEBE DANIELS. With Rod LaRocque. Daniels great! Wild comedy. Liberty Magazine story. Bebe as twelve-cylinder society tomboy. *Something easy to sell the public.*

HAROLD BELL WRIGHT'S latest novel, "A SON OF HIS FATHER." Herman Wobber, one of the industry's squarest shooters, writes: "Have personally previewed 'A Son of His Father' and it is one of greatest outdoor pictures Paramount ever handled. It's box office all over." *Something easy to sell the public.*

"THE TROUBLE WITH WIVES." Florence Vidor. Tom Moore. Esther Ralston. Ford Sterling. Mal St. Clair, laugh director of "Are Parents People?" *Something easy to sell the public.*

all of these are finished



THESE ARE STILL TO COME:

Just samples of future Greater Forty releases:

"THE PONY EXPRESS"—James Cruze's greatest.

"THE VANISHING AMERICAN"—Zane Grey's greatest.

"STAGE STRUCK"—Gloria Swanson's greatest.

"ON DRESS PARADE"—Raymond Griffith's greatest.

"THAT ROYLE GIRL"—D. W. Griffith's greatest.

EVERY ONE OF THEM—SOMETHING EASY TO SELL THE PUBLIC!

You can bet your life on —

THE GREATER FORTY
Paramount Pictures

of America, Inc. Will H. Hays, President.

What the name CHRI



Christie's Greater Laugh Season

The successful showman is the one who has his finger on the *public pulse.*

The vital spot—the most sensitive and responsive fiber of that public pulse—is the "laugh center."

That's why the good old public pays millions for a laugh—and not a centime for a crepe-hanger.

If you can make a cat laugh, you have achieved the ultimate. As a figure of speech, "Enough to make a cat laugh" means that the risibilities of millions of human beings will be jazzed into a merry, rhythmic syncopation when they see the Christie Specials.

The Christies have been titillating the public diaphragm for many years, while the cash registers of exhibitors have played a jolly little "Dough-Ray-Me" symphony of their own.

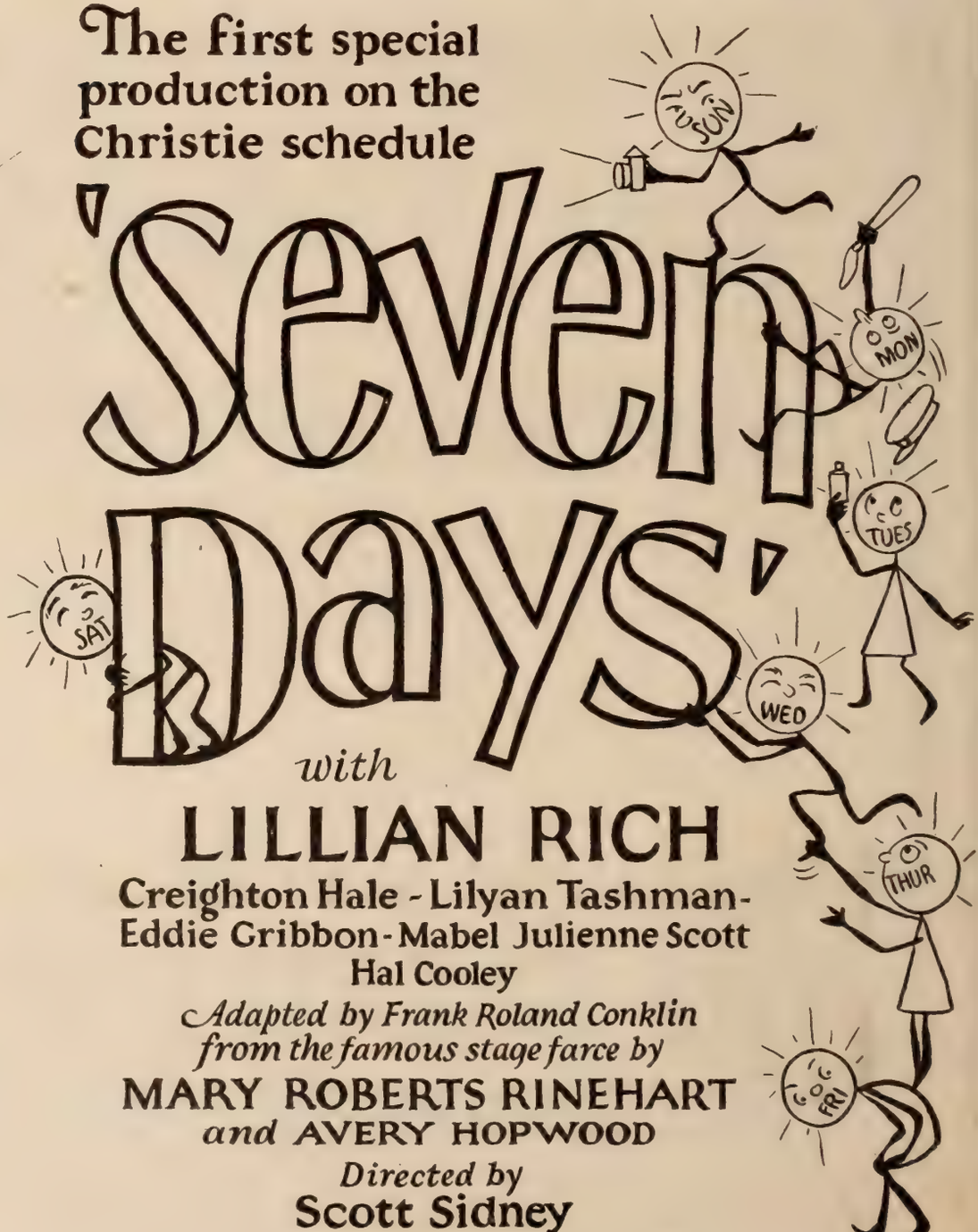
Christie Specials are the Champion Classical Jazz Symphonies of the screen —and the CHAMPION MONEY— GETTERS OF ALL TIME!

"Enough to Make a Cat Laugh?"— Yea, bo!

In the patois of this Jazz Age—They're THE CAT'S WHISKERS!

The first special production on the Christie schedule

'Seven Days'



with

LILLIAN RICH

Creighton Hale - Lilyan Tashman
Eddie Gribbon - Mabel Julienne Scott
Hal Cooley

Adapted by Frank Roland Conklin
from the famous stage farce by
MARY ROBERTS RINEHART
and AVERY HOPWOOD

Directed by
Scott Sidney



STIE

means to you Mr. Exhibitor

With an established reputation of fifteen years as producers of fast-moving, rollicking comedy of proved box office quality—backed by the most elaborate and up-to-date studio equipment for the creation of de luxe productions—the Christie Feature Comedies for the coming year will *Surpass* the magnificent records made by the Christie Product in the past.

His long and brilliant career has won for Al Christie the title of Master Farceur of Motion Picture Production. That rare faculty of detecting the humor possibilities in a situation and that still rarer ability to grasp the *kind of humor* that turns laughs into plethoric box-office receipts, is the reason Al Christie leads in the Feature Comedy field.

The Past Performances of the Christies have made their name synonymous with Box Office Success. When you book a Christie picture, you book an Assured Success—the product of men who have *proved* their ability to gauge the public demand for Entertainment and have met that demand with the maximum percentage of Showmanship Productions.

The stupendous success of "CHARLEY'S AUNT" demonstrated that the Christies stand *alone* in the Feature Comedy field.

"CHARLEY'S AUNT" BROKE ALL RECORDS AT EVERY FIRST RUN HOUSE IT PLAYED SINCE DATE OF RELEASE! It is acknowledged to be the *greatest screen comedy ever produced.*

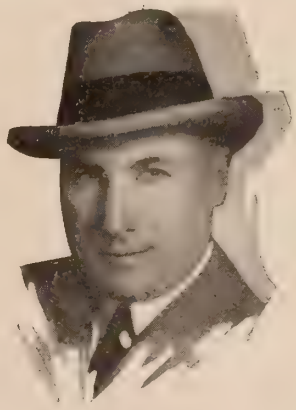
"SEVEN DAYS" and "MADAME LUCY" will measure up to the superlative quality which the Christies *demand* and the public *expect* in the Christie Feature Comedies.



AL and CHARLES

The men who gave you

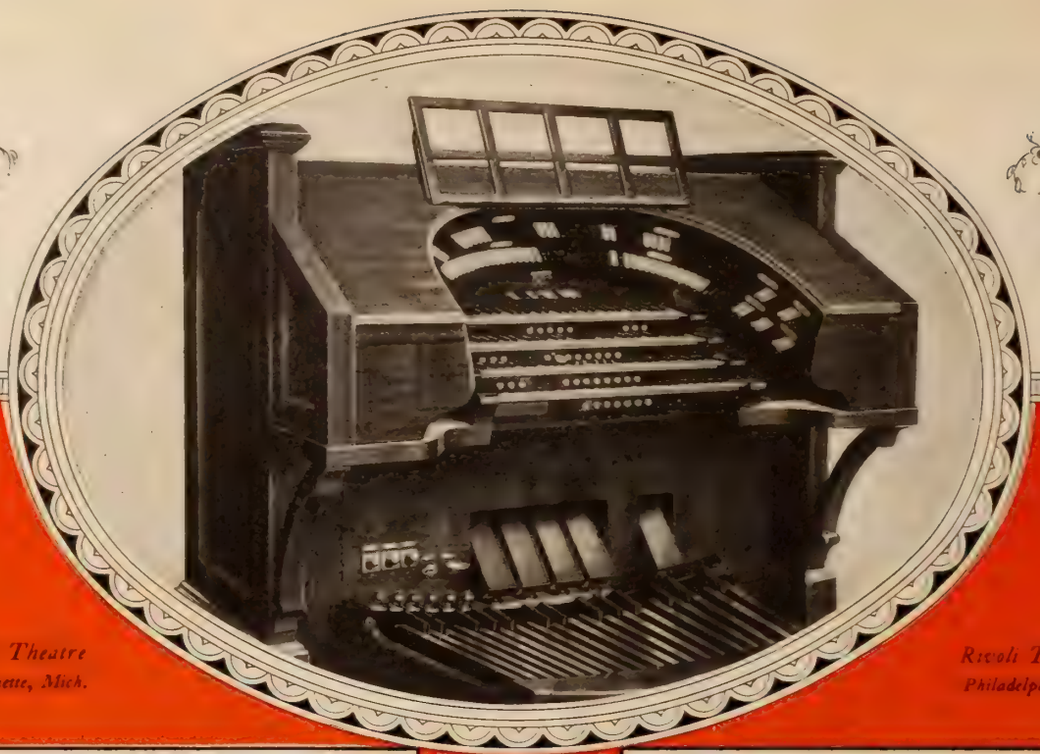
"Charley's Aunt"



RELEASED BY

PRODUCERS DISTRIBUTING CORPORATION

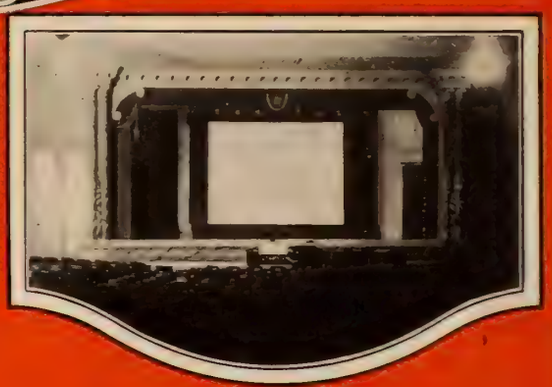
F. C. MUNROE, President RAYMOND PAWLEY, Vice-President and Treasurer JOHN C. FLINN, Vice-President and General Manager



Delft Theatre
Marquette, Mich.

Rivoli Theatre
Philadelphia, Pa.





In Modern Theatres

¶ Marr & Colton Organ music has become a part of the program because patrons have demanded it. No modern theatre can hope to attract large attendance and make money without organ music. ¶ Leading exhibitors, from coast to coast, find it pays to feature Marr & Colton Organ music.

¶ Beauty of tone, excellence of craftsmanship and artistic designing has earned for Marr & Colton the title, "America's Finest Organ." Consider what Marr & Colton Organ music can accomplish as a feature attraction in your theatre.

WRITE FOR OUR BEAUTIFUL CATALOG. ASK ABOUT OUR EASY PAYMENT PLAN.

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Eastern Sales Office—437 Fifth Avenue, New York
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Opportunity Is Pounding On Your Door!

If you want to play "The Phantom of the Opera" in October, wire without a moment's delay to

Universal Pictures Corporation
730 Fifth Avenue New York City

GREAT SCOT! Universal's Are The Gr

THE WHITE OUTLAW

Starring
JACK HOXIE
with **SCOUT**
The marvelous Horse
and
"BUNK" *The Wonder Dog*



The Amazing Novelty Western!

"Most satisfying Western in which Hoxie has appeared! Should please everywhere." *Harrison's Reports*

"Best western Hoxie has made and certain to please. A great attraction!" *N. Y. Morning Telegraph*

"Another wonder horse introduced. A really clever and well-trained animal. Should please the fans." *Film Daily*

Blue Streak Westerns eatest Ever, Sure Enough!

THE CIRCUS CYCLONE

Starring
ART ACORD
Directed by
ALBERT ROGELL

Two Big Shows in One!

YOU know what a circus picture means to you! You know what a box-office wallop a Blue Streak Western packs! Well, here you've got them both —in *one* picture, a whale of a combination that will go across like a house afire. There's enough in this one picture to make it a big special. But Universal made it into a Blue Streak Western—because Blue Streak must have the best, always! Everything here for a big circus clean-up. Get in on it, pronto!



EXHIBITORS — *Tie up*

NOTE. This page advertisement reprinted from THE AMERICAN LEGION WEEKLY

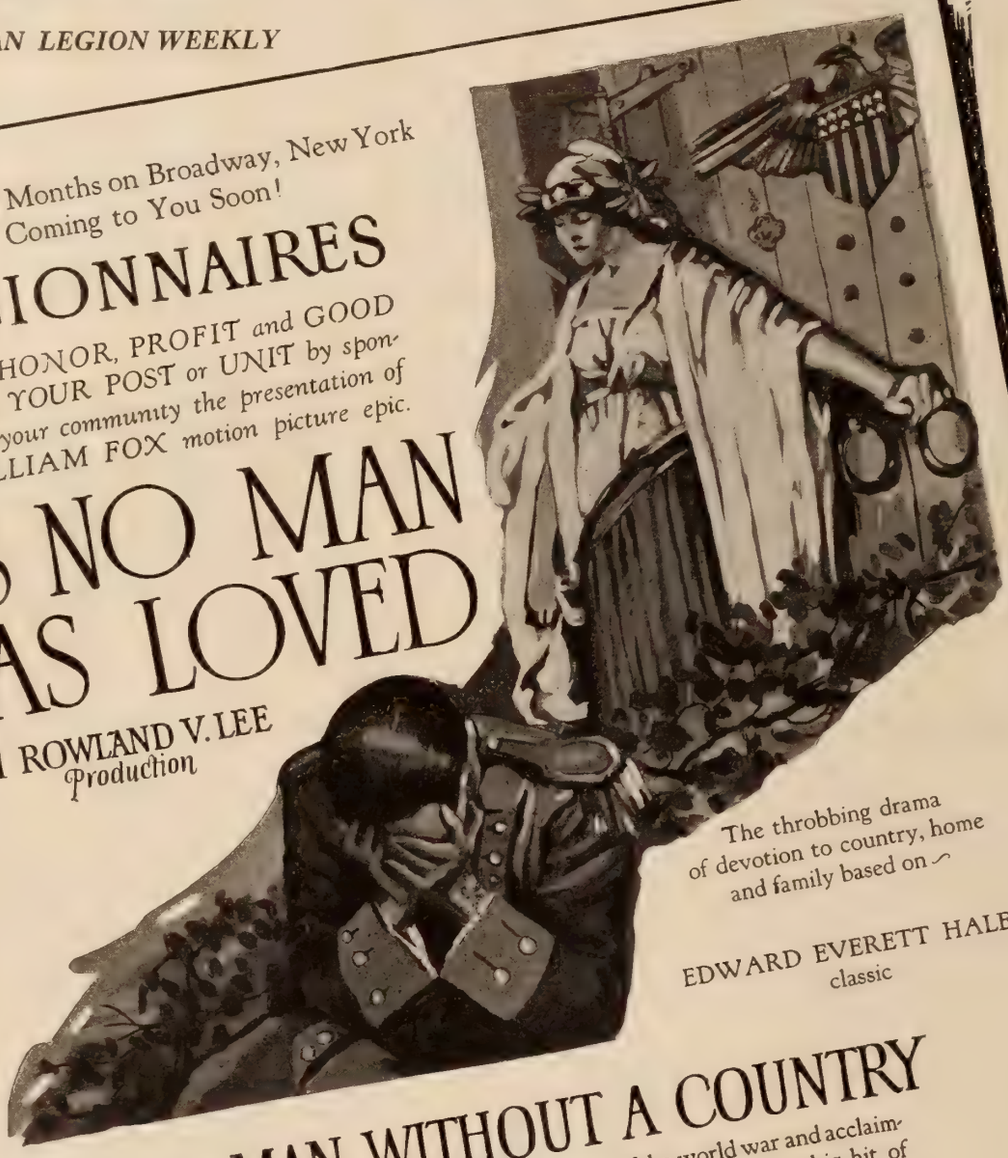
3 Successful Months on Broadway, New York
Coming to You Soon!

LEGIONNAIRES

BRING HONOR, PROFIT and GOOD WILL to YOUR POST or UNIT by sponsoring in your community the presentation of the WILLIAM FOX motion picture epic.

AS NO MAN HAS LOVED

A ROWLAND V. LEE Production



The throbbing drama of devotion to country, home and family based on

EDWARD EVERETT HALE'S classic

The MAN WITHOUT A COUNTRY

Adapted, directed, acted, staged by veterans of the world war and acclaimed by Broadway and the Metropolitan press as the one big hit of the year. Endorsed by every important national organization in America

Legion Posts can tie up with theatre owners for gala benefit performances of this super production. Mail this coupon for further information

General Sales Manager
FOX FILM CORPORATION
West 55th Street, New York City

Please advise me how my post or unit can bring "AS NO MAN HAS LOVED" to this community and make a profitable tie-up with the theatre

Post or unit _____

Name _____

Address _____

Make your play-date arrangements now!

Fox Film Corporation

with the American Legion!

AS NO MAN HAS LOVED

The William Fox photoplay epic based on Edward Everett Hale's "THE MAN WITHOUT A COUNTRY"

Exhibitors! Dwell on These Facts

DR. HALE'S novel has been endorsed by the 11,129 American Legion posts in America ---Exhibitors should communicate with their nearest Legion Post Commander, and arrange a tie-up and play-date. An American Legion benefit night means a house crowded with the best people, and honor, and glory, and CASH for you---These benefits should be arranged on a basis of mutual profit.

Help the Legion and the Legion Will More Than Help You!

***THIS** striking advertisement in two colors forms one of the cover pages of the American Legion Weekly for June 26 --- This ad appears for your benefit --- It goes to all members of the Legion and their families, which means a reading circulation of 3,000,000 men, women and children!*

Fox Film Corporation

Greatest of all Tom Mix Pictures

Love
Romance
Adventure
Comedy

William Fox *presents*

Tom Mix

in

The LUCKY HORSESHOE



Courtesy Fox Film Corporation

"THERE IS NOTHING SLOW ABOUT THIS HORSE"

Tom Mix's famous Tony being presented with a wreath by Secretary of Agriculture Jardine at the National Horse Show in Washington, just after Tom had been received by President Coolidge.

with BILLIE DOVE ~ ANN PENNINGTON
MALCOLM WAITE ~ J. FARRELL MacDONALD

TONY, the wonder horse

A Cowboy of the Wild West Romances in Old Spain

Story by ROBERT LORD

J. G. BLYSTONE PRODUCTION

Fox Film Corporation



The screen version of the international stage success

William Fox
presents

HAVOC

WITH
GEORGE O'BRIEN · MADGE BELLAMY · LESLIE FENTON
MARGARET LIVINGSTON · WALTER McGRAIL · EULALIE JENSEN
PLAY BY HENRY WALL · SCENARIO BY EDMUND GOULDING
ROWLAND V. LEE PRODUCTION

The story of two men who loved a woman without a soul

Fox Film Corporation

Favorites in first run

Here, for instance, is Manager Ray A. Grombacher of the Liberty Theatre, Spokane—who has contracted 100% for Fox Product. Here's what he says about Fox News—

"We consider the News weekly the foundation of any program in a motion picture theatre. You can tell the exhibitors of the United States that they are making a mistake if they do not first secure a News for their program, for it is just as strong a box-office attraction as any feature picture they can buy."

Exhibitors who run Fox News are always boosters for this, THE FINEST NEWS WEEKLY EVER PRODUCED.

104 issues a year

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26 Single Reels for the Season
Gathered Everywhere for Every One!

Now Ready!

"THE WEST WIND"
"IN A CHINA SHOP"
"MY OWN CAROLINA"

Book Now! For Early Release

FOX

FOX $2,000,000 SHORT SUBJECT PROGRAM

Fox Film Corporation

houses everywhere!

Imperial Comedies



In First-Run Theatres!
In The Best Neighborhood Houses!
In Metropolitan Districts!
In The Country!

EVERYWHERE!
because
All Audiences Want Them!

NOW READY! *BOOK NOW!*

"On The Go"
Directed by Lewis Seiler

"Sweet Marie"
"Love and Lions"
Directed by Benjamin Stoloff

Imperial Comedies Bring Happiness To Every Box Office!

There Are 20 For The Season

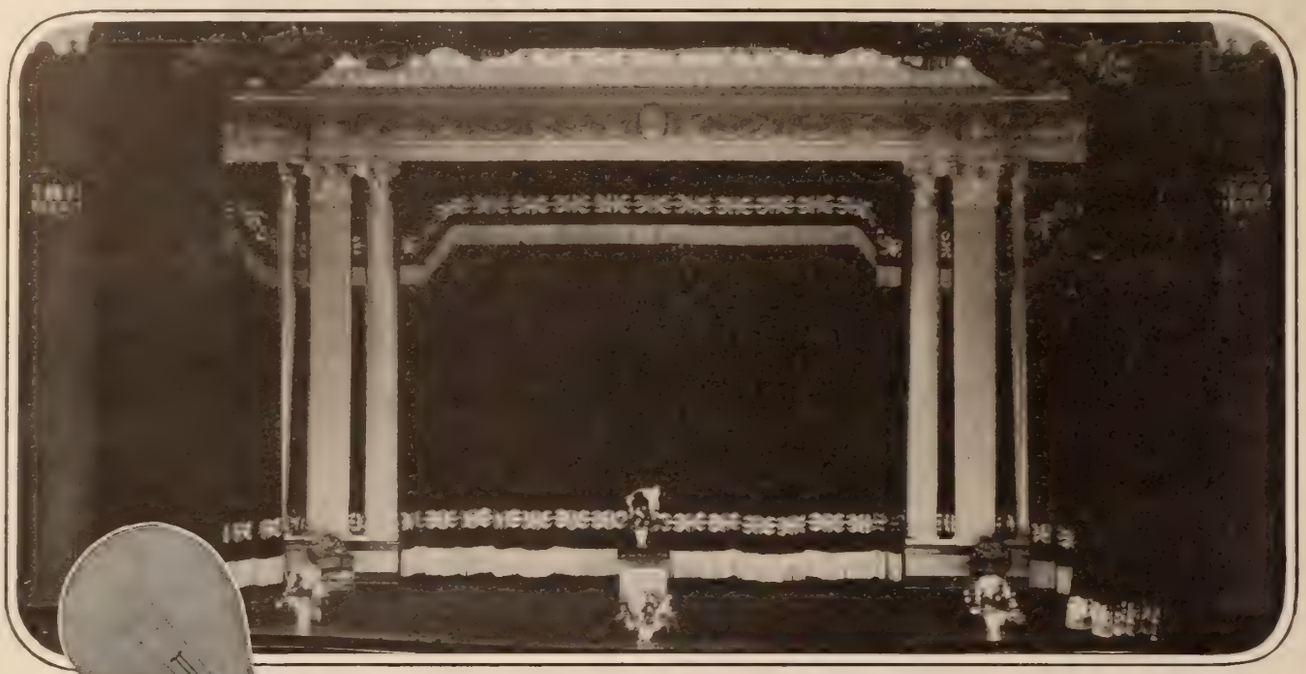


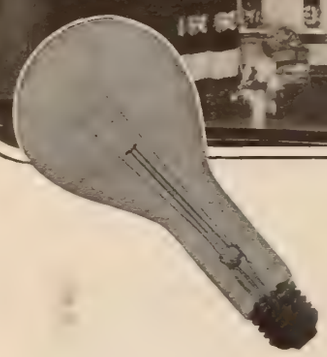
VARIETIES

FOX SHORT SUBJECTS-LITTLE GIANTS of the SCREEN

Fox Film Corporation

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.





Get Full Value from Your Lighting

TO get full value from every dollar's worth of current you buy use lamps that give maximum light from the current they consume.

Some lamps require 25 per-cent more current to produce as much light as the same size Edison Mazda Lamps. For Edison Mazda Lamps incorporate all the latest improvements resulting from intensive laboratory research. And there are proper Edison Mazda Lamps for every department of the theatre.

Specify Edison Mazda Lamps and be assured the best in lighting.

MAIL THIS COUPON

Edison Lamp Works,
Harrison, New Jersey

Please send me a copy of your theatre lighting handbook, free of cost, and with no obligations.

Name .....

Theatre .....

Address .....

City .....State .....

Send for this Free Handbook On Theatre Lighting

THE proper use of light is a subject that every theatre owner should study carefully. For in every theatre, large or small, light can be employed effectively to increase the attractiveness of the theatre—both inside and outside.

Our lighting experts have recently prepared a booklet that is one of the most complete and up-to-date treatises on the subject of theatre light that has ever been published.

A few topics discussed in this booklet are:

(1) How to use direct and indirect lighting.

(2) The proper intensity of light that should be used in each department of the theatre.

(3) The secret of coordinating light and music.

(4) Decorative and ornamental lighting.

(5) The use of colored light for psychological and decorative effects.

(6) The selection of orchestra lights.

This valuable handbook will be sent free on request to any theatre owner.

EDISON MAZDA LAMPS
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3,000,000 PEOPLE SEE KINOGRAMS DAILY

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This means 21,000,000 a week; or 1,092,000,000 a year!

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And More!

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The Visual News of all the World

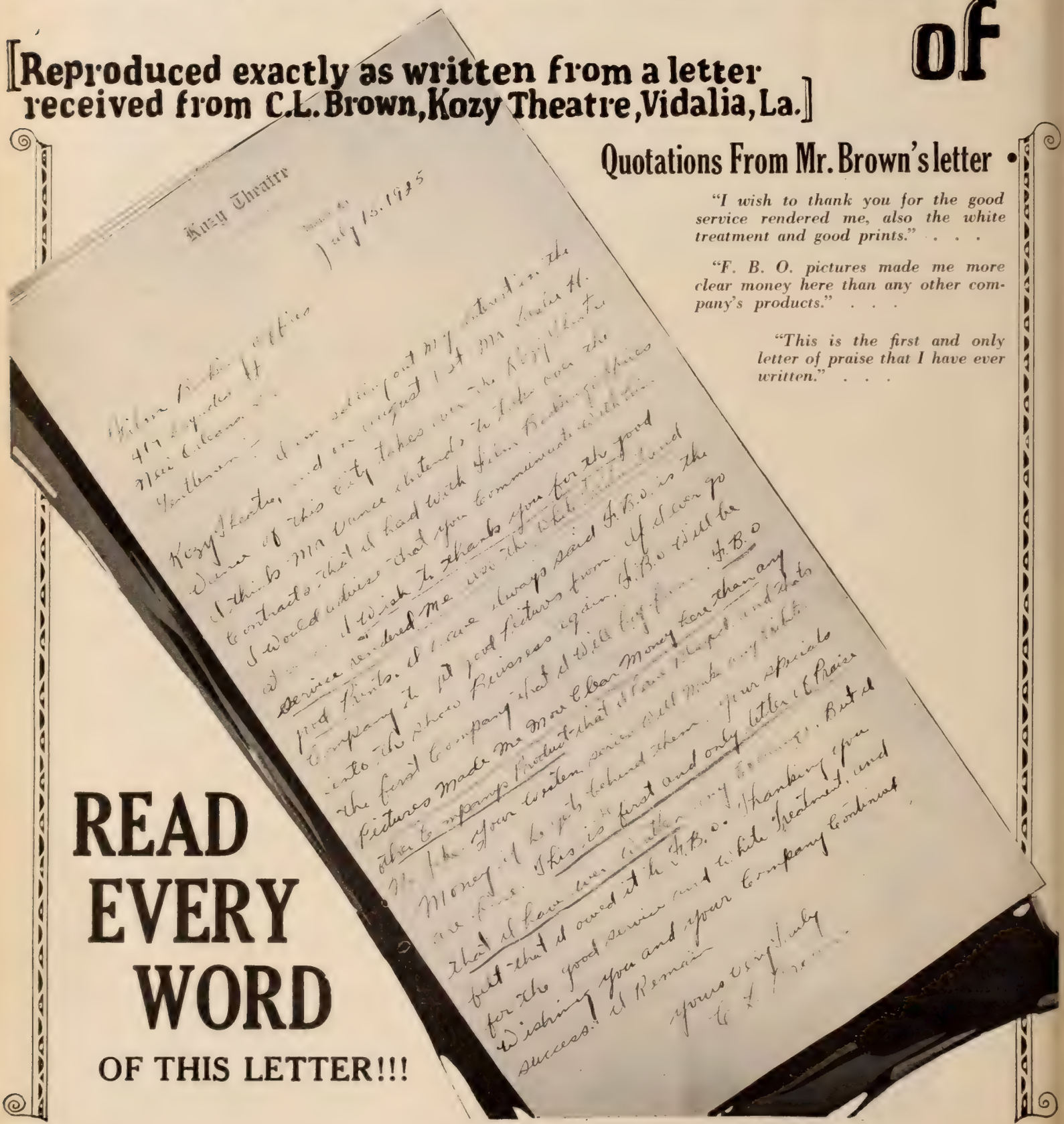
Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL
FILM EXCHANGES, Inc.

Member, Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President

Multiply this exhibitor's and you have the answer of

[Reproduced exactly as written from a letter received from C.L. Brown, Kozy Theatre, Vidalia, La.]


Kozy Theatre

July 15, 1925

Kozy Theatre, and on request I set my Service
Owner of this city takes over the
Contracts that I had with this Exchange
I would advise that you communicate with this
at once. I wish to thank you for the good
Service rendered me also the white treatment and
good prints. I have always said F.B.O. is the
Company to get good pictures from. If I can go
into the show Business again, F.B.O will be
the first Company that I will buy from. F.B.O
Pictures made me more clear money here than any
other Companys Product that I have played and that
is the reason I am using your Western series. Will make any right
Money if I can get behind them. Your specials
are fine. This is first and only letter of Praise
that I have ever written F.B.O. Thanking you
for the good service and white treatment used
wishing you and your Company Continued
success I Remain

Yours truly

Quotations From Mr. Brown's letter

"I wish to thank you for the good service rendered me, also the white treatment and good prints." . . .

"F. B. O. pictures made me more clear money here than any other company's products." . . .

"This is the first and only letter of praise that I have ever written." . . .

READ EVERY WORD

OF THIS LETTER!!!

expressions by 12,000 - to the sensational success F.B.O.

FILM BOOKING OFFICES of America take this opportunity to thank Mr. Brown openly for his complimentary expressions.

This is Mr. Brown's first letter of praise written to any film company. Naturally we are gratified to receive such a commendary note. Thousands of other exhibitors who use F. B. O. Product never write letters either, yet, if they did, they would write precisely as Mr. Brown has written.

Fine pictures. Square treatment. Good prints. Money making product. What else can any exhibitor ask for? So as we've said many times before—"TRADE WITH F. B. O. AND UNDERWRITE YOUR OWN PROSPERITY."

F. B. O. Gold Bond Specials For 1925-26

DRUSILLA WITH A MILLION

The talk of the trade. The Associated Arts production, from Elizabeth Cooper's famous novel. Directed by F. Harmon Weight. Packed 'em in for one solid week at the CAPITOL, New York's largest and finest theatre. Backed by Sat. Eve. Post advertising selling the picture to millions of people before you play it.

"The Keeper of the Bees"

Gene Stratton Porter's sensational success now running serially in McCalls magazine, and NOW being advertised nationally in McCalls for four solid months by F. B. O. Backed also by a tremendous national campaign by Doubleday, Page & Co. on the book tie-up. Produced by J. Leo Meehan.

"PARISIAN NIGHTS"

The Gothic production starring Lou Tellegen, Elaine Hammerstein, Renee Adoree. Directed by AL SANTELL. Packed 'em into the CAPITOL, New York's finest and largest picture theatre for one week. Praised by the critics.

"IF MARRIAGE FAILS"?

C. Gardner Sullivan's sensational drama of the marriage problem starring Jacqueline Logan, Clive Brook and Jean Hersholt. Superbly directed by John Ince. Played capacity at B. S. Moss' beautiful new COLONY theatre B'way at 53rd St., New York. Praised by all critics.

"A POOR GIRL'S ROMANCE"

The 2nd of the sensational LAURA JEAN LIBBEY stories. We predict for these Laura Jean Libbey stories an enormous draw at the box office because these are stories that millions have waited for.

2 EMORY JOHNSON GOLD BOND SPECIALS

The first of which will be the thrilling melodramatic newspaper story "THE LAST EDITION" with the popular Ralph Lewis in the lead. Second Gold Bond Special by Johnson entitled—"HAPPINESS" a huge story with a wonderful theme and backed by tremendous exploitation.

"When His Love Grew Cold"

The first of the famous LAURA JEAN LIBBEY stories that will set new box office records. Stories known to millions—a sensational box office draw. See trade papers for further announcements.

"THE MIDNIGHT FLYER"

A thrilling railroad romance, with a story twist that has never before been seen in railroad pictures. A smashing climax built up by a marvellous breath taking series of events. Watch the trade papers for further news on this one.

"THE FUTURITY WINNER"

A whale of a race track story, based on a new angle of showmanship. All the romance, fire, color, high speed action and box office power of the best of the big timers. More news of "THE FUTURITY WINNER" to be announced shortly.

"FLAMING WATERS"

Associated Arts next big time Gold Bond Special for F. B. O. based on E. Lloyd Sheldon's famous story of of a "he" man in the great golden oil fields of the far west. Thrills, chills, drama, punch, power.

"THE ISLE OF RETRIBUTION"

Edison Marshall's thrilling book brought to the screen at last. A story of great courage, great honor, and a greater love. One of the best sellers of the season.

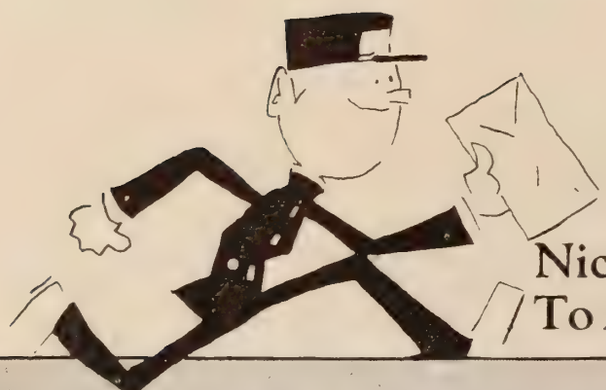
FILM BOOKING OFFICES

of America, Inc., N. Y.

34 Exchanges in 34 Principal Cities in United States and Canada

Telegram *for* Mister

—he inquired about business at the Stanley Theatre, Philadelphia, Pa.



Nicholas Schenck's Telegram of Inquiry
To Al Boyd, Stanley Theatre Phila., Pa.

Form 1204

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION

TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT JULY 22 1926

AL BOYD STANLEY CO
1916 RACE ST PHILADELPHIA PA

PLEASE ADVISE ME HOW UNHOLY THREE
OPENED AT STANLEY REGARDS

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—and here's the reply he got



Al Boyd's reply

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THREE BIGGEST DAYS IN SIX MONTHS

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It's just the first of The-Talk-of-the-Industry-Pictures

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Columns

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~~Promise~~ ~~Talk~~

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WARNER BROS.
Classics of the Screen

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~~Promise~~ ~~Talk~~

COLUMBIA FIRST AGAIN WITH RAILROAD THRILLER

"THE DANGER SIGNAL"

PRESS AND PUBLIC PROVE IT A BOX-OFFICE SENSATION

NEW YORK AMERICAN—A
—TUESDAY, JULY 21, 1925.

"...one of the most thrilling climaxes screened....

"THE DANGER SIGNAL"

THE MORNING TELEGRAPH,
TUESDAY, JULY 21, 1925.

...humor....
pathos.....
near tragedy....
real thrills.....

DAILY MIRROR,
TUESDAY, JULY 21, 1925

smashing railroad melodrama....
knockout climax...

EVENING POST,
TUESDAY, JULY 21, 1925.

a thriller that thrills....
unusually fine piece of work.....

AN EXCITING PICTURE

MOSS' BROADWAY THEATRE —"The Danger Signal," adapted to the screen from the story by Douglas Z. Doty. A Columbia production, directed by Erle C. Kenton.

THE CAST

May Browning	Jane Novak
Laura Whitman	Dorothy Revier
Cyrus T. Browning	Robert Edeson
Ralph Browning	Gaston Glass
Robert Brown	Robert Gordon
"Pudgy"	Lincoln Stedman

"THE DANGER SIGNAL," whizzing along at the Broadway, is all about railroad life. It has one of the most thrilling climaxes that has been screened lately. Runaway engines are always good for a shiver or two. And, when there's a dead convict at the throttle and the Limited steadily approaching, the effect is enough to startle the most placid audience.

The story is one of the good old-fashioned kind that always has a moral up its sleeve. Twin boys are separated in their infancy, their widowed mother relinquishing one to her estranged father-in-law, who is also a railroad president. Twenty-one years later the boys meet, neither having heard of the other's existence. Ralph, who had been pampered by their grandfather, is a selfish, indolent youth. Robert, guided by his loving mother, is a typical movie poor-but-honest hero.

Of course, Robert and his brother's fiancee fall in love. Then follow fights, mail thieves, train wrecks, all ending in a motorcycle race with the speeding train. It sounds rather like [illegible] for boys, but it,

"THE DANGER SIGNAL" GOOD ENTERTAINMENT AT B'WAY

By HARLOW J. PETERS.

There is something homey and sincere about "The Danger Signal," the Columbia picture which is playing this week at the Broadway Theatre that places it beyond the category of mere movie hokum. Undoubtedly it did not de- any- become interested in their doings.



JANE NOVAK

The type of story, which, by the way, was written by Douglas Doty, is such that it can be made or killed by direction and acting. "The Danger Signal" is made, for Director Erle C. Kenton has come through with real results, aided and abetted by Jane Novak, Robert Edeson, Robert Gordon, Dorothy Revier and Gaston Glass.

There are humor, pathos, near-tragedy and thrills in "The Danger Signal," all so nicely interwoven that none walks on the heels of another. The story, in brief, concerns twin sons of a girl who married the son of a railroad president. When he is killed, the father will have nothing to do with the girls because of class prejudice, but insists on taking a baby to educate. From this premise the scene shifts forward twenty-one years, and we see the adopted son as a society "waster" and the home son as a noble fireman on a Pacific-type engine.

The two finally come together, and the girl who is engaged to the "waster" falls in love with the other brother. In a series of complications, ending in the saving of the limited by the "good" son, their identities are established and everything ends as is fitting under such heroic circumstances.

The chief thrill scene is unusual. The good" son races a runaway engine with a motorcycle, finally running ahead of it on the ties, trying to reach a certain switch before the engine meets the limited head-on. He falls off the motorcycle and throws back the switch just in time. Of course, I do not like to be captious, but I hate to think of what would have happened if that switch happened to be locked, as switches away from a railroad yard are supposed to be. But that would have spoiled the thrill—it is to be placed under the head of "movie license."

Jane Novak does a fine piece of work as the mother, her heavy, emotional acting never becoming tiresome. Personally, however, I consider it a little bit criminal to make the beautiful Miss Novak wear a wrinkled make-up. Dorothy Revier is entirely acceptable as the girl in the case, and works very well with Robert Gordon, as the "nice" son. Gaston Glass, as the "mean" one, is his competent self throughout, and, of course, it is always a pleasure to watch Mr. Edeson.

"The Danger Signal" will be no red flag to any audience.

"Danger Signal"

Smashing Railroad Drama at the Broadway This Week.

CAST:

Mary Browning	Jane Novak
Laura Whitman	Dorothy Revier
Cyrus Browning	Robert Edeson
Ralph Browning	Gaston Glass
Robert Brown	Robert Gordon
John T. Moran	Lee Shumway
Mrs. Whitman	Mayme Kelso
"Pudgy"	Lincoln Stedman

"The Danger Signal," with Jane Novak, Dorothy Revier, and Robert Gordon, is the photoplay attraction current at B. S. Moss' Broadway. This is a smashing railroad melodrama, directed by Erle C. Kenton, chuckful with thrills and a knock-out climax.

Dorothy Revier makes an attractive heroine; Robert Gordon a clean-cut hero, while the rest of the cast—Jane Novak, Robert Edeson, Lincoln Stedman and Lee Shumway—are adequate.

Here's a Thriller That Really Works

"THE DANGER SIGNAL," at the Broadway, is one of the genus rara avis—a thriller that thrills. It must be a jaded moviegoer indeed who doesn't feel a few prickly sensations along the spine when he sees the hero, of whom he has become very fond, riding a motorcycle over the bed of a railroad with a speeding locomotive jogging along a scant yard or two behind him.

Jean Novak's portrayal of the mother of the two boys seemed an unusually fine piece of work. In a part that might have been so easily overdone she showed an admirable restraint and understanding.

Lack of a program is the only thing which prevents credit from being given to some one for admirable direction of the picture. In a story far from distinguished in itself there are many fine touches, little things, but intelligent things, which you would have liked to applaud.

DAILY NEWS, SATURDAY, JULY 25, 1925.

RAILS BURN AS MELODRAMA DASHES ON TO DIZZY CLIMAX

By MILDRED SPAIN.

Would you like to see a choo-choo melodrama with a perfectly thr-rilling climax?

That's "The Danger Signal."

It's an above the average picture of this sort, in story, direction and acting.

For one thing there is plenty of action and the picture steps right along.

A BIGGER BOX-OFFICE KNOCKOUT THAN "THE MIDNIGHT EXPRESS" AND THAT DID CAPACITY ! —

GET YOUR DATES SET NOW WITH THESE EXCHANGES

Apollo—New York.
Standard Film—Cincinnati, Ohio.
Standard Film—Detroit, Mich.
Standard Film—Cleveland.
Federated Film—Pittsburgh.
Liberty Film—Atlanta.
Liberty Film—New Orleans.
Liberty Film—Dallas.
Capitol Film—Chicago.
Capitol Film—Indianapolis.
Masterpiece Film—Philadelphia.
Columbia Pictures—St. Louis.
All Star Feature—San Francisco.
All Star Feature—Los Angeles.
Greater Features—Seattle.
Greater Features—Salt Lake City.
Greater Features—Denver.
Greater Features—Portland, Ore.
Greater Features—Butte.
Independent Films—Boston.
Independent Films—New Haven.
Premier Pictures—Des Moines.
Friedman Film—Minneapolis.
Independent Films—Montreal.
Independent Films—Toronto.
Independent Films—Kansas City, Mo.
Premier Pictures—Omaha.
Celebrated Players—Milwaukee.
Exhibitors Film—Washington, D. C.

The Release Chart Is Better Than Ever

The Feature and Short Subject Release Chart, appearing each week in MOTION PICTURE NEWS, has been improved so that pictures are grouped by releasing companies as well as months and this makes it, more than ever, the best list of releases available anywhere.

OVERLAND LIMITED

Sam Sax (Gotham) production distributed by Lumas Film Corp. Directed by Frank O'Neil and supervised by Renaud Hoffman. Story by James J. Tynan. At Loew's New York, one day (July 14), as half the bill. Runs about 62 minutes.

David Barton.....Malcolm McGregor
Ruth Dant.....Olive Borden
Violet Carlton.....Alice Lake
Mrs. Barton.....Ethel Wales
"Big Ed" Barton.....Ralph Lewis
Brice Miller.....John Miljan
Pat Madden.....Roscoe Karns
Carson North.....Emmett King
Schuyler Dant.....Charles Mailes
"Bitterroot" Jackson.....Charles West
"One Round" Farrell Charles "Buddy" Post
Agnes Barton.....Evelyn Jennings

This one is going to make them sit up in their chairs as straight as the vertical side of a cross-word puzzle all the way from Walla Walla to Canarsie. It fires thrills with rapidity, and at no time does the mechanism get clogged. It possesses, in addition to superlatively high-grade cast and direction, a story that while old and jammed with melodramatic hokum, has a tear, a smile and a wallop for every one of the several housand feet of film in its make-up.

Railroad stories when they are properly told and filmed always make good picture material. There are few thrills to be compared with the sight of a steel monster crowded with humanity rushing toward a bridge that has been tampered with and is ready to crash down when the weight of the engine reaches it. The heavy, for instance, no sooner has the destruction of the bridge planned than he learns his mother is a passenger on the train. The hero's father, crack engineer of the line, is at the throttle, the first to pass over the new bridge built under the direction of his boy. But his heart is heavy as his little girl is desperately ill at home and a red flag flying from his house as he speeds by shows her to have taken a turn for the worse.

To cap the climax a giant maniac breaks loose on the train and takes possession of the engine, after knocking out the engineer. Nothing can stop the train and the engineer comes to just in time to uncouple the locomotive and apply the brakes to the first car, as the engine crashes down from the bridge.

In the reading all of this and the countless other strong situations sound as though it were all piled on too thickly, but the expert handling does away with that danger. The direction is credited to Frank O'Neil, but, although the press sheet fails to mention his name, Renaud Hoffman is given as supervisor in the preliminary titles, and his sure touch in the small-town commonplaces, pathos and humor, is clearly defined.

The entire cast is tremendously effective. Malcolm McGregor, who has been arriving like a sky-rocket, is excellent in the lead, as is the dainty Olive Borden, who plays opposite. Alice Lake successfully resists the temptation to overact as a vicious small-town flapper who tries to frame the hero, while Ralph Lewis, John Miljan and "Buddy" Post, as the engineer, heavy and maniac, respectively, are others who are outstanding.

It's a genuine pleasure, none the less, because it is surprising, to see an unheralded independent of this quality. According to announcement it is the first of a series of 12 productions to be made under the same banner, and if the rest average one half as good, Gotham will be the talk of the industry.

AMUSEMENTS TIMES SQUARE

PRICE 20c

VARIETY

VOL. LXXIX. No. 10 NEW YORK CITY, WEDNESDAY, JULY 22, 1925 48 PAGES

AND

the SPOTLIGHT Illuminating an Industry

CLASS B

THE OVERLAND LIMITED (States Rights) A thrilling railroad melodrama with Ralph Lewis as a faithful old engineer. That sounds "box office-y" doesn't it? It is all of that for added to Ralph Lewis, are Malcolm McGregor, quite the most "regular" and natural of our young leading men, Alice Lake, Olive Borden, Charles Postand and a number of capable character people including Charles West, Emmett King and Charles Mailes.

The story concerns the romance of the engineer's son and the railroad president's daughter. The youth is a talented bridge engineer, and receives a commission to build a bridge which will be a "short cut" and will also be the means of saving huge sums of money for the railroad.

A jealous rival thwarts him at every possible turn even to the extent of wrecking the bridge on the occasion of its opening (this by the way is a real "big scene") but being an out and out melodrama, virtue triumphs and the youth goes forward to building new bridges and a life's happiness with the girl of his dreams.

Ralph Lewis is bighearted, bluff and sympathetic as the engineer, Malcolm McGregor plausible and likable in the extreme as his bridge building son. Alice Lake gives a fine portrayal of a zippy little railroad town vamp while Charles West is sufficiently revolting as her "badger" companion. Olive Borden is a new and charming ingenue. A really outstanding performance is that of Charles Post, as a huge, mentally unbalanced ex-pugilist who turns maniac on the train which is speeding to open the new bridge.

This is lurid melodrama but of the most entertaining sort, and can be exploited to any extent without fear of overdoing it, or of promising too much.

Wrote This Ad For

"THE OVERLAND LIMITED"

FIRST *of the* TWELVE

GOTHAM PRODUCTIONS

FOR 1925-1926

THIS AND ELEVEN MORE BIG BOX OFFICE BETS

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LUMAS FILM CORPORATION

SAM SAX, *President,* 1650 Broadway, New York City

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We're delivering the goods! Never have consecutively as those listed below *for*

AUGUST RELEASES



CONSTANCE TALMADGE

"HER SISTER FROM PARIS"

This Joseph M. Schenck presentation is by far the finest thing Miss Talmadge has ever done. It was adapted from the story by Hans Kraly and has Ronald Coleman in support. A big business picture anywhere. A Sidney Franklin production.



"Fine Clothes"

With LEWIS STONE PERCY MARMONT
ALMA RUBENS RAYMOND GRIFFITH

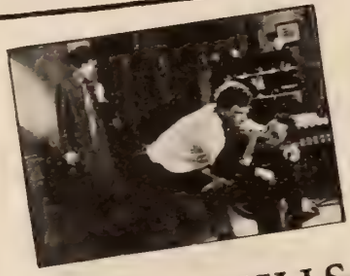
A John M. Stahl production from the stage play "Fashions for Men," by Franz Molnar. Mr. Stahl has touched the highest directorial spots in his career with this one.



"The Half Way Girl"

With DORIS KENYON LLOYD HUGHES

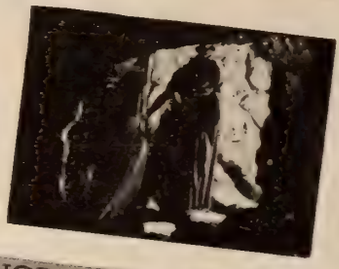
One of any year's greatest thrillers. This Earl Hudson production is one of the most gripping pictures ever made. Directed by John Francis Dillon from story by E. Lloyd Sheldon. Editorial direction, Marion Fairfax. Sure fire entertainment.



MILTON SILLS

"THE KNOCKOUT"

The second starring vehicle for this popular artist will be another big money-maker. An Earl Hudson production directed by Lambert Hillyer. From story by M. D. C. Crawford. Editorial direction, Marion Fairfax. His best picture to date.



NORMA TALMADGE

in "GRAUSTARK" a Modern Romance

Here's a money-maker. Never has this star made such a ticket-selling picture. From George Barr McCutcheon's famous novel. A Dimitri Buchowetzki production, with Eugene O Brien. Screen version by Frances Marion. Will be a clean-up everywhere.

—and they are all First

can stop us!

there been such big pictures released August and September's showings!

SEPTEMBER RELEASES



RICHARD BARTHELMESS
in "SHORE LEAVE"

Just the type of picture the fans will like. Dorothy Mackaill is seen in support. From the play by Hugh Osborne as produced by David Belasco. A John S. Robertson production. Scenario by Josephine Lovett. Presented by Inspiration Pictures, Inc. Made with the cooperation of the U. S. Navy



"WHAT FOOLS MEN"
with LEWIS STONE

A winner if there ever was one. Adapted from Henry Kitchell Webster's famous novel, "Joseph Greer and His Daughter" Cast includes Shirley Mason, David Torrence and Barbara Bedford. Directed by George Archainbaud. Editorial direction June Mathis. Continuity by Eve Unsell.



CORINNE GRIFFITH
in "CLASSIFIED"

Here's another big one. A great star in one of the best stories of the year written by one of the greatest of modern authors, Edna Ferber. It is a Corinne Griffith Productions, Inc., presentation with Jack Mulhall and Charles Murray Directed by Al Santell. Editorial direction by June Mathis.



"THE DARK ANGEL"
A George Fitzmaurice Production

This Samuel Goldwyn presentation tells of a great love and a woman's sacrifice Ronald Coleman and Vilma Banky are seen in the leading roles of this screen adaptation of H. B. Trevelyan's stage success. Another big production from Goldwyn-Fitzmaurice. Scenario is by Frances Marion. Sure to clean up.

Best by Test

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"—big—powerful *and* touching"

Waterbury Conn. Republican



Edwin Carewe presents

"The LADY WHO LIED"

From ROBERT HICHENS' "SNAKE BITE"

WITH

Lewis Stone, Virginia Valli *and* Nita Naldi

Directed by EDWIN CAREWE

Art Director .. JOHN D. SCHULZE *Assistant Director* .. WALLACE FOX
Cameraman .. ROBERT B. KURRLE *Film Editor* .. LE ROY STONE

Foreign Rights Controlled by
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First National Pictures

A First National Picture

Members *of* Motion Picture Producers *and* Distributors of America Inc.—Will Hays *President*

Motion Picture News

VOL. XXXII ALBANY, N. Y., AND NEW YORK CITY, AUGUST 8, 1925 NO. 6

Greater Movie Season Bulletins

BECAUSE we construe the Greater Movie Season to mean a Greater Business Season for the entire motion picture industry, we are contributing this page for the cause. This is the final week preceding the season's opening date of August third. Here are the important, last-minute bulletins issued to the various branches of the industry.

WM. A. JOHNSTON.

PRESIDENT CALVIN COOLIDGE has endorsed Greater Movie Season. News-wires have broadcast that endorsement; the public has read it; the NEWS reprints it.

Before a national industrial movement can attain such significance as to merit presidential commendation, that movement must reflect internal unity of effort. Greater Movie Season has begun in more than a thousand cities and towns. It is the industry's first nation-wide demonstration. With only three months' organization work behind the drive, and apart altogether from its public aspects, Greater Movie Season has brought producers, distributors and exhibitors into closer working harmony than the whole twenty-nine years of film activity achieved hitherto.

Still wider plans are contemplated for next year's season.

Five years hence a 99.9% co-operating industry may look back into the archives of 1925 and wonder why field-men ever had to be sent out to sell the Greater Movie Season idea.

* * *

ENLARGED photographic copies of President Coolidge's endorsement have been supplied to all campaign managers in sufficient quantities to allow one to each theatre. Displayed in lobbies this letter will impress indelibly the national importance of motion pictures. Even after the season no exhibitor is likely to discard it. He'll frame it and hang it conspicuously as the presidential answer to unwarranted criticism.

* * *

NINETY-SIX War Department Theatres attached to army posts are in on the big show. Six thousand five hundred Navy boards are displaying the Greater Movie Season poster.

* * *

DENVER holds the record for window showings. During the season there will be between 400 and 500 displays.

THE Salt Lake City newspapers will run special Greater Movie Season sections on Saturday and Sunday, August 1st and 2nd.

* * *

BECAUSE Greater Movie Season means greater entertainment, producing directors and musical directors of theatres all over the country have arranged presentations and orchestral accompaniments that will emphasize how remarkably the art of presentation has advanced. The Broadway houses in New York City, the principal theatres in Chicago, Philadelphia, San Francisco, Los Angeles, Washington and elsewhere maintain production standards that equal the stage's highest.

* * *

THE National Contest has opened editorial doors in newspaper offices that have been closed and locked against film exploitation. Those doors will remain open. Add the Tulsa (Oklahoma) *Tribune* to the list of participating papers. Never heard of the Tulsa *Tribune?* Nevertheless its 35,000 daily circulation means as much to exhibitors in Tulsa as the Chicago *American's* half-million means to Chicago.

* * *

THE FOURTH ESTATE, the most authoritative magazine for editors and publishers, has urged newspaper support and pointed out the revenue-earning possibilities of enlisting commercial advertisers with the movement. Hundreds of pages of co-operative space arranged by newspaper space-salesmen will give additional impetus to the season's opening.

* * *

MANY small theatres, only now appreciating the value of the season, have requested campaign books. Their campaigns, just developing, will culminate in September. Greater Movie Season presents that advantage. It is as good during one month as any other. The Hays office will keep on hand for many months to come press-books and complete organization details that any theatre may secure at any time.

August 8 1925

MOTION PICTURE NEWS

Vol. XXXII No. 6

Founded in September 1913

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An Exhibitor's Declaration

ELI WHITNEY COLLINS, President of the M. P. T. O. of Arkansas and an official of the national organization, has written A Declaration of Principles, which deserves both commendation and widespread publicity. Here are the standards upon which Mr. Collins operates his theatres:

"To give to our public the last dollar in value, reserving for ourselves only a fair and just profit.

"To show nothing upon our screens that we would be ashamed to have our wives, daughters, sisters and mothers see.

"To lend the power of our screens to the upbuilding of Jonesboro, Craighed County and Arkansas and all worthy institutions therein.

"To fearlessly and vigorously eliminate from our programs all that does not conform to the highest standard of morality.

"To acknowledge and perform our duty as citizens and to zealously guard the position we have attained as the Arbiters of Jonesboro's pleasure.

"To keep our theatres clean, cozy and comfortable and to serve our patrons above ourselves.

"To accept no profit that is obtained at the expense of our principles as men or that requires a slackening in our sense of right.

"To deliver, at all times, the finest entertainment attainable at the lowest prices commensurate with a just profit.

"Our business has been built upon a solid rock of confidence. Our patrons know that our 'Golden Rule' is not mere words. It is the keynote of our business. We have never made all the money that we could have made had we not adhered to this rule, but we have faith to believe that we will make money longer and more surely than by adopting the methods that many have followed, of getting all we could out of our customers, and giving back as little as possible.

"You must be satisfied at our theatres or we do not want your money."

Showmanship

SOME forceful remarks on the necessity for first-class showmanship in all theatres are contained in a recent Bulletin of the Board of Trade and Commerce, affiliated with the M. P. T. O. A. We quote:

"Many theatre owners who are shrewd and astute buyers of film, who are clever handlers of men, and who, to all intents and purposes, run their houses perfectly, fail to achieve that measure of success which would seem to be rightfully theirs. They lack some degree of showmanship. It is not enough to buy some 'sure fire' attraction, at a right price, and then just make an ordinary announcement regarding it. Showmen—real showmen—must not keep secrets from the public where their shows are concerned. They must literally 'tell the world' what they've got. Then, if the world does not come in to see the attraction, it is not the fault of the theatre owner. But all too many of us do *not* let enough people know what we have to show. Far too many persons in our own localities do not know that we have a certain fine picture until *after* it has played our house. We venture to say that there are enough of such people in every theatre owner's locality to either make up the difference between profit and loss, or the difference between a mild success and a knockout.

"Don't be content with your usual stereotyped methods of teaching the public. Such continually to reach them in new and individual ways as befits the attraction you are showing. The exploitation aids you get from some of the film companies are of help, but your very best exploitation will be that which you yourself devise. You know your public; you must also know all about the pictures you are playing. Don't be content to 'plug' one portion of your show—even your chief feature—to the exclusion of the rest of the show. Particularly should this be the case in all of your front of the house advertising. Play up your bill as the vaudeville houses do theirs; name every part of your program distinctly, so that 'he who runs may read.'"

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August 8, 1925 MOTION PICTURE NEWS Vol. XXXII, No. 6

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Harry Goldberg, popular Omaha exhibitor, visits the Century plant and talks over production plans with Arthur Trimble, playing in the "Buster Brown" (Universal).

PICTURES AND PEOPLE

ON WITH THE DANCE

CAN it be that sultry weather conditions, instead of slowing down the physical and mental pep of the inhabitants and near-inhabitants of filmland, causes them to brim over with dynamic vigor and engage in joyous festive carnival? We ask in all humbleness, for otherwise how account for the sudden deluge of invitations to recent nightly pleasure rallies, combined with a business seasoning?

Famous Players-Lasky came to bat with the triumphant prophecy of a wonderful time at a barbecue being given Saturday night, August 1st, in Times Square, on the site of Westover Court, rear of Putnam Building, and marking the actual breaking of ground for the new twenty-nine story Paramount Theatre Building, which will occupy the tract now covered by the Putnam Building and Westover Court. Two thousand persons are expected, consisting of employees of the Famous-Lasky Home Office, theatres and studios, and their guests. Following the dinner, a concert by Ben Bernie's jazz orchestra, after which general dancing on a floor especially erected for the event.

From Whitman Bennett came the announcement of a House-Warming, to assist in commemorating befittingly the acquisition of the Glendale Studios, Glendale, L. I. Mr. Bennett further announced that special buses would leave Times Square, north-east corner of Broadway and 42nd Street, at 6 P. M. Friday, July 31st, 1925. And there was high revel and much "tripping on the light, fanastic toe!"

And at the playhouse in Great Neck, L. I. First National gave a trial showing of Frank Lloyd's "Winds of Chance," based on Rex Beach's adventure novel of gold-rush days. This was followed by a screening of Constance Talmadge's Hans Kraely picture—"Her Sister From Paris," directed by Sidney Franklin. At both affairs a large crowd of general sales managers, film executives and stars were present, who pronounced the attraction to be sure-fire box office stuff. Showings for "Winds Of Chance" and "Her Sister From Paris" in New York are being arranged in the near future.



Three heads are better than one, says Fat Karr, and calls in Tiny Alexander and Kewpie Ross, appearing with him in Joe Rock's Standard Fat Men Comedies (F. B. O.).



The trained dancing grace of little Lois Moran, playing Laurel in "Stella Dallas" (First Nat'l), shows up even in her form at tennis.



You'd never know that the two seemingly aged figures at the left are Pat O'Malley and May McAvoy, now would you? The others are Cullen Landis and Laurence Trimble, directing "My Old Dutch." U(niversal).



C. Graham Baker, for many years scenario editor for Vitagraph and more recently with Fox, who has joined Inspiration and is contin uitizing "Just Suppose" (First Nat'l).



Alberta Vaughn is the personification of the typical "fresh" stenog in her new starring series, "The Adventures of Mazie" (F. B. O.). They should be some adventures!



Mary Brian, dainty Paramount featured player, pauses between scences of "On Dress Parade" long enough to put in her boost for Greater Movie Season.



Coral reefs and all the tropical atmosphere figure in this setting for "South Sea Gold," the Carlos production in which Richard Talmadge is now working for F. B. O.

CASHES IN ON FRECKLES

THE possession of a legion of freckles and a countenance that even his warmest adherent could not help pronouncing as most unbeautiful helped a whole lot in getting Junior Coghlan of Southern California a contract as regular member of the De Mille Stock Company. But homeliness, although a big factor in Junior's success, wasn't all by a long shot.

It was when the lad, who is only eight years old, distinguished himself by the fine performance he gave with Willian Boyd in "The Road To Yesterday", that he made such an impression on De Mille as to induce that astute person to sign him up. Young Coghlan is tow-headed and his teeth are chiefly conspicuous by their absence, and De Mille, who realized that the boy would stand out in odd contrast to most other youngsters before the camera, is convinced that he will become a second Wesley Barry. The later, by the way, was given his first big chance in De Mille's "Male and Female." Junior is no novice in picture work, having made appearances in "Mike" and "The Skyrocket" for Marshall Neilan; "Cause For Divorce", "Bobbed Hair," "Garrison's Finish" and "The Fourth Musketeer."

In addition to the above information, sent us by Charles J. Giegerich of Producers Distributing Corporation, the publicity expert gives vent to his feelings in the following touching lament:

If I hadn't been so pretty as a boy
I would have proved an everlasting joy
To millions who viewed me on the screen,
'Tis tough, indeed, to think what might have been!

We were not acquainted with Mr. Giegerich in his juvenile days, but are quite willing to accept the foregoing statement at its face value.



Sally O'Neill was a centre of much attraction when a thousand midshipmen recently visited the Metro-Goldwyn-Mayer studios to see "The Midshipman," which was largely filmed at Annapolis.

AN UNDERSTUDY FOR TONY

TONY, the celebrated Mix co-star and equine actor, is to have an understudy. The latter is named Napoleon, and his selection was the result of a long and painstaking search on the part of Tom Mix, his ranch foreman, Pat Chrisman, and various cowboys who have worked in films with Tony and his master.

Horse stars have come to the front rapidly since Tony first made his screen debut nearly a decade ago, but Tony is the dean of 'em all, and no other steed has so thoroughly established himself in the affection of the fans. But having passed his twelfth year, which is middle-age life for his kind, Tony has earned the right to take things a bit more leisurely, hence the efforts of Mr. Mix to find a worthy successor for him.

It was no easy job to locate a nag showing promise enough to be ridden over the sort of picture trails Tony negotiated so successfully. Colt after colt was examined, and often it was believed that the search was ended. But always some blemish or bad trait loomed up which resulted in the find being abandoned. Finally Napoleon, a promising bay colt, made his appearance. The veterinaries pronounced him sound in wind and limb, he gave every indication of being bright mentally and free from all meanness.

That was two years ago, when Napoleon was purchased and sent to the Mixville corral, California, where he has been constantly tutored in his new profession. He will make his first appearance on the screen in "The Lucky Horseshoe." That he will prove a talented cow-pony is confidently predicted by all who have had a hand in training him for his new duties. It took Tom Mix five years to find a suitable co-star, but if he fills the bill, the time has not been wasted. Meanwhile the wise and dignified Tony will indulge in a long vacation, after which he and Nap will alternate in the Mix pictures.



Lige Conley, Cliff Bowes, Eddie Moran and Virginia Vance, comedy funsters frolicking on the lot before the new cutting and projection room at the Educational studios.

MARRIED — THAT'S ALL!

SOME sensationally-minded folks persist in calling it an elopement. But, Arthur William Kelly and his bride, Miss Josephine Freygang, won't have it that way. They say they didn't want any fuss or crowd, so simply walked into the City Hall and were duly wed. Such is the explanation given by the happy pair when leaving New York July 25 for a three weeks' honeymoon in Canada. Mrs. Kelly is widely known as a writer of verse, artist and creator of exclusive gown designs. Mr. Kelly, brother of Edith Kelly Gould, is vice-president and treasurer of United Artists Corporation.

The bride is the daughter of Mr. and Mrs. Henry W. Freygang, 32 East Fifty-eighth Street, New York. Mr. Kelly, born in London, came here in 1911 to represent Frank J. Gould's interests in the Gould railroad and public utility holdings. He served in the British Army tank corps and during American participation in the World War held the rank of Major in the U. S. force. After the war he became assistant production manager for First National and later personal representative and business manager for Charlie Chaplin. The romance which culminated in marriage grew out of a meeting with Miss Freygang in New York in 1922.

MEIGHAN VISITS ERIN

THOMAS MEIGHAN, Paramount Star, is aboard the Leviathan, headed for the old sod, where he will produce a picture with the Lakes of Killarney, Muckross Abbey, Ross and Blarney Castles, for backgrounds, as well as a well-known race course in the vicinity of Dublin. This is the culmination of a long cherished ambition on Mr. Meighan's part, as he long pined to make a film surrounded by genuine Irish atmosphere.

If a high-class producing staff means anything in the turning-out of big features, the Meighan experiment ought to prove a howling success, even if it is listed as silent drama. For, besides Mrs. Meighan, whose job it is to see that Thomas doesn't overwork himself, there's the renowned Tom Geraghty, supervising director and scenarist of many of the Meighan screen hits, who will attend to the story values end, with direction in the hands of Victor Heerman and Alvin Wyckoff at the camera; with Louis A. Sarecky, Ted Pahle, Gaston Longet and Emmet Crozier also in evidence. And it's a safe bet that they'll frame up a film that will be an apt illustration of the old slogan—"There's nothing too good for the Irish!"



Colleen Moore, First National star, and her husband, John McCormick, return to Hollywood after their trip abroad, and are greeted by a party headed by Al Rockett, production executive.

MARIOTTI'S STRENUOUS CAREER

FREDERICK MARIOTTI, actor and soldier of fortune, has been cast for the role of Toni, the mate, in Rex Ingram's production of "Mare Nostrum." Which means "Our Sea" talk. The picture is now being filmed in Europe for Metro-Goldwyn-Mayer. with Alice Terry and Antonio Moreno, in the leading roles.

But as regards Mr. Mariotti, that gentleman shines as a brilliant offset to the popular belief that a chap who is chockful of valor on the screen would run if pursued by a sheep in actual life. He's a fascinating blend of the artiste and bold adventurer. Born in Marseilles, France, of Spanish and Italian parentage, at the age of thirteen he blew into Buenos Aires, where his uncle lived. Later he foregathered on the pampas with Indians, where, like a wandering troubador of ye olden time, he became an established favorite with the copper-colored sons of the open because he sung jovially and strummed the light guitar. Joining his brother at Rosario de Santa Fe, a revolution broke out, and they managed to make a getaway by the closest kind of a shave. Mariotti then started out to view the globe in dead earnest and during the next few years sailed all over the Seven Seas. He was first mate when he decided to try the land again and appeared in music halls, singing songs of the pampas. Later he played leads in a Paris Stock Company and made his film debut there. When the great war broke out he went to the front and saw 33 months of active service, was seriosuly wounded and sent to Nice to recover. After which he went in for the cinema game in real earnest, and since that time has appeared in important parts in "La Nouvelle," Imperial, "Surcouf," and several other successful European films.

They won't have to worry about any role being too rough for this Gallic gamecock to tackle.



A Pretty Ladies club, inspired by "Pretty Ladies" (Metro-Goldwyn), has been formed on the coast among girls who want to exercise and remain beautiful. They have a good start, we'll say.

VICE-PRESIDENT AT CHEYENNE

VICE-PRESIDENT CHARLES C. DAWES recently devoted a whole morning to watching the filming of "The Pony Express", James Cruze's next Western historical picture for Paramount, on the Cruze location near Cheyenne, Wyo. General Dawes and party were the guests of Senator and Mrs. Francis E. Warren of Wyoming. As the General, when a young man, spent much time in Western Nebraska, when the Wild West was really untamed, he was much interested in the scenic thrills, remarking that the sod houses used in the picture were more familiar to him than his Washington habitation. The Vice-President was also greatly taken with the work of the "Pony Express" orchestra, which played for him a number of oldtime stage driver songs of 1860, the period where the action is set. Among the Dawes party were Mrs. Dawes, Mr. and Mrs. A. E. Humphreys of Denver and Mrs. W. V. Hoges, of the same city, Senator and Mrs. Warren, and John Fleming of the Wyoming State Tribune.

As a climax to his visit the General was induced to direct a sequence of the film, also to crank the camera on one of its important scenes, thereby qualifying as one "on the inside of the game", whereas before he was merely listed as an enthusiastic fan.



Vice-President Dawes presumably telling James Cruze to give 'em "Hell 'n' Maria" as he watches him direct scenes for "The Pony Express" (Paramount) near Cheyenne, Wyoming.



Mr. and Mrs. Albert Warner snapped on the Leviathan as the boat neared England. Warner is making a survey of theatre conditions abroad.

J. CONFERS WITH IBANEZ

J. E. D. MEADOR of Meador-Robertson productions announces that he is in receipt of a cable from director John S. Robertson that the latter was met by Blasco Ibanez on the former's arrival, with his staff and Mrs. Robertson in Paris, and that he is holding daily conferences with the author regarding "Queen Calafia," first of the company's special series of Ibanez works.

The Spanish writer is a friend of long standing of Meador's and will personally assist in an advisory capacity in the production of "Queen Calafia" Mr. Robertson will visit Spain and Monte Carlo to select the locations needed for the film. The director has been promised the co-operation of the Spanish Government and expects big results in the way of getting an authentic picture of life in King Alfonso's country, something, it may be added, not always to be seen in the average feature depicting doings among the Dons.

HOPE HAMPTON SAILS

SHORTLY after completing work on in the leading role of "The Unfair Sex", Associated Exhibitors picture, Hope Hampton packed up and fled to Europe, leaving on the Aquitania, July 28. The object of her exodus is to view the field of operatic vehicles and selecting one for production. It is also rumored that Miss Hampton will appear with Walter Woolf in "The Sheik."

While in Paris she will purchase gowns to be reproduced in a series of pictures in natural colors, returning to America early in September, when she will go into rehearsal in the chosen opera, under Shubert management.

H STARTS BARRIE PICTURE

HERBERT BRENNON has begun work at the Paramount Long Island Studio on Sir James Barrie's "A Kiss For Cinderella," in which Betty Bronson will play the leading role. This will be Paramount's Christmas gift to the fans. It is described as a delightful fantasy, with much of the imaginative atmosphere so loved by the kiddies, and that human interest quality which appeals to the adults. Tom Moore plays the policeman who is transformed into a prince and Henry Vibart the serene Mr. Bodie.

W TWO DISTINGUISHED GUESTS

WILL HAYS AND JAMES P. GOODRICH, ex-Governor of Indiana, were recently guests at Metro-Goldwyn-Mayer's Culver City studios. Escorted by Louis B. Mayer, they went all through the huge plant. Later, at Westview Park, they saw in process of construction a replica of the Circus Maximus in which the chariot race of the Fred Niblo production of Ben Hur will be staged. Ramon Na Novarro plays the title role in this picture.



William S. Hart, whose return to the screen is eagerly awaited. He promises that his new pictures for United Artists release will be the best ever.



John S. Robertson and his wife, Josephine Lovett, sail to film "Queen Calafia," and are seen off at the "Paris" by J. E. D. Meador, the producer.



William Wellman, director, discusses dance steps with Fanchon, the dancer for a cabaret scene in "I'll Tell the World" (Metro-Goldwyn), against an unusual setting.



Three ex-Follies girls, Ann Pennington, Jacqueline Logan and Billie Dove, meet on the Fox lot, where they are busy in "Lucky Horseshoe" and "When the Door Opened."



Peggy Shaw, leading lady of James A. FitzPatrick's Music Master series, who has just returned from abroad where several subjects were filmed.



Florence Turner (left) will be seen again on the screen with Alice Lake in "The Price of Success" (Columbia), where her emotional ability will be seen to advantage.

Battle of Theatre Seats Now Being Extended to Europe

American Interests Seeking First Run Control

By L. C. Moen

WHEN the smoke of battle dies down in Europe, someone is going to be sitting on top of the heap, holding control of the first run theatre situation and the world film market. That someone will then automatically become the strongest film organization in existence and the first to be truly international. Or perhaps there will be two such groups. It is very unlikely that there will be more.

The day of provincialism in costly pictures is about done. Pictures of purely national character will have to be made cheaply enough to gross back their cost and a profit on the home market. Productions deserving the adjective "big" will have to be made along more truly international lines than has yet been achieved, if they are to command a market wide enough to make them pay.

Just as, in America, each year has seen a sharper division between important productions and program pictures, a sharp cleavage will develop between the product made for the home market and the greater pictures made for the world market.

The secret of making genuinely international pictures has not been solved. Occasionally, one has resulted from accident, but not many. The company to survive and dominate will be the one that masters that problem.

What that solution will be I do not pretend to say, but I will venture a prophecy as to what it is not: The assembling of an American director, a German scenarist, a British leading man, a French leading woman, a Russian vampire, an Italian villain, a Spanish cinematographer and a Danish architect will not prove to be the road to internationalizing film production. The Tower of Babel, you may remember, was not a great success, architecturally or otherwise.

Much study is being given that problem in many quarters—more than is generally realized—and something is going to be done about it. European tastes are being quietly studied—reports of the success or failure of American pictures abroad analyzed—moves being made toward lessening the handicap of provincialism that lies on American photodramas.

But production of a more or less international character will not be enough. There must be control of the first run situation at home and abroad, to assure showing of these costly pictures in all countries. And that is where the fight will centre.

The three leading contenders from this side of the water, as matters stand today, are and will be Famous Players, First National and Metro-Goldwyn. As the principal theatre-owning groups in America, they are naturally making the greatest bid for first run dominance abroad. None of them is giving any publicity to its movements in this direction, logically enough, but evidences of busy activity are to be seen on every hand in Europe.

Paramount is playing rather a lone hand. This organization, which achieved its first beginnings with a French film, was the first American company to pay any great attention to the foreign market. While other firms were still disposing of their product *en bloc* to brokers at ridiculously low prices, Paramount was opening its own exchanges.

Paramount also began theatre acquisition at an early period and has the advantage of having considered this move and laid plans for it over a period of years.

As a result of all this, Paramount is firmly entrenched in Europe. Its distributing and exhibiting activities abroad have been extensive. Because of that, it occupies today a position probably materially stronger than its two leading rivals, though tomorrow the situation may be changed.

Digest of Second Article In European Series

L. C. MOEN, of the NEWS staff, who has just returned from a survey at first hand of European conditions, this week continued his discussion of the "low-down" on what is developing abroad.

This is of vital interest to everyone in the American industry, since the European situation is closely interwoven with our own. As is pointed out in the accompanying article, the struggle for first run control abroad is developing along much the same lines as that here, making producer ownership of theatres a world-wide issue.

This article sketches something of the activities abroad of Famous, Metro-Goldwyn and First National.

Essentially Paramount's European tactics have been along the lines of developing single-handed its own machinery of distribution and first run exhibition. There has been little talk of alliances or mergers. That has resulted in a certain strength, but there is a crack in the armor, also. As the outstanding American-owned and operated concern abroad, it has had to bear the lion's share of the attacks made on American pictures.

Just as I was leaving Europe, a stormy session occurred in the *Chambre Syndicale des Industries Cinematographiques*, or Motion Picture Chamber of Commerce, in Paris, at which it was even proposed that American concerns be excluded from membership. The brunt of this was borne by Adolphe Osso, Paramount's manager, who made a valiant effort to meet the criticisms directed at his company—more of which will be said at a later point.

Again, when Paramount purchased the historic Vaudeville—a theatre dear to the hearts of Parisians for its traditions—a storm of protest arose. Just as a storm of protest would probably arise in New York if the Hippodrome were to be purchased by a German firm, or if a French syndicate had purchased Madison Square Garden and announced plans for the erection of a theatre for the exhibition of French films.

Noted literary and artistic people of France went so far as to appeal to the government against this alien ownership of a revered French institution. Then this committee discovered an old law on the statute books in Paris, no longer enforced but still valid, providing that no theatre might have more than 900 seats. Threats were made to invoke this ordinance, which might have crippled Paramount's plans, since the desire was to build a large first run house seating several thousand persons.

Finally Paramount announced that it would build on the site of the Vaudeville, not a cinema, but a legitimate theatre. This quieted the storm, and now, from all I could gather, Paramount is going right ahead with the construction of a large, modern picture theatre.

You may put your own interpretation on such affairs, but they afford a clue, at least, to the hazards of "going it alone" in Europe on a large scale. Nevertheless, Paramount, through its early start and its heavy theatre holdings, occupies what is easily the strongest position of any American company in the European field, and its income from this source is well ahead of that of any other company.

Metro-Goldwyn, however, bids fair to become an important contender through its recent deals—the one the formation in France of Gaumont-Metro-Goldwyn, and the other the deal with Ufa for distribution in Germany of the entire last season's production.

The precise nature of the arrangement between Gaumont and Metro-Goldwyn, resulting in the organization of Gaumont-Metro-Goldwyn, has never been announced, and

(*Continued on Next Page*)



STROHEIM WILL ACT AGAIN

To Support Constance Talmadge

THE "best hated man on the screen," Erich von Stroheim is going to act again.

This was the surprise note accompanying word from the offices of Joseph M. Schenck in Hollywood that the director-actor had been signed to direct Constance Talmadge in her next First National starring vehicle, "East of the Setting Sun," and also to act in it.

This forthcoming First National attraction will be von Stroheim's first appearance as an actor since his memorable portrayal in "Foolish Wives," which he also directed as well as acted in. In the new Constance Talmadge film he will wear the monocle, uniform and all the other accoutrements of the villain which in "Foolish Wives" earned him the title of "best hated man on the screen."

"East of the Setting Sun" is from a serial novel by George Barr McCutcheon which is in preparation for appearance in book form. McCutcheon is the author of Norma Talmadge's current romance, "Graustark."

Copyrights Menace to Canada

New Society Enters Field to Protect Rights of Authors and Composers

A NEW menace has appeared on the horizon for all exhibitors of Canada as a result of the formation at Toronto, Ontario, of the Canadian Performing Right Society with the object of protecting and enforcing the rights of composers and authors and other copyright owners in the Dominion, as they are protected and operated in Great Britain and other countries.

The designated president of the Canadian Performing Right Society is H. T. Jamieson of Toronto and he is to control the Canadian organization. Announcement to this effect has just been made by John Woodhouse, Controller of the Public Right Society of London, England, who has been visiting in Canada on business in connection with the establishment of the Society in the Dominion, following the organization of a branch in South Africa. Incidentally, Mr. Woodhouse has paid a visit to New York City for the purpose of consulting with the American Society of Authors and Composers with a possible view of securing a working arrangement on a co-operative basis in the United States.

In connection with the formation of the Canadian Society, Mr. Woodhouse has stated that the Canadian Copyright Act is reciprocal with the British law in regard to the performing right in music and that it is the intention to establish agencies for the purpose of collecting fees for the performance of music comprised in the extensive repertoire it controls, both in British and foreign music.

Woodhouse has intimated that his society is very much in favor of the proposed changes in the Canadian Copyright Act which came up before the last session of the Canadian Parliament at Ottawa with a view to legally designating theatrical performances as coming under the scope of the Copyright Act for the collecting of royalties. This did not become law before the session adjourned but the Performing Right Society claims to be in a position to proceed with its operations under existing conditions. It is proposed to charge flat fees for the presentation of its controlled copyrighted music in all theatres.

The matter is engaging the attention of organized exhibitors in the Dominion.

Judge Refuses Injunction Banning Negroes

An injunction was denied the Franklin Amusement Company of St. Louis by Circuit Judge Miller seeking to prevent the Little Theatre Corporation, operators of the new Palace Theatre from segregating negroes and white patrons of the house.

Judge Miller held that the practice of admitting negroes only to the balcony was not in violation of a provision of the lease which provided that the house was to be used either exclusively as a house for negroes, or for mixed audiences.

Counsel for the plaintiffs stated that formerly negroes were permitted to mix with the whites in all parts of the house. The "mixed audience" clause was inserted in the lease so that the theatre would not interfere with the Majestic which shows to whites exclusively.

Holdup in Chicago House Nets $7,500

Joseph McKeown, manager of the Stratford Theatre, 63rd and Halstead Streets, Chicago was robbed of $7,500, receipts, which were being transferred by McKeown and Miss Elizabeth Kelly, cashier, from the box office to the manager's office on the mezzanine floor. The robbery occurred outside the manager's office within a few feet of hundreds of people in the audience. The three robbers appeared with drawn guns, snatched the bag and ran downstairs to the street. The police are looking for the trio.

Battle of the Theatre Seats Extends to Europe

(*Continued from preceding page*)

there is no little speculation in France as to the details. In effect, it probably means a partnership over a period of five years between the two companies in the production, distribution and exhibition of pictures in the French field. The Gaumont string of theatres is a large and important one, headed by the Gaumont-Palace in Paris, the largest picture house in the world. Such a circuit must be assured of a constant supply of meritorious product, and it was probably the fear of a shortage of good pictures that precipitated the deal with Metro-Goldwyn, for Gaumont already occupied a strong position.

The chief concern in the French industry, while I was in Paris, seemed to be whether or no Gaumont had demanded in return that Metro-Goldwyn distribute a certain number of French pictures in America, or produce pictures in France. Producers felt that a concern like Gaumont, holding an important group of theatres, was in a position to demand in return for them a representation in America, and that it would be little short of treachery if they did not.

Apparently, however, such was the case. Stories in France were to the effect that Metro-Goldwyn would either select a certain number of Gaumont productions for American release, or would produce them in association with Gaumont in Paris. It has been stated that the Gaumont studios at Belleville, at the edge of Paris, were to be renovated and brought up to date in order to accommodate this production. It should be remembered that Metro-Goldwyn has already done some little foreign producing on its own account, including the Rex Ingram productions, Marshal Neilan's trip to England, and one or two other units.

Further strong representation will be given to Metro-Goldwyn on the continent through the deal with Ufa in Germany, announced last week. While this involves no theatre control, it will give widespread showing to the product in central Europe.

First National, meanwhile, has terminated its arrangements with Transoceanic and placed the distribution of the 1925-26 product in Germany in the hands of Phoebus-Film, one of the strongest surviving independent distributors, which has excellent theatre affiliations. In France and Belgium First National is opening its own exchanges, and mighty fine ones, too. In England it is already well established. First National, too, is preparing a heavy drive on the European market.

(*To be Continued.*)

$175,000,000 Production During 1924

MOTION PICTURE production in 1924 totaled $175,000,000, according to a survey made by the Research department of the Guaranty Building and Loan Association of Hollywood. That is the estimated amount given by the association.

The annual picture payroll is placed at $50,000,000; employees are numbered at 12,500, studios at 19 and producing companies at 250.

Variety Is Keynote In Coming Season's Productions

Hollywood Seeking To Broaden Theatre Audience


Cecil B. De Mille


Rudolph Valentino


Charles Chaplin


John Barrymore


Douglas Fairbanks


James Cruze

By Edwin Schallert, Los Angeles Times

(Editor's Note.—This is the fourth of a series of articles on important production developments at the Coast, written by a recognized authority on screen topics. Mr. Schallert's articles are published exclusively, in the trade fields, by Motion Picture News.)

TALK of big pictures is again echoing around Hollywood. And it is not talk merely—but words supported by decisive action.

The announcements of the new fall and winter programs are indicative of the trend, but more than that there is a revival of the big feature spirit in the studios. Producers, directors and stars all want to do something extraordinary again. Entertainment as entertainment is not to be neglected, but it is going to have an increased significance. Ambition is seeing a new reawakening.

The one consistent impression growing out of this is that the standards of the more spectacular productions are about to be re-established. There have been enough stress on movies as movies for a time, and while there is no let-down in the meeting of the box-office demands, there will be a bigger stride toward more artistic (not highbrow, however) objectives.

No single type of film is actually in the spotlight. There is no repetition of the wild rush toward costumes that prevailed two years ago. Variety is the watchword, but variety with a stronger emphasis on worth. Careful and more painstaking effort in production. Less speed and haste in the turning out of films just for the sake of getting them on the market, making a time record and overdoing the economy impulse. More attention devoted to the sort of picture subjects that require thoughtful carrying out, fine detail and thorough planning. All this to be blended, of course, with the more modern efficiency in the studios and the elimination of waste.

The conclusion is clear. An enormous benefit should result to the whole industry. There will still be plenty of those types of pictures that are fill-ins, but there will also be a very appreciable number that will increase and renew the prestige of the theater, bringing back again those audiences who have inclined to scoff a little of late at the general quality of entertainment. Big pictures that can be heavily advertised for their personnel, their subjects, and their general merit—as well as incidentally their cost—get the people into the theater, and cause them to become once again more vitally concerned with the screen as a means of diversion.

Most interesting of all just at present, is the John Barrymore adventure in "The Sea Beast," taken from the American classic, "Moby Dick." A critic's artist much of the time on the screen, with a strong appeal also to the discriminating theatergoer, Barrymore has embarked on an enterprize that appears destined for unusual popularity. The period of the story is historic. From all accounts, though, the film itself will reflect not only history, but also a strong pioneer inspiration, suggestive to a degree of "The Covered Wagon." That is the aim both of Barrymore, and of Warner Brothers as the producers.

The background is the whaling industry of New Bedford, already familiar through "Down to the Sea in Ships." Similarity ceases, however, with this setting. "The Sea Beast," is essentially romantic in idea and purpose. The pioneer force grows out of the achievement of early Americans who had to struggle for a place in one of the world's greatest trading activities. But beside this, a very appealing and pathetic love theme, plus the fascination of roving sea adventure, will endow the plot with telling humanness.

"The Sea Beast" is a marked departure for Barrymore, though it affords him a tremendous and powerful acting role. As a leader of the whaling expeditions he is crippled during a battle with the denizens of the deep. He becomes a sort of Lon Chaney character, embittered, sombre and tragic, contrasting decidedly with the romantic individual that he is in the beginning. The locale for the romance is the island of Java, which was reproduced with rare tropical splendor right in the studio for the early scenes.

Some of the whale fishing shots will be secured through an expedition in the Pacific, and Barrymore himself is to appear in many scenes aboard a chartered vessel. Dolores Costello, the daughter of Maurice Costello, has been assigned the role of the heroine, and makes a very quaint picture in the old fashioned hoopskirts of the period.

Barrymore has long desired to do a vigorous out door picture, and he has on various occasions expressed a great admiration for "Down to the Sea in Ships," and even declared that he wished he could have played in this feature. "The Sea Beast," therefore, represents for him a fulfillment in many ways of this ambition.

One can well turn an interested gaze also toward the activity of Cecil de Mille at the present time. He has taken an entirely new turn with his production of "The Road to Yesterday." His goal is romance, but it will be set forth in an entirely different way from the Barrymore production. There is a historical aspect to "The Road to Yesterday," but it is highly imaginative. The theme of the feature touches on reincarnation, and after De Mille has introduced his modern set of characters, and disclosed their various perplexities, he transfers the scene to the middle ages. This cutback is far more elaborate, and has a more important relation to the plot than any other that De Mille has introduced, with the exception of "The Ten Commandments," wherein the cutback was instead a prologue. In "The Road to Yesterday" the entanglements of the modern story, hinge in part on the curse spoken by a gypsy during the historic episode, in a tragically melodramatic climax of burning at the stake.

Jetta Goudal, Joseph Schildkraut, and Vera Reynolds figure prominently in both parts of the plot, while De Mille is also predicting big things for William Boyd in a heroic lead.

The story as I have heard it impresses me as being one of the soundest and most convincing that De Mille has ever directed. It suggests spectacular elements that will be on a plane with his very biggest features. De Mille's first independent venture is altogether one of his most promising, and despite that there has been much headshaking and scepticism about his departure from the Paramount organization, he appears to feel no restrictions or limitations in his new endeavor. Personally, he evidences the keen optimism that has always distinguished him. He has built up an organization that appears to differ comparatively little from the

one that he formerly possessed. The general feeling in his studio is also excellent, the directors, particularly, who are working with him, seeming to be more than happy in their association.

Douglas Fairbank's plans regarding "The Black Pirate" have been taking shape steadily. Doug has gone right to work without his usual rest between pictures, and has been experimenting in an exhaustive way with the possibilities of the film color process. It now is virtually certain that he will make his new production entirely in color, and this move on his part promises to have a very revolutionary effect on the use of the prismatic embellishments in pictures as a whole.

A really animated pirate story has yet to be made for the screen. "The Sea Hawk" did not fall fully into that classification. The actual pirate adventures were secondary in interest to the big struggle of the galley slaves for freedom, which made the real punch of the picture. Doug therefore still has a clear field for such light and deft treatment as he will undoubtedly give his dazzling pictorial spectacle. There will be plenty of Fairbanks stunts and comedy along with the melodrama and romance. Doug has considered doing the feature for all of two years, and the present moment appears especially auspicious since there are no other productions of similar character that are so elaborate forthcoming.

James Cruze's newest effort, "The Pony Express" will command more attention than anything that he has done since "The Covered Wagon." He has gone into this with every intention of making it an equally big pioneer epic. The company, and it is a huge one, has been on location for some weeks, and the picture will, without doubt, reveal a remarkable natural panorama of the West as a setting. Some of it is being made in the Rocky mountain region as well as around Sacramento, California, section, which was the western goal of the pony express riders. The achievements of these rugged heroes, who established the first active communication between the East and the West; their vicissitudes, dangerous escapes, and terrific hardships make for most stirring drama. Cruze has had to devote much of his time to routine film material—with the exception of "Beggar on Horseback," which proved a little too highbrow—but he is having his great chance once again. He will doubtless display an intensified zest in directing the new feature, because of its large and pulsating interest.

Two Frontier Pictures

Cruze is not alone in the field with "The Pony Express." Universal are also starting their picture based on much the same pioneer exploits, which carries the title of "On the Frontier." The locations are to be at Pendleton, Ore., and West Point Academy, and this picture also is to be filmed on a very pretentious scale, with Norman Kerry, Dustin Farnum, Kathleen Key, Anne Cornwall and George Fawcett among the principal personages in the plot. Dustin Farnum's return in this type of picture will doubtless be greeted with considerable attention.

The cast in Cruze's film comprises Ricardo Cortez, Ernest Torrence, who plays a combined role of blacksmith and preacher for comedy reasons, Wallace Beery and Betty Compson. Torrence has given superb performance in "The Wanderer" the biblical story, that is soon to show as one of the big fall spectacles, and he is also going to make a huge hit in his newest portrayal from all accounts, as is also Wallace Beery. It will be good to see them together in a western setting in a production that promises to be one of the season's most ambitious.

Westi Liquidating Affairs in European Field

ACCORDING to word received in America this week, the Westi Film interests in Germany are being liquidated. The Stinnes interests were involved to some extent in this company, the firm name being evolved from Wegeroff and Stinnes. When the banks took over the management of the Stinnes enterprises, following the financial crisis, it was announced that support would be withdrawn from all unessential enterprises in the group. This was taken to mean that the film interests, represented by Westi and Dewesti, would receive no further financial backing.

Westi was formed with the intention of becoming an international organization. An alliance with Pathe in France covered production, distribution and exhibition on a mutual basis. The Nordwesti in Sweden was producing there. An Italian branch was also at work, and a distributing system had been opened in Great Britain.

Further developments in this situation, and their bearing on the European market, will be taken up in succeeding articles in the series now appearing in the NEWS by L. C. Moen, of the staff, who has just returned from a survey of this field.

Away from Sophistication

All of the features that I have mentioned symbolize money. They represent, too, a certain reaction away from sophistication, and too much parlor drama and sex stuff. The outdoors always gives freedom and new vitality to a movie project. Most of the big pictures in the past have had open-air settings, whether they have been historical or of the present. The camera seems to need the sweep of nature, variety and changing landscapes, to fulfill its function most inspiringly. Even "The Birth of a Nation" required the rush of horses' hoofs over the roadway to help put over the force of its assailing dramatic idea. "Robin Hood" had its great drawbridge swinging down into the sunlight, its host of knights in glittering armor sun-emblazoned, its frolicking band of outlaw knights in Sherwood forest, to give it not only breadth and beauty, but also gayety. Consider also the steady march of the early plainsmen in "The Covered Wagon," the flight of the Israelites across the sands in "The Ten Commandments," the sweep of the oars as the galleys made their way across the sea in "The Sea Hawk"—and in every instance the salient fact comes out that the natural setting has contributed to increase both the fascination and the power of these pictures. The earth, in all its scope and diversity of settings, is really the great stage of the movies.

Of sophistication there will also be an important share in the new season's attractions. "The Viennese Medley," in particular, is one of this type that will be awaited. A First National release, it is a powerful realistic story of the effects of the war in Central Europe. Conway Tearle and Anna Q. Nilsson are among the principals, and the settings are a height of decorativeness. June Mathis is supervising, with Kurt Rehfeld making his debut as director. They are taking plenty of time with this undertaking, because it is to be carried out so pretentiously.

Other war pictures like "The Big Parade" and "Havoc" promise much, and will be released early. Jack Gilbert's presence in the former, and George O'Brien in the latter will perhaps give a new edge to the present competition among prominent leading men. However, they are strikingly different personalities. As for the pictures themselves, "The Big Parade" is inclined to lightness in the treatment, whereas "Havoc" has a sternly dramatic quality.

Quite a contrast to these modern stories of conflict will be the Metro-Goldwyn-Mayer's "La Boheme," starring Lillian Gish, with oldtime Latin Quarter of Paris as the background. The first tests of Miss Gish indicate that she will have a charming loveliness as the heroine of this delicately romantic picture. The familiarity of the opera should have considerable to do with the film's popularity, particularly when it is presented with music chosen therefrom. The actual screen adaptation is being made from the original novel by Henri Murger, and this should materially strengthen the story.

Comedy still holds its own as a salient force in all picture-making. It will probably be used to brighten and humanize the romantic enterprises that are now forging into the foreground. Charlie Chaplin has demonstrated that unusual outdoor settings can prove attractive in comedy, as well as serious drama, in his production of "The Gold Rush." A considerable interest in this picture is due to the fact that he made it with the suggested background of Chilcothe pass.

The reaction to "The Gold Rush," especially of the stars and directors, has been unusually favorable, and the public has been crowding to the presentation at Grauman's Egyptian Theatre ever since the opening. Everybody seems to enjoy the experience of being able to laugh consistently for more than two hours. The "epical," or "deeply significant" phases of the Chaplin production, if it has such, do not appear to matter particularly so long as everyone can enjoy himself thus agreeably while in the theatre. "The Gold Rush" also offers several very telling touches of Chaplin pathos, and while I do not believe that the picture, as a whole, is artistically on a par with those Chaplin classics, "A Dog's Life," "Shoulder Arms" or "The Kid," it is nevertheless great entertainment.

Rudolph Valentino is somewhat affected apparently by the present comedy tendency. His picture "The Black Eagle" is to lay considerable stress on humor. The period of the story has been modernized and the setting is Russia. Valentino plays a Cossack officer, who suffers some tribulations because of the women, but more importance is to be given on this occasion to the star's newly developed athletic skill. Some expert horseback riding and other stunts by him will likely be incorporated, insofar as they do not tread too closely on feats like Fairbanks performs. Vilma Banky, the Hungarian actress, whom Samuel Goldwyn discovered abroad, will play the feminine lead, and great things are already being predicted for her in "The Dark Angel." Goldwyn's final picture before joining United Artists.

President Coolidge Endorses Greater Movie Season

Plans Completed For Launching Of Campaign

PRESIDENT CALVIN COOLIDGE has endorsed Greater Movie Season.

In a letter written from Swampscott, Mass., to Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., President Coolidge declares:

"My attention has been called to the fact that you are taking the twenty-ninth anniversary of the moving picture industry as an occasion to inaugurate a Greater Movie Season Campaign. Such a movement to emphasize the desirability of worthy motion pictures will be of real public value. The progress that has been made in both education and entertainment in this tremendous enterprise is an outstanding achievement of the opening years of this century. I congratulate you and wish you a continuation of your success.

Very truly yours,

Sgd. CALVIN COOLIDGE."

President Coolidge's statement constitutes a signal honor for the film industry since, with the exception of Red Cross drives, no other national movement has received such official endorsement from the White House. Consummating unanimous expressions of good-will by national executives, governors, mayors, and heads of civic, industrial and social organizations, the presidential commendation establishes Greater Movie Season as a national occasion. According to advices from all over the country, the instantaneous effect has been to arouse and focus public attention upon the screen in a manner hitherto unknown, and to redouble the co-operation which newspapers and commerce generally have extended to theatres during the campaign.

How enthusiastically the industry as a whole has adopted the season is indicated by the fact that whereas at the outset the central organization attached to the Hays office set thirty-five individual campaigns as its objective, actually one hundred and twenty-one drives are in vigorous operation. More than a thousand cities and towns, large and small, are embraced in this scope; more than five thousand theatres are flying the Greater Movie Season pennant.

From many localities here the central bureau received no advice that action was even contemplated, unexpected demands for accessories and urgent co-operation reveal that, of their own accord, exhibitors have organized to put the season over.

Thirty Newspaper Contests

Every phase of the campaign is marked by similar success. Thirty newspapers with an aggregate daily circulation of 3,049,000 are now conducting the Greater Movie Season essay contest that has a trip for two around the world on the Red Star liner Belgenland and vacations for two in Los Angeles and Miami as the principal national prizes. Latest additions to the list include the New York Mirror, Washington Times, Louisville Herald and Post, Oklahoma City News, Toledo News-Bee, and Wichita Beacon.

As a feature of the general opening celebrations, Monday, August 3rd, a radio pageant linking east and west has been arranged. From 10.15 P. M. to midnight, station WEAF (New York) will broadcast a special program to which famous artists of stage and screen and the combined orchestras of the Capitol, Rivoli, Rialto and Piccadilly Theatres will contribute hookups with different stations and carry this program as far west as Davenport, Iowa, while on the same evening film folks have arranged an aerial demonstration from Los Angeles with radio greetings for the fans from their favorite players as an additional attraction.

Naval co-operation secured at the commencement of activities has already gone into effect with the result that 6,500 Navy boards occupying picked street locations throughout the country carry the Greater Movie Season poster that the U. S. Navy prepared. Ninety-six War Department Theatres attached to army posts have joined in the celebration, each theatre conducting a campaign along the lines set out by the Hays office, supplemented by special advertising material from the U. S. Army Motion Picture Service.

Apart altogether from increased entertainment, increased public service to be rendered by the screen has become the keynote of many campaigns. Notably M. J. O'Toole, former president of the M.P.T.O.A. in aiding the theatres of Scranton, Pa., has stressed the educational influence of motion pictures and secured official recognition from the U. S. War Department, Governor Pinchot of Pennsylvania and the State legislature. Another phase of this work is presented by the Stanley Theatre of Philadelphia, in the form of a huge pledge, framed and hung outside the theatre, that shows the signature of every employee from the manager to porter, guaranteeing better service to moviegoers.

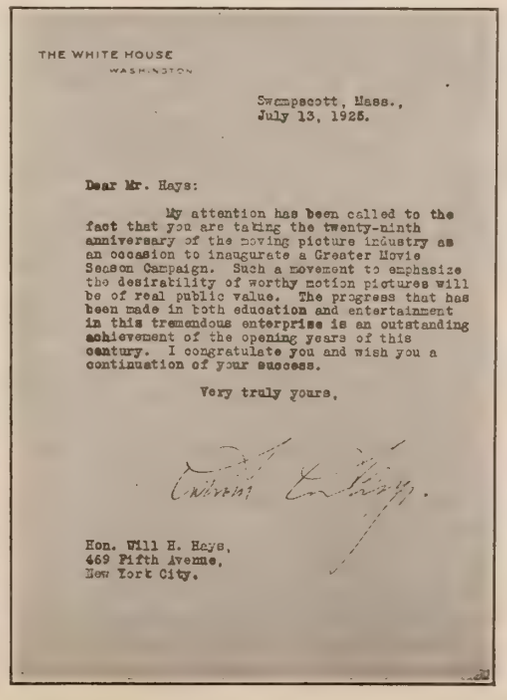
The Governor of Colorado and the Mayor of Denver have been invited to head the movie parade in Denver, in which Betty Compson, Ernest Torrence and players of the "Pony Express" company on location will participate. Every dancing academy in the city will provide pretty ballerinas for floats, while several hundred cowboys, adding picturesque local color, will ride in honor of various western stars.

Headquarters Busy Spot

Greater Movie Season headquarters is the busiest place in the city. All work for the past week has been concentrated on developing plans for the monster parade which will be held Saturday morning August 1st at 10 o'clock. Estimates at this writing indicate the parade will be two and one-half miles in length with approximately forty floats. Floats are being entered by all the larger theatres. In addition to the theatres the leading commercial houses of Denver have entered their appearance either by floats or other representation. Indications to-day are that Colorado Springs will be represented by the participants of a rodeo which will be held there in the near future.

Two meetings last week between chairmen of committees working on the Greater Movie Season campaign in Kansas City and advertising managers of large Kansas City business institutions have left arrangements nearing a status of completion. Co-operation has been assured by several large business concerns. The meetings were held at the Pantages theatre and the Newman theatrette, the latter being in the basement of the Newman theatre.

Plans for parades, floats and other details in connection with the celebration will be completed in a few days. C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri, succeeded in "getting over"



THE WHITE HOUSE
WASHINGTON

Swampscott, Mass.,
July 13, 1925.

Dear Mr. Hays:

My attention has been called to the fact that you are taking the twenty-ninth anniversary of the moving picture industry as an occasion to inaugurate a Greater Movie Season Campaign. Such a movement to emphasize the desirability of worthy motion pictures will be of real public value. The progress that has been made in both education and entertainment in this tremendous enterprise is an outstanding achievement of the opening years of this century. I congratulate you and wish you a continuation of your success.

Very truly yours,

Calvin Coolidge.

Hon. Will H. Hays,
469 Fifth Avenue,
New York City.



FRED CUBBERLY

Gets Important New Post With F. & R.

SUPERVISION of Finkelstein & Ruben's long string of theatres in the Northwest outside the Twin City territory is in the hands of Fred Cubberly.

He was given the job of running the out-of-town theatres after he had done all the theatre buying for the F. & R. organization for more than a year.

His desk is now moved up near the head of the line in the Loeb Arcade offices in Minneapolis and he has his hands full, for he is still in a sort of general supervision of the film activities of the Twin City company.

It has been six or seven years now since Cubberly took charge of the First National office in Minneapolis and thus made his first connection with F. & R. After three or four years in this capacity he entered the short subject field as well taking hold of Educational films. A little later he acted for Finkelstein & Ruben in the establishment of F. & R. Film company, organized to handle independent features for the company and for any others who wished to use them.

At length he resigned his First National connection and began doing the theatre buying for the Northwestern string and now they have given him the job of handling the whole line.

lengthy stories in daily newspapers concerning the national essay phase of the campaign.

Greater Movie Season will open in San Francisco with a week of festivities at all of the city's theatres, according to plans launched at a meeting of the Allied Amusement Industries.

Distributors of San Francisco, which will open its season during the week of August 8th, perfected the following organization, representing every branch of the industry.

General Chairman, Edward R. Baron, Granada-California-Imperial, St. Francis Theatres; assistant Chairman, Thomas D. VanOsten, manager Allied Amusement Industries, Finance committee chairman, Irving C. Ackerman, Ackerman & Harris.

Publicity Committee

Publicity and Advertising—Chairman, J. A. Brehany, West Coast Theatres, Inc.; assistant chairman, Nat Halt, California Theatre; F. M. Whitbeck, Loew's Warfield Theatre; Robert Harvey, Loew's Warfield; M. S. Vidaver, Louis R. Greenfield Theatres; Richard Spier, Granada Theatre, and Charles Kurtzman, California Theatre.

Charles Pincus, Imperial Theatre; Walter Barusch, Union Square Theatre; Oscar Kantner, Famous Players-Lasky Corporation; J. W. Murphy, Metro-Goldwyn Distributing Corporation; W. C. Ghetty, Universal Film Corporation; W. Harold Wilson, representing the neighborhood theatres.

Decorations—Chairman, Louis R. Greenfield Theatres; Sid Goldman, Film Booking Offices,; Alex E. Levin, Coliseum and Alexandria Theatres; Howard J. Sheehan, Fox Film Corporation; Herbert Gosliner, Edison Theatres; Harry Sack, Haight Theatres; Williams Nasser, Castro Theatre; Robert A. McNeil, Golden State Theatre and Realty Corporation.

Michael Naify, T & D. Junior Enterprises, Inc.; Charles Muehlman, First National Pictures, Inc.; Walter Kofeldt, Pathe Exchange; Kenneth Hodkinson, United Artists' Corporation; M. E. Cory, Producers Distributing Corporation; H. B. Reimer, Foster & Kleiser.

Parade and Outdoor Activities—Chairman, Jack Partington, Granada Theatre; assistant chairman, Charles M. Thall, West Coast Theatres, Inc.; Harry David, Granada Theatre; Leo Laughlin; Loew's Warfield; Samuel H. Levin, Metropolitan Theatre; Tom H. Bailey, Famous Players-Lasky Corporation; Morgan Walsh, Warner Brothers.

Others Are Named

F. H. Emmick, Golden State Theatre & Realty Corporation; C. A. Nathan, Universal Pictures Corporation; Fred W. Voigt, Metro-Goldwyn Distributing Corporation; G. A. Blumenthal, Education Film Exchange; C. L. Thuerkauf, Cameo Theatre; Max Graf, Aztec and Egyptian Theatres; Ben F. Simpson, Associated Exhibitors; S. E. Levis, Francesca Theatre; Aaron Goldberg, Aaron Goldberg Theatres.

Another New House for Kansas City

Kansas City is to have another new picture palace, the seventh to be announced in the past two months. The latest announcement calls for a 3,000 seat house at a location within one block of the new Warwick, to be reconstructed at Thirty-Ninth and Main streets. It is to cost upward of $200,000.

The new house is being promoted by George Trinastich, who will operate it, and R. L. Willis, who is owner of the property.

G. Edgar Smith Victim of Heart Disease

G. Edgar Smith, for fifteen years treasurer of the New Theatre Company and who was treasurer for the Whitehurst Interests for many years as well as a buyer for the American Wholesale Corporation, died at the West Baltimore General Hospital Saturday, July 18. He succumbed to heart disease and was buried at Merchantville, N. J., the home of his mother. He was 63 years of age and is survived by his mother and two sisters.

Picture Conditions Poor in East Africa

A. M. Warren, American Consul at Nairobi, Africa, reports picture conditions rather poor in that scattered farming community of 4,000 inhabitants. There are three picture houses that give performances nightly, except Sunday. On Saturday night the attendance reaches its maximum of about 100.

Rented films are imported independently by the theatres in sufficient quantity to give two changes of performances weekly. The programs usually include an American comedy of two reels, an American scientific film of one reel, a topical British film of one reel and a drama or comedy film in six reels. The admission prices range from about twenty-four cents to seventy-two cents.

Thirty Take Civil Service Quiz as Reviewers

About thirty persons took the Civil Service examinations in New York state last week, seeking later appointment to the New York State Motion Picture Commission, as reviewers. The examinations were held in the State Capital. The number of men and women were about equally divided.

The position of reviewer pays $1,600 a year outside of the metropolitan district, and $1,800 in and around New York city. It is said that there are no vacancies existing at the present time. When such occur, the person heading the list as the result of the examinations conducted last week, will receive the appointment.

Exhibitors Campaign for Sunday Shows

Exhibitors of two Missouri towns are waging educational campaigns in hope of bringing back Sunday shows in their respective communities.

J. W. Cotter of the Fourth Street Theatre, Moberly, Mo., is conducting the fight for liberalism in that town, while in Columbia, Mo., Rex Barrett of the Cozy Theatre is showing the way back to the days of Washington and Jefferson.

An effort will be made to obtain city ordinances permitting Sunday shows. It is also probable that elections will be held in both towns.

Governor Smith to Open Radio Pageant

THE radio pageant which will inaugurate "Greater Movie Season" in New York will be formally opened by Governor Alfred E. Smith, who will broadcast from the Crystal Room of the Ritz-Carlton Hotel at 10 o'clock through station W. E. A. F.

In accepting the invitation, Governor Smith said:

"The only thing that might prevent me from talking into that microphone would be a call to Albany to attend to some important official business. From the present outlook I expect to be in New York city for the next week. I shall be only too glad to open the program that night and say a few words about the movies. I heartily endorse any movement for a better era for the cinema."

Five Important Developments In Arbitration Situation

Seider-Pettijohn Debate in N. Y. Leads the List



Joseph M. Seider.

Five important developments were noted this week in connection with Arbitration, which continues to be one of the livliest topics in the industry:

1. A sharp exchange of views between Joseph M. Seider, Chairman of M. P. T. O. A. Contract and Arbitration Committee, and Charles C. Pettijohn, General Counsel of the Film Board of Trade.

2. Decision of the Government not to appeal a case in which Federal Judge Bondy held that members of a trade association may withhold credit from customers under certain conditions. Advocates of the present Arbitration in the film industry declare that this is a parallel situation with the Film Board of Trade.

3. Announcement of the forthcoming complete extension of Arbitration System to Canada, where it is expected to be in full operation by October 1.

4. A week's postponement of the Apollo-Wellmont Theatre case, in the New York County Supreme Court. The Apollo Exchange seeks to compel the theatre to submit to arbitration. This case, it has been announced, will be made a test action by the exhibitor organization which is backing the Wellmont in its defense of the suit.

5. In answer to a suit filed June 24 by John Romwebber, Akron exhibitor, charging the Cleveland Film Board of Trade, Pathe, Progress Pictures, Skirboll Gold Seal Productions, and the Ohio Educational Exchanges with conspiracy in restraint of trade and commerce, Squires, Saunders and Dempsey, attorneys for the defendants, have filed a demurrer charging that the case of Romwebber against the above defendants is not within the jurisdiction of the Cleveland Federal court, and furthermore that there is insufficient grounds in the charge to make a case. The court will decide whether the case has any standing or not.



C. C. Pettijohn.

The debate between Messrs. Seider and Pettijohn took place at an open meeting of the A. M. P. A., in New York, July 23, and was entirely unexpected. Mr. Seider had been invited to address the association. Mr. Pettijohn, as an A. M. P. A., member, asked permission to query Mr. Seider, and the result was a heated argument.

It will be recalled that Mr. Seider recently sent a letter to Will Hays inviting the latter to a joint debate on arbitration and the Film Boards of Trade. During the A. M. P. A. colloquy, Mr. Seider declared that the letter had not been acknowledged, to which Mr. Pettijohn rejoined that the letter had been acknowledged and a copy sent to Mr. Hays, who is in California. Mr. Seider said he had not received the acknowledgment.

Mr. Pettijohn charged that Mr. Seider "did not represent anybody," to which the latter replied that he was President of the M. P. T. O. of New Jersey and had been unanimously elected chairman of the M. P. T. O. A. Committee on Contract and Arbitration.

Admitting that he had never had any difficulty with the Film Boards of Trade, Mr. Seider contended that he was qualified to deal with the arbitration question because he had nothing personal at stake. "We are fighting for a cause," he declared. "There is no personal motive whatever behind my activities."

Mr. Pettijohn asserted that there was no complaint from any theatre owner. "They are all satisfied with the arbitration system," he added.

"We are not opposed to arbitration," Mr. Seider replied, "but we want fair arbitration predicated on a fair contract. There are four law-suits pending in every part of the country. There were six hundred theatre owners in the convention hall at Milwaukee; all six hundred voted unanimously against the present contract and your arbitration system."

Mr. Pettijohn declared there was one case in Texas that had been settled and one pending in Ohio.

Mr. Seider came back with the Wellenbrink (Wellmont) case and the Samuelson matter. Referring to the latter, the exhibitor leader declared that Samuelson asserted the case had been delayed. Mr. Pettijohn answered that he was ready to try it "tomorrow."

"If you want to determine the legality of the arbitration clause or whether or not there is restraint of trade, go to court—go to it," he continued.

Mr. Seider replied: "You, as an exponent of arbitration, tell us to go to court. You have left us no other alternative. We have already done so."

Then followed an extended argument over the status of the negotiations between the exhibitor organization and the Hays body on revision of the contract.

Mr. Pettijohn declared that Nathan Burkan took up redrafting of the contract with any of the Hays office. He added that Mr. Burkan had gone to Europe and Gabriel L. Hess, of the Hays legal staff was on vacation; hence nothing was done.

Mr. Seider rejoined that Mr. Burkan had written him (Seider) a letter in which he said that Mr. Hess refused to consider the contract submitted by Burkan and informed him that the theatre owners had practically agreed to a new contract. On the contrary, said Mr. Seider, the negotiations had not been concluded. Quoting Mr. Burkan: "You can see by this that we did not get very far with them."

When a motion was made to extend a vote of thanks by the A. M. P. A. to Mr. Seider for his address, Mr. Pettijohn seconded it.

The decision by Judge Bondy was handed down in New York last May in the case of the Government vs. the Fur Dressers' and Fur Dyers' Association, Inc. The Government's petition alleging conspiracy in restraint of trade, was dismissed, Judge Bondy held that members of a trade association may agree to withhold credit from customers who have not paid bills long overdue, without violating the law, provided such practice "does not go beyond the reasonable requirements to correct the abuses which have crept into the trade."

Cadwalader, Wickersham & Taft, counsel for the association, have been advised that the Attorney-General has decided not to appeal the decision. The time limit for such appeal by the Government has expired.

Judge Bondy held, in part, that the Association fixed no prices, but merely regulated the business of members in a manner tending to promote legitimate trade rather than restrain it.

Supporters of the present arbitration system in the picture business declare that the decision virtually legalized withholding of credit from exhibitors by the Film Boards of Trade in connection with certain arbitration cases.

All recognized picture distributors in Canada will have the Arbitration Clause included in their printed forms of booking contract as outlined by the Motion Picture Distributors and Exhibitors of Canada,

(*Continued on Next Page*)

Theatre Circuits Extending Rapidly

Seven More Houses for Famous Players—Important Deals in Jersey, Michigan, New England and Texas

NEW YORK STATE, Michigan, the Pacific Northwest, Baltimore, New England, New Jersey, Canada, and Texas figured this week in important news of theatre circuit activities.

Famous Players-Lasky has acquired a half interest in six houses upstate through a deal with W. W. Farley of Schenectady. Paramount gets an interest in the four theatres which Mr. Farley owns in that city—the State, which cost upwards of $400,000; the Strand, the Albany and the Barcli, all located in the business center of Schenectady. Two houses in Catskill are included in the deal. The four Schenectady theatres were recently acquired by Mr. Farley a few weeks ago, when he bought the interests of William Shirley and William Rafferty, with whom he had been associated under the firm name of Farash Theatres, Inc.

The Catskill houses were also acquired recently by Mr. Farley and include the Community, formerly operated by M. E. Silberstein and another theatre which was run by William Smalley. There is a report that Famous Players will also enter Albany and either buy or build a theatre in that city in the near future.

Famous Players Canadian Corp. has acquired the Russell Theatre at Ottawa, Ontario, and will operate it under a varying policy of pictures, vaudeville and stage plays. This makes the third of the former Ambrose Small Theatres in Ontario which have been recently acquired, the others being the Grand, London, Ontario, and the Grand, Kingston.

In Detroit, an extensive building program, said to involve $10,000,000 and the construction of six new houses, was announced by Charles H. Miles, who operates the Miles, Regent and Ferry Field. The program has for its aim the placing of a Miles theatre within easy reach of every Detroit neighborhood. The projected theatres will have a combined seating capacity of 20,000, according to the announcement.

The first to be built will be called the New Miles and will stand on Adams avenue opposite the Tuller Hotel. It will seat 3,500. This will be the only downtown unit of the new group. The rest will be neighborhood theatres. None will seat less than 3,000 and two have been designed to take care of 4,000 each.

In the Pacific Northwest, reports are current that William Fox is negotiating to take over the important Jensen & Von Herberg circuit. *The Northwest Film Journal* says that Fox has made an offer indentical with that Famous tendered, but that Fox would meet the demands of Jensen & Von Herberg for cash.

Although Harry M. Crandall this week specifically denied that an interest in his chain had been sold to the Stanley Company, reports continue that Fox is interested in, or is negotiating for an interest in the Crandall circuit.

In Baltimore, the report is persistent that the Stanley Company will build one or more theatres in the Maryland metropolis. A wire to the Stanley offices remained unanswered at press time. It would not be surprising, however, if the story turned out to be substantially correct. It is known that several of the larger companies have contemplated building there.

New England attracted attention because of the activities of the group headed by Arthur S. Friend. They are already building a large theatre in New Haven, Conn., which is to be the first of a chain of eight in the New England States. A site has been secured on State street, the main business thoroughfare of New London, Conn., where the second house will be built. The land cost the syndicate about $130,000, it is reported, and this, plus the cost of the building, will make the project total about $630,000. The seating capacity of the theatre will be about 2,000.

There were two important developments in New Jersey. The Fabian Enterprises have taken over the Capitol, at Passaic, the largest theatre in Jersey, under a 21-year lease. The report was confirmed by Abe Fabian, who said that an arrangement had been made satisfactory to the Harris Brothers, who are the controlling stockholders of the Capitol. This brings the number of Fabian theatres up to 21, and they will open three more in the Fall.

Joseph Stern announced this week that he had bought land in Red Bank, N. J., and would build a 2,000-seat house there to cost $300,000. Vaudeville, pictures and dramatic shows will be given. Mr. Stern also has under construction the following houses: Royal Theatre, Bloomfield, capacity 1925, cost $500,000, to open Nov. 1; Ritz theatre, Newark, capacity 2,000, cost $400,000, to open Dec. 1; Sanford theatre, Irvington, capacity 1,800, cost $350,000, to open March 1.

In Texas Dent-Musselman, Inc., controlling more than 15 houses, have made a deal with Dye, Ford & Rogers for supervision of the latter houses, including the Strand; Mission and Deandi at Amarillo, and the Olympic, Strand, Mission and Palace at Wichita Falls.

Dent-Musselman recently completed negotiations for the management of the Fair at Amarillo from J. Levy and the Strand at Wichita Falls from the Strand theatre company. Henry Ford will be city manager at Wichita Falls and Ross Rogers at Amarillo.

Sam Bullock Resigns as Ohio Field Manager

SAM BULLOCK has resigned as field manager for the Motion Picture Theatre Owners of Ohio. He resigned because of poor health. He has been field representative for the M. P. T. O. of Ohio ever since the organization was formed, and before that, he was father to every exhibitor organization ever formed in Cleveland.

For many years Bullock has been hammering at the idea that only in unity of purpose and unity of action is there any hope for the exhibitor. He tried to weld the Cleveland exhibitors into a local organization to accomplish favorable legislation. He fostered the slide plan for financing local exhibitor organizations. And he took off his coat and went to work to line up all the exhibitors in Ohio for the state and national associations. Bullock will be sadly missed from the ranks of active workers. It is hoped that a period of rest will put him in shape to take up the cudgels once again in the near future. Bullock's resignation was accepted by the board of directors who held a meeting in Columbus last Tuesday.

Important Developments in Arbitration Situation

(*Continued from Preceding Page*)

Toronto, by October 1st, according to formal announcement just made from the headquarters of the Canadian distributors association.

This arbitration clause is already effective in the contracts of a number of leading film exchanges in the Dominion and its full force is now felt in those Provinces where Film Boards of Trade have been established, these having been organized at Toronto, Ontario, and Montreal, Quebec.

It is pointed out in the new contracts that the provisions of arbitration are to be construed according to the laws of Ontario where there is a code of statutes designed to provide for private arbitration of selling contracts. This code was primarily intended for the use of grain companies and growers but the provisions therein are applicable in every degree to disputes in any line of business, it is stated.

Arson Charged Following Freeport, Me., Fire

Gasoline enough to blow up the entire block is alleged to have been found by the authorities following a fire in a bowling alley which also partly destroyed the Nordica Theater in Freeport last Tuesday morning. As a result Lewis and Nikilos Kesaris and Henry Morin, all of Lewiston, are being held under $4,000 bonds each on charges of arson.

The fire started in the bowling alley situated under the Nordica Theater and was well under way when firemen arrived. Four jugs of gasoline are alleged to have been found in the burned area and it is also said by the authorities that gasoline had been spilt over the floor.

They are to appear in the Municipal Court July 31. The theater was named after Madam Lillian Nordica world famous singer.

Nat Beier Named Warners' New York Manager

Nat Beier has been named manager of Warner Brothers New York exchange, succeeding Robert S. Horsley, resigned. Beier in his new position will also continue to exercise supervision over the New Jersey territory. He was appointed New Jersey manager a few weeks ago. Beier is a veteran of the picture industry and an old time Warnerite.

Independence Week To Be Held In Month of October

M. P. T. O. A. and I. M. P. A. Join Forces For Drive

INDEPENDENCE Week will be celebrated in the theatres of the country beginning Sunday, October 18. This was determined upon at an important meeting this week of the Board of Trade and Commerce, affiliated with the Motion Picture Theatre Owners of America, and a committee of the Independent Motion Picture Association of America.

Present at the meeting on behalf of the M. P. T. O. A. were Sydney S. Cohen, chairman of the national board; Nathan Yamins, of Fall River, Mass.; A. Julian Brylawski, of Washington, D. C.; and L. M. Sagal, of New Haven, Conn. Representing the independent producers and distributors were Frederick H. Elliott, General Manager of the I. M. P. A.; W. E. Shallenberger, A. Carlos, Jack Bellman and Harry Thomas.

The country will be zoned into six districts, to which will be sent special sales and publicity men. The statement issued by the two committees and signed by those named above follows in part:

"The Committee endorsed the various activities carried out by the Committees in charge in connection with Board of Trade and Commerce functioning. The producers stating that the results of the formation of the Board were actually in operation and were of a most gratifying nature. Independent product was getting its chance; and the inroads of Monopoly upon this Industry was being slowly but surely checked.

"A resolution by the Committee inaugurating an Independence Week, beginning Sunday, October 18th, across the American continent, was unanimously adopted; and this Committee immediately proceeded to its Independence campaign by zoning America into six districts, to which will be sent special sales and publicity men, augmented by auxiliary staffs furnished by the Independent producers to make Independence Week known to the peoples of America and register for the theatre owners and producers during that week a record week's business.

"Preceding Independence Week the public will be introduced to the cause and purpose of Independence, to the Independent theatre owners backing Independence and to Independent product and their producers.

"Each theatre in each of these zones will be visited many times and Independent product offered the theatre owner together with the greatest publicity campaign, national and local, to make the Theatre Owner in our Industry Independent, and to thereby assure for the people of America that their screens shall remain free for them to control through the patronage of what they desire upon their screens.

"Independent producers promise that the theatre owners shall be given product of such quality and importance for presentation during Independence Week, that no longer will the Theatre Owner question the marketable value of Independent product.

"The public will be told that it is the Independent product which has always furnished them with the entertainment they still talk about in pictures; and that Independent product will continue to make Picture History in Motion Pictures."

Chadwick Sees Wall Street as Menace

Independent President Declares Production and Exhibition Have Become Secondary to Stock Market Rigging

Declaring motion pictures the new plaything of Wall Street, I. E. Chadwick, president of the Independent Motion Picture Association, asserted in an address to members of the association at a meeting in the Hotel Astor, Wednesday, that production, distribution and exhibition of films are being made secondary considerations.

"The main idea of the manipulators today is rigging the stock market," he said. "The whole thing is a repetition of what happened in the steel business, the automobile industry and in other lines where the American ideal of industrial combination and centralization lent itself to the purposes of money power. Steel, automobiles and the other big industries have been stabilized and standardized and so Wall street needs a new toy.

Playing for Market Rise

"Motion pictures supply that need, so they are going about the work of playfully rigging the market for an overnight rise of anywhere from ten to fifteen points. In order to do this, they have to have something to build on and theatre control satisfies that necessity. It is all being done to create a structure on which they can sell stock issues to the public, thereby rigging the market.

"It stands to reason that men who can make millions simply by rigging the stock market do not care about the relatively small profits to be made out of legitimate picture production, distribution and exhibition.

"Out in Los Angeles, where picture production is the main thought, they believe that the picture is *the* thing. They know nothing whatever of the distribution or exhibition phases which, in the final analysis, are the really important ones. For no matter how good a picture may be, unless it is distributed and exhibited it is worthless. And these producers who are making pictures and turning them over to the big companies honestly believe they are creating fine things, individualistic and artistic.

"As practical picture men and business men, we know that this is not true. Already the dominant forces of this industry have standardized picture production to the point where individuality no longer counts. It is a repetition of what happened to the individuals in steel and automobiles. They simply become spokes in the big wheel of centralization, from the highest to the lowest among them. And the same thing is becoming true in the picture production field.

"It is a regrettable thing that such things are permitted to happen in this country, for industrial combination and centralization stifle the opportunity and individuality of our children and the future generations. And some day we will pay heavily for it.

"The independent steel companies and the other industries which were the playthings of Wall Street lost their individuality because they did not fight—and the success of the independent picture industries, production, distribution and exhibition, depends entirely on the amount of fight they put up. I cannot too strongly urge upon these elements and especially the members of this association the necessity of meeting the opposition with the same weapons they use against us. We must meet them with the same forces and our forces must be equal to theirs in numbers and intelligence. It is a game in which we must have the same number of players as they have and it is up to us to get them.

Sacrifices Must Be Made

"To do this it will be necessary for us to make sacrifices, to forget selfish interests and to put all of our power into the punch for defense and independence."

Mr. Chadwick, who is president of the Chadwick Pictures Corporation, has just returned from the coast, and this was the first meeting of the Independent Association over which he had presided since the gathering in Milwaukee.



ATKINSON JOINS "ROXY" CIRCUIT

Associates With New York Chain

WILLIAM E. ATKINSON, vice-president and general manager of Metro-Goldwyn, is to become associated with Arthur H. Sawyer, Herbert Lubin and S. L. Rothafel in the erection of a circuit of mammonth motion picture theatres in Greater New York, the first of which to be called the "Roxy," will be built on the plot at 50th Street and Seventh Avenue, New York City, with a seating capacity of 6,212 seats.

Atkinson was one of the prime movers in the affairs of the Metro Pictures Corporation for many years, entering that organization eleven years ago as field representative.

Upon his return to New York, following an absence of several weeks, Mr. Atkinson made the following statement:

"On my return to New York, from an extended vacation, Sawyer and Lubin invited me to become associated with them in their undertaking with Mr. Rothafel. While I naturally regret severing a business relationship which has lasted almost eleven years and which has been a source of great pleasure to me, due to the excellent men with whom I have been associated, a careful study of the enormous theatre project planned for, influenced me to tender my resignation as vice-president and general manager of the Metro-Goldwyn Pictures Corporation. I expect to take up my new work in August. It is my sincere belief that the erection of the "Roxy" at 50th Street and 7th Avenue, the world's largest motion picture theatre as the first link in the circuit of Roxy houses to be placed in carefully chosen locations in New York, Brooklyn and the Bronx, will revolutionize motion picture theatre history in the outlying districts of New York, at the same time bringing to the great host of local screen followers the type of entertainment which in some sections they have long been denied."

Skouras Declares Dividend

Report of the St. Louis Concern Shows Healthy Business Condition for Quarter

THE Board of Directors of Skouras Brothers Enterprises, Inc., St. Louis, declared a dividend of 40 cents per share on its Class B stock in addition to the regular quarterly dividend of 75 cents per share of the Class A issue. The dividends are payable August 1 to stockholders of record July 25.

A report of the company's business for the three months' period ended July 3, 1925, shows a net income before deducting federal income taxes but after allowing for interest, depreciation and running expenses, etc., of $67,214.50. For the first quarter of the year the net earnings totaled $58,979.17, bringing the total for the first six months of the year to $126,193.67. This is at the rate of $10.09 per share on the 25,000 shares of A stock outstanding or 3 2/3 times the dividend requirements.

The statement shows a liquid condition of $426,596.17 in quick assets to meet current liabilities of $116,544.67, leaving a working capital of $310,051.50. The net worth as of July 3 was $2,111,159.44. The quick assets included $315,131.23 in cash.

"The outlook for the company for the next six months appears very good" the report stated. "We have equipped ourselves with many of the best super films on the market and feel that these will bring us in large earnings. Announcement of the products will be made in the near future.

"Progress on the new theatre at Seventh and Locust streets is very satisfactory. At present the contractors are two weeks ahead of schedule, and the foundation is about one-third complete. Steel will start being erected around August 15."

The A stock closed the week on July 25 at 43 a new high level and an increase for the week of 2 points.

Jersey M. P. T. O. Move Headquarters

The headquarters of the Motion Picture Theatre Owners of New Jersey on August 1st will remove from 727 Seventh avenue, New York City to the sixth floor of 745 Seventh avenue, corner of 49th street. The new telephone numbers are: Circle 6625-6.

Allene Ray and Larry Wheeler Married

Larry Wheeler, Independent Picture Producer and Allene Ray, Pathe Serial Star, were married last week in a Mexican border town. Relatives of both sides were present. The couple are returning to New York following a wire received from there to begin production on a new Pathe picture.

In and Out of Town

B. P. McCORMICK, owner of theatres at Florence and Canyon City, Col., was a visitor in New York this week. He has been taking a two months' vacation, visiting his old home in Georgia. He came to New York by boat from Jacksonville, Fla.

I. E. CHADWICK has returned from the Coast and presided at the meeting of the Independent Association this week.

GERRITT J. LLOYD, general press representative for D. W. Griffith, is a recent returned traveler from Europe.

E. A. ESCHMANN, of First National, leaves this week for the Coast. He will visit a number of the company's exchanges, returning in about two weeks.

JAMES R. GRAINGER, general sales manager for Fox, is on a visit to Chicago, Detroit and Boston.

J. CHARLES DAVIS, 2nd, made a flying trip to Philadelphia this week on distribution matters.

AMONG the week's visitors were: Bob Savini, Atlanta; Bud Barsky, Hollywood; Tony Luchese, Philadelphia.

BARNEY GOODMAN, production manager of the Ken Maynard unit, is here from the Coast.

E. W. HAMMONS, President of Educational, returned July 29 from the Coast where he went for a brief visit.

ACCOMPANIED by Mrs. Warner, Harry M. Warner returned to New York last week from Hollywood.

LUDWIG ERB and O. E. Goebel, of Associated Arts, have arrived in Hollywood by auto from New York.

BUDD ROGERS, vice-president of Lumas Film, is on a tour of Southern and Southwestern exchanges. He will visit Atlanta, New Orleans, Dallas, Little Rock and Oklahoma City.

W. A. LOTT, head of the print department of First National, London, arrived on the Homeric for a two weeks' stay.

J. G. BACHMANN, of Schulberg Productions, has gone to Hollywood. He will visit the Schulberg exchanges on the Coast, returning in about six weeks.

AL ROCKETT, assistant to Richard A. Rowland, First National, has returned from a six weeks' stay in Hollywood where he pinch-hit for John McCormick during the latter's vacation abroad.

SERING D. WILSON sailed last week for an extended business tour of England and the Continent.

C. LANG COBB, general sales manager for Sering D. Wilson, is on a tour of the key cities.

M. H. HOFFMAN, general manager of Tiffany, is in Hollywood.

Labor Troubles Loom in Industry

Regular Annual Controversies Are Under Way in Many Cities, With Atlanta in Most Serious Plight

WITH the approach of the new season and the termination of old agreements, the usual labor controversies are looming among theatre managements, musicians and operators unions in various sections of the United States.

Up to the present the most serious threatened difficulty seems to be around Atlanta, where a possible lockout of all employees of Atlanta picture houses loomed last Saturday when it was learned that machine operators, stage hands and others connected with the industry were asking increases in salaries and making other demands.

"Operators are asking for a 20 per cent increase, and other employees are demanding advances in proportion," Willard C. Patterson, representing the Theatre Managers' Association of Atlanta, said. "We are unable to meet these demands as we were to grant those of the musicians, and are negotiating to try to avert any crisis. We hope that nothing serious will result."

G. R. Swords, operator at the Rialto theatre, is head of the local branch of the I. A. T. S. E. A., operators' union.

Members and directors of orchestras of practically all large motion picture houses in Atlanta were given notice by managers of the theatres that after two weeks their services would not be needed.

The climax in the wholesale discharge of musicians, all of whom are members of the Atlanta Federation of Musicians, came with announcement that Alex Keese, director of the Howard orchestra had received his notice. Enrico Leide, director of the Metropolitan, received his notice earlier.

Williard C. Patterson, speaking for the Theatre Managers' Association declared local theatres have been "forced to take such action because of unreasonable and impossible demands made by the Atlanta Federation of Musicians."

On Friday of last week a joint meeting was held of the Atlanta theatre managers, representatives of the Federation of Music, and the members of the Motion Picture Operators Union. At this meeting, which took place in the offices of the Atlanta Film Board of Trade, in the Haas-Howell building, the musicians asked for an increase for organists, and an increase in scale for several theaters. The operators are asking a 20 per cent increase in salary, and are also asking that the Metropolitan and Howard theatres employ three operators instead of two, the work to be divided evenly among them.

It is the consensus of opinion that the time is not opportune for any advance in salaries, and it is understood that a very decided stand will be taken by the managers, that no increase shall be made in any salary in any department of any Atlanta house.

Theatre managers participating in this meeting were J. J. Franklin, district Supervisor for Southern Enterprises, Sig Samuels and Williard C. Patterson, of the Metropolitan; Thomas H. James, of Loew's Grand; Louis Haase, of the Atlanta; James Jackson, of the Tudor, Thomas G. Coleman, of the Cameo and Alamo No. 1; Matt Whitham, of the Alamo No. 2; Martin Semon, of the Forsyth theatre; W. T. Murray, of the Rialto theatre, and Howard Waugh, of the Howard theatre. Mr. Patterson presided over the meeting.

The annual controversy with the operators' union now is confronting Kansas City exhibitors. This year the operators are demanding an increase of 30 cents a hour—from $1.45 to $1.75. Several increases have been granted the operators in the last few years, but this year sentiment among exhibitors is decidedly against the increase. A meeting between exhibitors and operators probably will be held in a few days.

Motion picture machine operators in the New Portland, Maine and Casco motion picture houses are out on strike with the employees of the Loew Circuit for alleged violation of contracts. These two local houses are the only ones to date affected. Pickets were stationed in front of each theatre and while the union denies that police have stopped these others say it has been done.

Survey Brings Clean Pictures Plea

Interesting Facts Are Revealed in Questionnaire Issued by Loew's Warfield in San Francisco

LOEW'S Warfield Theatre in San Francisco, operated by the West Coast Theatres Inc., has just completed a survey of likes and dislikes among the motion picture theatre goers of that city.

Every differing neighborhood, every class of inhabitant, every varying portion of the business and financial districts of the western city was included in the survey which was made by Therese Fitzgerald, newspaper woman, press agent and fiction writer—a woman with an understanding of and an appreciation for this work.

The outstanding feature of the entire survey, a canvass which covered more than a thousand varying peoples, was "let the pictures be clean—sacrifice, if need be, some of the thrill so that we may take our youngsters to the theatre."

Perhaps one of the most interesting facts revealed by the survey was—20 percent of those who attend Loew's Warfield Theatre are attracted, for in answer to the question marked "If so—what attracts you,"—by the policy of the theatre for they answered,—"It's a habit and because the Warfield is the best show in town."

Some months ago Loew's Warfield took for an advertising slogan, "San Francisco's Greatest Entertainment," and every piece of copy turned out of the publicity department since has borne this line.

Loew's Warfield, in its advertising campaign uses 60 percent newspaper display space, 30 percent billboards with the remaining 10 percent of their advertising appropriation covering a tie-up with radio K P O, the dash boards of the Market street car line and exploitation stunts. Yet the answers of those interviewed gave practically an equal division among all the various mediums. Friendly advice and conversation that showmen term "mouth-to-mouth" advertising, ranked high in swaying a doubtful theatre goer.

"What sort of pictures do you like best?" brought almost a constant repetition of "Any kind, just so they are clean." If any advantage was to be placed over another, "Romantic Drama" had the edge with the added advise of "but, no costumes." The leading star vote had Colleen Moore leading the field with Norma Shearer second and Norma Talmadge a close third. Among the men, and this was unusual because Loew's Warfield had been the topic of conversation between the investigator and those interviewed, Tom Mix was the favorite and the Mix pictures are never shown at the Warfield. Milton Sills was next with hardly any other choice for a male star. Harry Langdon led in the comedy leads.

Less than a half of one percent of those interviewed could give an intelligent answer to the question, "Do you understand the picture situation." The investigator augmented this with, "Do you know how the theatres secure the pictures, where they are made and what stars work for certain producing companies and what theatres release the pictures of these stars and producers."

This fact brings home the thought that more serious informative publicity should be given by the theatre press men as to the releasing companies, the producers and under what banner a star is playing. The investigator reported that the average person was interested in this phase of motion picture situation but had never read anything concerning it.

Eight and a fraction percent were attracted to Loew's Warfield by the music and stage entertainment. This is considered a fair average for this house which makes a feature of their Fanchon and Marco stage presentations and the Lipschultz and the Music Master orchestral offerings.

The entire survey cost the theatre less than $60.00 and this included both the time of the investigator and the printing of the questionnaire. A trifling sum, in the opinion of General Manager A. M. Bowles of the West Coast Theatres, Inc., and Frank Whitbeck in charge of publicity and exploitation, for a new and interesting insight to just what the present and prospective patrons of Loew's Warfield Theatre wanted in their entertainment, in the appeal that was to be made to them to gain their patronage and the manner in which they were to be treated after they had spent their money at the box office.

F. B. O. HAS SURPRISE STAR
Tyler to Have Lead in Westerns



F. B. O. has revealed the identity of its new surprise star. He is Tom Tyler, twenty-two years of age and an athlete of considerable ability. He is to assume the leading role in a series of Western pictures.

Tyler is one of the star athletes of the Los Angeles Athletic Club team. He is said to be credited with American and world's records in weight-lifting in two events—the one-hand "clean and jerk" at 240½ pounds, and the two-hand "snatch" at 213 pounds.

In addition to his ability as a strong man, Tyler is said to be an expert horseman, and a football, track and field star of note. He is not new to the screen as he has appeared in a number of productions, among them Elinor Glyn's "The Only Thing." He has supported Fred Thomson, has played several roles in Joe Brown productions and was featured in "The Midnight Express."

"Let's Go Gallagher" is the tentative title of the first Tyler production. It is described as a fast moving Western with plenty of action. A number of other stories are being lined up for the new star.

Independent Association Boom
Producers, Distributors and Exchanges Are Taking Organization Memberships

FREDERICK H. ELLIOTT, general manager of the Independent Motion Picture Association of America, makes the announcement that within sixty days virtually all independent producers, distributors and exchanges in the industry will be members of the association. He bases his forecast on the number of new members recently elected and upon reports from seventeen Regional Directors who have been making a survey of the situation under his direction.

Since the election of Elliott as General Manager, June 15, thirty-five new members have been added to the organization, which now includes twenty-six producer-distributor members and sixty-four exchanges, a total of ninety organizations. The association has representation in every key center.

New members taken in since July 15 include:—First Graphic Exchange, Albany; Franklin Film Co., Boston; Franklin Film Co., New Haven; Progress Pictures, Inc., Charlotte, N. C.; Progress Pictures, Inc., Indianapolis; Progress Pictures, Inc., Oklahoma City; Skirboll Gold Seal Productions, Inc., Cincinnati; Renown Pictures, Buffalo; Independent Films, Inc., New Haven; American Feature Films, New Haven; Celebrated Players Film Exchange, Indianapolis; Reelcraft Pictures Corporation, Indianapolis; Pen and Pencil Films, New York; Imperial Pictures, Philadelphia; Astor Productions Inc., Boston; Erwin S. Kleeblatt Press, Inc., New York Associate Member.

Elliott declares that the product being offered by the members of his association compares favorably with any which is being marketed to exhibitors for the new season.

"Our members," he declares, "realize that without good product they cannot hope to compete for play dates, regardless of how well disposed towards them exhibitors may be. Consequently they have gone to extraordinary expense in procuring suitable stories, stars and directors for their programs.

"The Independent producer, distributor and exchangeman all feel that this is to be their big year and they have spared no expense in making their pictures par with the best of them. I do not think anyone can dispute the fact that Independent pictures for 1925–26 season are bigger and better than at any time in the history of the business.

"Our members are sincerely trying to give exhibitors the best product obtainable and, with the support which members of the Motion Picture Theatre Owners of America have pledged them, they will be encouraged to even greater efforts in the future."

Noted Title Writers Sign M-G-M Contract

Katherine Hilliker and her husband, Captain H. H. Caldwell have been signed to a joint long term contract by Metro-Goldwyn-Mayer as title writers. Under this contract they will not be associated on the same pictures, but will work separately for the first time. They have titled many of the leading pictures of the past.

Paramount Tossers Beat the Metro-Goldwyn

The Metro-Goldwyn baseball team suffered its first defeat in four starts this season when they were humbled by the Paramount Pep Club at the Catholic Protectory oval in New York last Saturday 7 to 2.

Sweeney, pitching for Paramount allowed only six hits, while Borack was touched for eight. Sweeney fanned eleven and Borack ten. Claude Keator, center fielder for Paramount starred with three hits in four trips to the plate. He was also credited with three runs. Max Kusel was the Metro star with two hits out of three times up.

The game marked the second victory of Paramount in two starts. They previously defeated Fox by a 10 to 4 score.

Oscar Neufeld is Named on Contract Committee

Oscar Neufeld, president of the Philadelphia Film Board of Trade, has been elected chairman of the equitable contract committee of the Independent Motion Picture Association. Joe Klein and Jack Bellman, of New York, are the other members of the committee.

The committee of which Mr. Neufeld is chairman will meet with a committee appointed at the Detroit meeting of the board of directors of the M.P.T.O.A. to draft an independent contract which will in all probability be adopted for the 1926-27 season.

New Companies Launched in New York State

Motion picture companies incorporating in New York state during the past week, included the following: Arthur Kober, Inc., capitalized at $15,000, with Arthur Kober, Henry I. Myers, New York city, and Ruth Tree, of Hollis; Manlove Amusement Corporation, $15,000, Benjamin Guttman, Jennie Guttman, Brooklyn; Israel Sablove, New York; Mineola Theatre, Inc., Mineola, $150,000, Ralph W. Latham, Alexander D. Latham, J. Alfred Valentine, of Mineola; 2404 Amusement Co., Inc., capitalization not stated, Max Sheinart, Brooklyn; Frieda V. Goldstein, Tessie Goldberg, New York City.

Fox Reported Negotiating for Three Important Theatre Chains

WILLIAM FOX has been negotiating to take over the Mark Strand chain of theatres, it was learned this week from an authoritative source. It was said Mr. Fox made an offer for the chain in conferences with Moe Mark, but that an agreement could not be reached on price. In some quarters it was said negotiations were already off.

The Mark Strand Corporation, besides controlling the New York and Brooklyn Strand theatres, a house in Albany, and a new theatre to be constructed there, has three houses in Troy, N. Y., one each in Quincy, Mass., Lynn, Mass., and Worcester, Mass., and has an interest in houses in Syracuse and Buffalo.

It was pointed out that Mr. Fox, if he obtained the circuit, would have an important Broadway outlet, besides theatres located in other strategic points.

It was also reported that Fox was negotiating for the Jensen & Von Herberg circuit in the Pacific Northwest. This follows reports that Famous Players was making overtures to buy control of the chain, and it was said Fox had made the same offer as Famous Players, except that Fox offered to meet the demands of J. & von H. for cash.

In the trade the report was given considerable credence, because Fox has already bought a 40% interest in West Coast Theatres, Inc., and it was pointed out he might very likely be seeking a further outlet in the Far West.

Still another report of the Fox theatre extension activities was linked with the Crandall Circuit in Washington, D. C., for which Mr. Fox was said to be negotiating. None of these reports could be confirmed.

Shallenberger Reviews Independence

Arrow Chief Sees Failure for Smaller Exhibitors Unless They Cooperate Fully With Producers

DR. W. E. SHALLENBERGER, leading figure among the independent producers and distributors of motion pictures and a pioneer in the industry, sees a very definite handwriting on the wall unless the present movement of the independent producers and distributors with the cooperation of the Motion Picture Theatre Owners attains its objective. That objective, according to the President of Arrow Pictures Corporation is the separation of the producing end entirely from the exhibition end. He sees as the proper stimulant to box office activity the division of the two natural component parts of the industry.

Dr. Shallenberger is a very strong advocate of the "live and let live" policy. He has no objection to what he terms the "trust" companies, provided they will not interfere with the independents; that they will continue on their way without molestation of the smaller companies. He sees only the stifling of competition in what he terms "the methods now being employed to crush the independent market."

Along this line Dr. Shallenberger says:

"This country has grown too large for any one-man or group to control any particular branch of our industrial and commercial life. The independent producer of motion pictures asks that he be permitted to enter into legitimate competition with other organizations and that price and quality of product be the determining factors of success. The spirit of live and let live is too thoroughly American to be killed by any group or organization or individual.



Dr. W. E. Shallenberger.

"The exhibitor whose theatre is his only means of income and livelihood is vitally concerned with the policy of the open door. With the present tendency of the large picture companies corralling theatres, it is only a question of time, if they be permitted to continue, when the independent exhibitor will be extinct.

"There are enough independent theatres in the United States, who, if they booked independent pictures in the same numbers as they have booked trust pictures in the past, could, within six months bring about an entire change of present and possible future conditions so that they need never fear dictation or possible ownership at the hands of the larger interests."

Advocating the independent picture, Dr. Shallenberger points to the fact that the expenses of the independent who has not the large overhead staff to maintain, and who has the same good talent available as the big national companies for the production of pictures, can naturally make as good pictures as the big fellow and at considerably less expense.

Continuing, he says:

"In the final analysis in the determining of price values which every exhibitor must

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Gloria Gould to Launch New Embassy

Society Leader to Take Charge of Premiere of Latest Broadway House; Has Interesting Plans

SOMETHING of a new experiment in motion picture exhibition came to light this week with the announcement that Gloria Gould, society leader and daughter of George J. and Edith Kingdom Gould, will have charge of the showing at the Embassy theatre on Broadway of "The Merry Widow."

This house, an intimate theatre containing but 600 seats, all reserved, is now under construction by Metro-Goldwyn and will be ready to open late in August, it is expected. Major Edward Bowes is supervising the details of construction and decoration, and the house will be unique in many respects. It is near the Palace theatre, between 46th and 47th streets on Broadway.

Miss Gould, who in private life is the wife of Henry A. Bishop, Jr., a young New York stock broker, is the first woman to be in full charge of all the activities connected with the presentation and management of a Broadway motion picture theatre. She will be no mere figurehead, but has many novel and striking ideas which she will put into execution. She has been an ardent "movie fan" for years, and the move at the Embassy represents the fulfillment of a dream of long standing.

Primarily, Miss Gould has felt that there is a need for a greater classification of theatres, just as exists in the legitimate. Believing that there exists a discriminating audience that will respond to a suitable appeal, she has long wanted to conduct a small motion picture theatre along so-called "society" lines. In pursuance of this policy, some of the ideas to be carried out at the Embassy will include the following:

The entire personnel of the theatre will be composed of women, even to the musicians, ushers, and the like. In addition to its value as a novelty, Miss Gould firmly believes that women are more efficient than men, and will provide her with a more smooth-running organization. It is also in line with her conviction that every woman should be self-supporting, regardless of her social position.

There will lbe no "presentation" or supporting program in the usual sense at the Embassy. The feature will stand on its own feet, unsupported by surrounding vaudeville or short subjects. There will be an overture, and perhaps other musical numbers, but no prologues or atmospheric presentations.

There will be but one performance each evening, and perhaps three matinees a week—probably Sunday, Wednesday and Saturday.

The house will be run at a two dollar top—and bottom. Thus it will be seen that the whole appeal will be along the lines of making the Embassy a "smart" institution, unique among picture theatres.

The statement has frequently been made by critics of the screen that progress would require that theatres stop trying to appeal to all classes of persons, and that motion pictures be made of varying types to appeal to these varying audiences.

The plan laid down for the operation of the Embassy will be an interesting experiment in this direction, and if it proves successful it is not unlikely that it would pave the way for similar houses in other large centers.

The appointment of society leaders to the positions of hostesses in charge of intimate motion picture playhouses promises to lend increased attraction to pre-view showings, and insures brilliant premieres in addition. The opening of the Embassy under Miss Gould's management promises in particular to be a gala social affair, brilliant with literary folk, screen and stage stars, with society matrons and debutantes acting as ushers and program girls. It is prophesized in this connection that society leaders will play a prominent part in the little theatre film movement already begun in England and rapidly mounting in favor in this country.

Lubliner and Trinz Sign Louis Kramer

LUBLINER and Trinz have signed Louis P. Kramer to serve as their director of publicity and advertising. He will have charge of the exploitation of more than twenty-five big houses, including some of the finest in America.

Lilyan Tashman is Signed by Metropolitan

Lilyan Tashman has been signed to a three year contract by Metropolitan Pictures and in future will be seen in featured roles exclusively in productions to be released through Producers Distributing Corporation. The new contract assures her roles in pictures to be produced by Cecil B. De Mille, Hunt Stromberg, Al Christie, Frances Marion and George Melford.

Valentino Picture Title is Again Changed

Another change in title is announced for Rudolph Valentino's first starring vehicle for United Artists, which went into production this week. It will be released as "The Lone Eagle." The previous change was in conflict with another production being made by United Artists.

Five additions to the cast for "The Lone Eagle" were also announced. They are Louise Dresser, Carrie Clark Ward, James Marcus, Captain Albert Conti and Eric Mayne. Clarence Brown is directing.

Anne Cornwall Leading Lady With Banks

Anne Cornwall has the leading role opposite Monty Banks in the Associated Exhibitors' feature comedy, "Keep Smiling," which was directed by Albert Austin and Gilbert W. Pratt from a story provided by Herman Raymaker and Clyde Bruckman. The picture is a Monty Banks Pictures Corporation production.

Colvin Brown Off for Brief Tour

COLVIN W BROWN, vice-president in charge of production for Film Booking Offices has started on a tour which will take him to a number of exchanges. He departed July 24th for Chicago, Minneapolis and Detroit, but will visit other cities before returning. The trip is being made in the interest of the company's product for the coming Season.

Two Thousand Extras in Mix Picture

Tom Mix required the services of two thousand extras for the making of "The Lucky Horseshoe," his first picture for the Fox Film Corporation since his return from Europe. The picture is now being made on the west coast with Billie Dove in the leading feminine role and a supporting cast which includes Malcolm White, J. Farrell MacDonald, Clarissa Selwyn and twelve beautiful Hollywood girls. J. G. Blystone is directing "The Lucky Horseshoe."

First National Purchases the Molnar Novel

First National has purchased screen rights to "Prisoners," the new novel by Franz Molnar, the Viennese playwright, whose "The Devil," "The Swan," and "Fashions for Men," have been produced in New York. "Prisoners" is the only Molnar novel translated into English and published in this country.

De Mille Signs Lillian Rich for Long Term

Lillian Rich has signed a five year contract with Cecil B. De Mille. Her first picture will be in the feminine lead in Rod La Rocque's starring vehicle, "Red Dice," on which Director Paul Sloane is scheduled to start shooting in August. In the meantime De Mille has loaned Miss Rich to Christie for a featured part in "Seven Days," which is now being filmed.

Byron Morgan is Signed by Paramount

Byron Morgan, well known as an author, has signed a long term contract with Paramount whereby the latter will have exclusive rights to his stories for a number of years. He has departed Hollywood for New York to write a screen story for Bebe Daniels.

Among Morgan's latest stories for Paramount were "The Air Mail," "Code of the Sea" and "The Lucky Devil." He wrote several of the starring vehicles for the late Wallace Reid.

Fire Threatens the Sets in Universal City

Fire which broke out last week at Universal City threatened several sets, but the heavy loss was averted through the prompt action of Battalion Chief George A. Kelly, who directed forty firemen in the fight. These firemen at the time were playing roles for Universal in "The Still Alarm."



Scenes from "Lightnin'" the John Golden stage play adapted for the screen by Frances Marion and produced by Fox Film Corp.

Seider Talks Before the Kiwanis Club

Joseph M. Seider, president of the Motion Picture Theatre Owners of New Jersey addressed a meeting of the Kiwanis Club and the Board of Directors of the ersey organization at Toms River last Tuesday in which he described the mechanism of the motion picture industry and the exhibition branch in particular. In concluding his talk Seider offered the screens of New Jersey for any local meritorious work contemplated. Following the address by Seider, Isadore Hirshblond, Toms River exhibitor was lauded by Rev. Dr. Rowland Nichols who declared that only on very rare occasions could pictures shown by Hirshblond be subjected to criticism.

Virginia Bushman Signed to Contract

Virginia Bushman, daughter of Francis X. Bushman, has been signed by Metro-Goldwyn-Mayer and will be seen for the first time on the screen in a small part in the Monta Bell production, "Lights of Old Broadway." It was because of her work in this "bit" the contract was offered her. Miss Bushman is nineteen years old.

Dana Rush to Pass Upon True Story Scripts

Miss Dana V. Rush has been engaged by General Manager R. R. Riskin of the Bernarr Macfadden True Story Film Company to pass upon all scripts to be produced.

Will Perfect Plans for Cohen Dinner

PLANS will be perfected within a week for the testimonial dinner to be tendered Sydney S. Cohen by the Independents. While it has not been definitely decided that the testimonial will take the form of a dinner, that angle seems practically certain. It is also likely it will be held at one of the largest of the New York hotels in September.

Members of the arrangements committee in charge of the affair are: Samuel Zierler, chairman; Ben Amsterdam, J. G. Bachmann, Fred E. Baer, Whitman Bennett, Joe Brandt, Abraham Carlos, I. E. Chadwick, Frederick H. Elliott, Arthur James, Ray Johnston, Oscar A. Price, B. P. Schulberg and Dr. W. E. Shallenberger.



Colleen Moore who has signed a new First National contract.

W. E. Shallenberger Reviews Independent Situation

(*Continued from Page* 697)

take into consideration in order that he may establish the danger line between expense and income, the one item over and above all others is not so much the overhead of the theatre which he is managing but the overhead the picture producer has to add on his product in order to make ends meet and insure a profit on his investment."

"As has been proven in many instances, no one producer has a monopoly in the making of good pictures. Today, as a result of experience and observation, the Independent Producer is employing the best brains and talent in turning out a product that will stand the acid test of public approval. He can sell his pictures for far less money and still make a legitimate profit because he has no carrying charge of inflated executive expense and home office maintenance to add to the cost of his releases. The average cost of distribution of pictures, it has been learned, runs between thirty and forty per cent of the gross income for the big combinations. This cost is double and triple what it costs any other large industrial organization to carry on its business. Who pays this?

"The question almost answers itself. In fact there is but one answer. The exhibitor! It is he who guarantees this expense. The public only pays a certain stated admission fee. The cost of product to the exhibitor can only come down when the exhibitor picks and chooses his pictures instead of buying in block. Every condition in the industry is susceptible to betterment and every individual exhibitor is the best doctor for the ailment.

Situation Seen As Acute

"Present day conditions are not the creatures of a moment. The cancer that is slowly but surely eating into the vitals of the Exhibitor began its deadly course years ago until now, through the indifference or apathy of the exhibitor, it has reached a point where the surgeon has to cut deep and quick to save the patient.

"The Declaration of Independence which sounded the death knell of tyranny and oppression to the Colonies and resulted in the establishment of the Republic of the United States, was not a document created by inspiration of the minute. On the other hand, years of suffering and threatened annihilation, political and financial, brought it about. It is the same story with every man who operates his theatre that he bought and owns as a result of toil and savings. If left to follow the course laid out for the motion picture industry by the monopolistic octopi, there will be no independent exhibitor in five years from now. The producer will operate your theatre and maybe, if you are lucky, you can get the job of janitor."

Hays Office Plans for Group Insurance

PLANS are being investigated by the Hays office with the ultimate idea of buying insurance protection on a group plan for all of the members of the organization and thus reducing the prevailing rates. At present all possible data on the subject is being gathered and this will be presented in concrete shape to the members of the association.

The plan as at present contemplated provides for the appointment of the Hays office as insurance manager for the entire group and the possible use of one broker as the medium through which all of the business will be handled.



Production stills from "Bobbed Hair," a Warner feature with Marie Prevost, Kenneth Harlan and Louise Fazenda in leading roles.

Eltinge "Madame Lucy" Cast Completed

Director Scott Sidney has practically completed the cast for "Madame Lucy," in which Julian Eltinge will star for the Christie organization. The picture will be released through Producers Distributing Corporation.

Ann Pennington will play opposite Eltinge, while Lilyan Tashman will have the other most important feminine role. Others who will figure prominently in support of the star are Lionel Belmore, Jack Duffy, Stanhope Wheatcroft, Tom Wilson, David James and Bill Blaisdell.

Tom Mix Starts Work on Third Production

Tom Mix, who only recently completed "The Lucky Horseshoe," has started work on his third production for Fox for the coming season. Emmett Flynn who directed him in "The Untamed" will again wield the megaphone on "The Conquisatador," adapted from the Katherine Fullerton Gorould novel. The original title will be changed to a more suitable English title before release.

Olive Borden has been engaged to play the lead opposite Mix in "The Conquistador," while others assigned important parts are, Margaret Livingston, Tom Kennedy, Francis MacDonald, Kathryn Hill, Martha Mattox, Raymond Wells, Gene Palette, Harry Seymour and J. Kranz.

Clarence Badger Completes "Golden Princess"

Director Clarence Badger has completed work for Paramount on the Betty Bronson starring vehicle, "The Golden Princess." Final scenes were filmed last week at Newport Beach. In the supporting roles were Neil Hamilton, Rockliffe Fellowes, Phyllis Haver and Joseph Dowling.

Miss Bronson is now at the Paramount. Long Island studios, where she has started work in the well known J. M. Barrie play, "A Kiss for Cinderella," a Herbert Brenon production.

Bushman to Play Opposite Mae Murray

Francis X. Bushman has been signed by Metro-Goldwyn-Mayer to play opposite Mae Murray in her next starring vehicle, "The Masked Bride," which Josef von Sternberg will direct from the story by Leon Abrams.

M-G-M Launches New Syndicate Service

METRO - GOLDWYN - MAYER has launched a syndicate service through which it will serialize picture stories free of charge to newspapers throughout Canada and the United States. The first of the stories to be handled in this way will be "The Unholy Three," by Tod Robbins, a starring vehicle for Lon Chaney. Mae Busch is featured opposite Chaney in this production.

Coming under the head of exploitation this syndicate division will function under the direction of William R. Ferguson, director of exploitation. He will have as his assistant H. W. Fisher, an experienced newspaper man. The following field representatives will cover assignments of the key cities; Bert Lennon, Charles Glickauf, Morris Abrams, C. C. Deardorff, C. D. Haug, W. J. Murphy, Albert Kaufman, W. G. Bishop, J. G. Fraenkel, Norman W. Pyle and James W. Clark.

Goldstein Reports Central America Improving

Louis Goldstein, Central America manager for Metro-Goldwyn Distributing Corporation is back in New York and reports his territory is growing rapidly as a picture market. Goldstein covers Guatemala, Salvador, Honduras, Nicaragua, Costa Rica and British Hunduras.

Central America is a territory that has been largely overlooked, according to Goldstein. Metro-Goldwyn-Mayer product plays in more than 90 per cent of the territory, according to the report. Since opening his offices in Guatemala City in January, 1925, Goldstein has been an active factor in the rapid growth in popularity of American films.

Gilbert Roland is Signed by Schulberg

Gilbert Roland, a juvenile leading man has been placed under a long term contract by B. P. Schulberg. He is of Spanish descent, the son of Francisco Alonzo, a few years ago one of the most famous bull fighters in Spain.

Young Roland has been in pictures less than two years. His first appearance under the Schulberg banner will be made as a college boy in Percy Marks' "The Plastic Age." He gained his first screen recognition as a matador in "The Siren of Seville"

Ernst Laemmle Making "The Thrill Hunter"

"The Thrill Hunter," a two-reel western starring Edmund Cobb is now being produced at Universal under the direction of Ernst Laemmle. In the cast are Velma Conner, William Steele, Ted Henderson, Robert Rose, Fred Burns and Jack Gavin. Fred Humes is cast in the featured role in the "Call of Hazard," another two-reel Western being made at Universal. William Crinley is directing. Supporting Humes are Virginia Bradford, Anton Vaverka, Buck Moulton and Morgan Brown.

Will Novelize Latest Lloyd Picture

Exhibitors will be offered a book tieup for the first time with a Harold Lloyd comedy when "The Freshman," his latest vehicle is released. Coincident with the release date of the picture Grosset and Dunlap are publishing a novel based on the story and carrying the same title as the comedy. The author is Russel Holman, who has already made several books from motion pictures.

"The Freshman" as a book will have a three-color jacket containing a large photograph of Harold Lloyd in sweater and Freshman cap. Eight stills from the production illustrate the action in the book. Representatives of the publishers will cooperate with exhibitors in putting over both novel and picture.

Jack Conway Again Signs M-G-M Contract

Metro-Goldwyn-Mayer has renewed the directorial contract of Jack Conway, as the result of his work on Elinor Glyn's newest picture. He has been identified with the direction of motion pictures for the past eight years.

John M. Nicholaus, laboratory superintendent at the Metro-Goldwyn-Mayer studios has also been signed on a contract for another year.

First National Finishes Four Productions

First National concluded photography last week on four new releases. They are "The Knockout," "What Fools Men," "Classified," "The Pace That Thrills."

Production is well under way on four additional pictures, "The Viennese Medley," "The Beautiful City," "The Dark Angel" and "Dangerous Currents."



Dramatic episodes from "Below the Line," a Warner production featuring Rin-Tin-Tin, the dog star.

Alma Rubens as Dancer in "Winding Stair"

Alma Rubens will have the role of a dancer in "The Winding Stair," the John Griffith Wray production filmed at the Fox West Coast studio. The picture is an adaptation from the novel by A. E. W. Mason. Miss Rubens and Edmund Lowe have the leading roles. In the supporting cast are Mahlon Hamilton, Warner Oland, Frank Leigh, Chester Conklin and Emily Fitzroy.

Haines Gets Third Role in "Memory Lane"

William Haines has been selected for the third featured role in "Memory Lane," which John M. Stahl will direct for First National. The other two featured roles has already been assigned to Eleanor Boardman and Conrad Nagel. The story is an original by John M. Stahl and Benjamin Glazer.

Riskin Will Supervise the Macfadden Pictures

Bernarr Macfadden has signed R. R. Riskin to supervise his production activities to be carried on at the Pathe Studios in the Bronx. The pictures are to be released through Astor Distributing Corporation.

The first picture to be produced under the supervision of Riskin will be "The Danger Line," a Macfadden "True Story."

Weight Engaged to Direct "Flaming Waters"

Associated Arts Corporation has engaged F. Harmon Weight to direct "Flaming Waters," a special for F. B. O. release. It is to be produced at the F. B. O. coast studios.



Scenes from the Tiffany Productions release "Souls for Sables."



Dorothy Gish and Rod La Rocque in scenes from Paramount's "Night Life in New York."

Fox Schedules Short Subjects

Twenty-Two Included in Initial Group for the Release Which Starts in August

FOX has announced the release dates for the initial group of short subject productions for the season beginning in August. There are twenty-two in the list exclusive of Fox News. Four of these are of the second series of Richard Harding Davis Van Bibber comedies, three of the new O. Henry series, three of "The Married Life of Helen and Warren," three Imperial Comedies and nine Fox Varieties in one reelers.

The Van Bibber, "The Big Game Hunter," starring Earle Foxe is the initial release on August 16th. "On the Go," an Imperial, and "The West Wind," a Varieties, are scheduled for August 23rd.

"A Business Engagement," first of the "Married Life of Helen and Warren" series is scheduled for August 30th, with "Shoes" of the O. Henry series, "Sweet Marie," an Imperial, and "In a China Shop," a Varieties, on September 6th.

"The Sky Jumper," a Van Bibber, "Love and Lions," an Imperial, and "My Own Carolina," a Varieties, will be released September 20th. The Fox Varieties, "With Pencil, Brush and Chisel," is the only release for October 4th. On the 11th will follow the second Married Life picture, "All Aboard." Another of the O. Henry series, "Transients in Arcadia," and a Varieties, "Cuba Steps Out," will be released October 18th.

A Van Bibber, "The Wrestler," and a Varieties, "The Sky Tribe," make up the November 1st releases. "White Paper," based on the transformation of a tree into a newspaper, is the Varieties scheduled for release November 15th.

On November 22nd "The Peacemakers," third of the Helen and Warren series, will be available for distribution.

"The River Nile," a Varieties, and "Failure," an O. Henry, make up the November 29th releases.

Concluding the initial group of releases on December 13th, are "A Parisian Knight," a Van Bibber and "Toiling for Rest" a Varieties.

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F. B. O. Buys First Story for 1926-27

F. B. O. has selected the first story to be produced for release on the 1926-27 program. They have secured screen rights to Calvin Johnston's novelette, "Pedigree," which is to appear in several installments in Pictorial Review. It will be made as a special and will be listed under the Gold Bond productions for the season.

Asher at Universal for "Two Blocks Away"

E. M. Asher has arrived at Universal City, where he will assist the studio officials at the big plant of the Universal Pictures Corporation in the production of "Two Blocks Away," one of the new Jewel pictures scheduled for the Second White List. Production on the picture will be commenced without delay.

Harry Pollard will handle the megaphone. Several prominent screen stars will be featured in the cast, including George Sidney, Charles Murray, Vera Gordon and Alex Carr. "Two Blocks Away" was written by Aaron Hoffman. The continuity is being prepared by Alfred Cohn.

Florence Turner Returns With Columbia

Florence Turner, Vitagraph star of twenty years ago, has been engaged by Columbia Pictures to play in "The Price of Success," second of the Columbia-Waldorf releases. Miss Turner will be directed by Tony Gaudio, who "shot" her early productions, when Griffith was her director.

For the past eight years Miss Turner has been heading her own company in England with considerable success. She expects to continue her screen career in America in the future.

Alice Lake heads the cast for "The Price of Success," while in the supporting roles are Gaston Glass, Lee Shumway, Alma Bennett, Spec O'Donnell and Tom Ricketts.

Phyllis Haver Joins "New Brooms" Cast

William de Mille has added Phyllis Haver to the cast of "New Brooms," which he will produce for Paramount. Others already announced in the cast include Bessie Love, Neil Hamilton and Robert McWade. Clara Beranger adapted the Frank Craven play for the screen.

John Barrymore's Next to Be "Don Juan"

JOHN BARRYMORE'S next starring vehicle for Warner Brothers following "The Sea Beast," which he started last week, will be an adaptation from the Lord Byron poem, "Don Juan." This is in keeping with the star's request for an entirely different role in each picture.

It will be some time before the new picture is started as Barrymore is scheduled to leave Hollywood shortly to obtain the thrill scenes for "The Sea Beast."

Alice Lake Heads Cast in Waldorf Picture

Alice Lake has been selected to head the cast for the second Waldorf picture, to be released through Columbia Pictures. Tony Gaudio will direct. Production manager Harry Cohn is now recruiting the balance of the cast.

Wilson Co. Will Release Morden Pictures

Sering D. Wilson and Company have concluded arrangements for the world distribution of William J. Morden's "Far Eastern Trails," which comprises 165,000 feet of film taken in Asia and Africa.

Morden is a well known traveller and sportsman who has just returned from a three year trip over the regions which are the objective of the Roosevelt expedition. The first series of the subjects he photographed will be released by the Wilson organization under the title of "The Buzzing Orient." This will consist of twelve separate releases picturizing the principal industries of the Orient. The initial subject, "Yarns of Old Kashmir" is scheduled for release September 17th. Thereafter they will be released at the rate of one a month.

Ship X-Ray Machine for Broken Leg

It was necessary to ship a 6,000 lb. portable electric generator, X-Ray photographing machine to a point 160 miles northeast of Flagstaff, Arizona, to X-Ray the broken leg of William A. Griffith. Griffith is production manager of the Paramount company engaged in filming "The Vanishing American," a Zane Grey story.

Marjorie Bonner Signed for Paramount Story

Irvin Willat has signed Marjorie Bonner to play the ingenue in Paramount's screen version of James Oliver Curwood's "The Ancient Highway." The featured roles are being played by Jack Holt, Billie Dove and Montagu Love, while others in the cast are Lloyd Whitlick, William A. Carrol and Stanley Taylor.

Buck Jones Has Completed Two Westerns

Buck Jones, who will figure prominently on the Fox releasing schedule for the coming season, has already completed starring roles in two westerns, "The Timber Wolf," from the novel by Jackson Gregory, and "Durand of the Bad Lands," adapted from the story by Maibelle Heikes Justice.

In addition to the western picture, Buck will play the title role in the screen version of the Owen Davis stage success, "Lazybones." The first release of the season, however, in which he will star, is "The Timber Wolf," set for September 20th. "Durand of the Bad Lands" is set for release November 1st. "Lazybones" will reach the screens of first run theatres November 8th.

Christies Make Additions to Producing Staff

A number of additions are announced to the Christie comedy staff producing for release through Educational. Hank Mann has been signed as gag man and assigned to the company that William Watson is directing. This comedy is the first of the Christies in which Bill Dooley, former vaudeville star, is featured.

Sig Herzig has joined the Christie scenario staff and is collaborating with Frank Roland Conklin on the script for the first Jimmy Adams comedy, which is being shot under Harold Beaudine's direction.

Hal Conklin, brother of Frank Conklin, is also writing comedies, the first of which will be Bobby Vernon's first in his new starring series for Educational.

Edward Hearn in Coming Schulberg Release

Edward Hearn, who gained considerable popularity in the title role of "The Man Without a Country," is playing the leading masculine role opposite Clara Bow in B. P. Schulberg's forthcoming Preferred picture, "The Lawful Cheater." The picture was directed by Frank O'Connor.







Irene Rich is starred in "The Pleasure Buyers," a Warner feature from which these stills are taken.

M-G-M Signs McNutt on Scenario Staff

William Slavens McNutt, well known fiction writer, is the latest addition to the Metro-Goldwyn-Mayer scenario staff. He was signed to a contract last week and is now on his way to the Culver City studios. Among other recent additions to the scenario staff are Louis Lighton, Hope Loring, Katherine Hilliker, and H. H. Caldwell.

Stone Co-Featured With Barbara La Marr

Lewis Stone will be co-featured with Barbara La Marr in his first picture under his new long term contract with First National. "Spanish Sunlight" is the title of the picture which Sawyer-Lubin are producing from the new Anthony Pryde novel. It will be made on the west coast under the supervision of June Mathis who is preparing the continuity.

"Paris After Dark" Norma Talmadge's Next

Norma Talmadge's next starring vehicle for First National will be "Paris After Dark." It will go into production immediately upon completion of her present vehicle, "Graustark."

"Paris After Dark" is an original story by John W. Considine, Jr. It was previously titled "Sun of Montmartre."

Gwen Lee Signed to Long Term Contract

Gwen Lee has been signed to a long term contract by Metro-Goldwyn-Mayer and will make her first appearance in Robert Z. Leonord's "A Little Bit of Broadway."



Scenes from "Lovers in Quarantine" a Paramount production.



Scenes from the George Melford production for Producers Distributing Corporation, "Without Mercy."

Meighan Signs New Contract

Star, Bound for Ireland, Signs Paramount Agreement for a Long Term of Years

ONE of the last moves of Thomas Meighan before sailing for Ireland last Saturday was to sign a new long term contract with Paramount. The star still has two more pictures to make under his old contract and the new one will carry him along for a period of several years.

Just before boarding the steamer Meighan said:

"During the past several weeks I have received offers from nearly every company in the picture business. However, I have been associated with Adolph Zukor and Jesse L. Lasky in Paramount pictures for several years and during that time I have come to have a regard for them and their company which made it impossible for me to accept any of the offers that were made me, however generous and flattering they were.

"Under the terms of my new agreement made with Mr. Zukor I shall be a star in Paramount pictures practically for the rest of my life. The plans for my future productions, as outlined to me are extremely interesting, as I know that Mr. Zukor and his associates will give me everything, in the way of stories, directors and supporting casts, that is necessary for the best pictures."

Mr. Zukor was equally enthusiastic over the new agreement with Mr. Meighan and predicted that in his coming productions the Paramount star, will rise to even new heights of artistic and popular success.

Marilyn Mills Completes the First for Davis

Marilyn Mills Pictures has completed "Tricks," first of the company productions to be handled throughout the world by Davis Distributing Division. The picture was directed by Bruce Mitchell and stars Miss Mills and her two horses, "Star" and "Beverley." In the supporting cast are J. Frank Glendon, William Lowry, Myles McCarthy, Hazel Dean and Eugene Paulette.

Ray Will Start Third for Chadwick

Charles Ray and Jerome Storm, his director, are preparing to start work on the third Ray starring vehicle for Chadwick Pictures Corporation. The story will be an original written for Ray and has not yet been titled. Production will start as soon as President Chadwick returns to the coast. Ray has already completed "Some Pun'kins" and "The Winners" for Chadwick.



Production stills showing highlight scenes from the Paramount picture, "Rugged Water."

Prod. Dist. Corp. Finishes Six

First Productions on Season's Schedule Completed With Second Six in Work

PRODUCERS Distributing Corporation has completed the first six productions on the coming season's program and work is already under way on the second six.

The completed productions include "The Coming of Amos," the first starring vehicle for Rod La Rocque from the De Mille studio; "Seven Days," the Al Christie six reel comedy featuring Lillian Rich; "Without Mercy," the first George Melford production from Metropolitan Pictures, featuring Vera Reynolds; "Hell's Highroad," De Mille's first Leatrice Joy starring picture; "The Prairie Pirate," the first of Hunt Stromberg's new series of Harry Carey westerns, and Stromberg's first special production "Off The Highway," featuring William V. Mong, Marguerite De La Motte and John Bowers.

"The Coming of Amos" has Jetta Goudal, Noah Beery, Trixie Friganza, Richard Carle, Arthur Hoyt, Clarence Burton and Ruby Lafayette opposite Rod La Rocque. "Hell's Highroad" has Edmund Burns, Robert Edeson, Julia Faye and Helene Sullivan supporting Leatrice Joy.

"Without Mercy" has Dorothy Phillips, Rockliffe Fellowes, Patricia Palmer, Lionel Belmore, Robert Ames, Sidney D'Albrook, Fred Malatesta and Gene Pallette in support of Vera Reynolds. "Seven Days" presents Creighton Hale, Lilyan Tashman, Eddie Gribbon, Mabel Julienne Scott, Hal Cooley, William Austin, Tom Wilson, Rosa Gore and Charles Clary supporting Lillian Rich.

"The Prairie Pirate" has Robert Edeson and Stromberg's new find Trilby Clark in support of Harry Carey. In "Off The Highway" Chas. Gerrard, Buddy Post, Joseph Swickard, Gino Corrado and Smoke Turner support William V. Mong, Marguerite De La Motte and John Bowers in the three featured roles.

The six features now in course of production include:

"The Road to Yesterday," Cecil De Mille's personally directed production which is now in its fifth week of work with Joseph Schildkraut, Jetta Goudal, Vera Reynolds, William Boyd and Julia Faye in featured roles.

"The Wedding Song," starring Leatrice Joy under Alan Hale's direction is in its second week at the De Mille studio with Robert Ames, Gertrude Claire, Charles Gerrard and Rosa Rudami in the supporting cast.

"Simon the Jester," Frances Marion's production, is in work at the Hollywood Studio under the direction of George Melford with Eugene O'Brien and Lillian Rich in the featured roles supported by Edmund Burns and Henry B. Walthall.

Hunt Stromberg has two productions under way in "The People vs. Nancy Preston," a special feature with John Bowers and Marguerite De La Motte in the featured roles, and "The Man From Red Gulch," starring Harry Carey with Trilby Clark in the feature role under the direction of Henry Mortimer.

"Madame Lucy," Al Christie's big feature comedy is in work under Scott Sidney's direction with Julian Eltinge, Ann Pennington, Lionel Belmore, Stanhope Wheatcroft, Evelyn Francisco, and Jack Duffy contributing their talent to make this production a worthy successor to "Charley's Aunt."

Costello Girls Assigned to Leading Roles

Two daughters of Maurice Costello will figure prominently in Warner Brothers productions for the 1925-26 season. Helene has been selected to play the leading feminine role opposite Lowell Sherman in "The Love Toy," and John Barrymore has named Dolores for his leading lady in "The Sea Beast," which he is now making. Both of the Costello girls were signed to Warner contracts April 6th as members of the stock company.

"Warrior Gap" Cast is Completed

Guaranteed Pictures has completed the cast for "Warrior Gap," which will be distributed by Davis Distributing Division. Ben Wilson and Neva Gerber are co-starred. In the supporting roles are Robert Walker, Jim Welch, Aline Goodwin, Lafe McKee, Dick Hatton, Alfred Hewston, Ruth Royce, Len Haynes and William Patton.

Davis Appoints Goosman Representative

F. C. Goosman has been appointed a special representative of Davis Distributing Division by J. Charles Davis II. He has started on a trip that will take him to Pittsburgh, Cleveland and St. Louis. The new appointee is a veteran in the picture business. He started with Famous Players in 1916 in the home office.



Scenes from the latest Gloria Swanson starring vehicle release through Paramount titled "The Coast of Fally"

Sign Constance Bennett for Two More Features

Oscar Price has signed Constance Bennett for featured roles in two more productions he will make for Associated Exhibitors. Miss Bennett has completed her work in "The Pinch Hitter" opposite Glenn Hunter.

She will appear with Mr. Hunter again in "The Clod Hopper" and will then have the featured role in "Peggy."

Gloria Swanson in East to Make "Stage Struck"

Gloria Swanson arrived in New York last Wednesday from Hollywood. The star will film her next vehicle, which is to follow "The Coast of Folly," recently completed on the Coast, at the Paramount Long Island Studios. It is titled "Stage Struck" and was written by Arthur Stringer.

First National Managers in Conference

A conference of First National branch and district managers is on in New York this week with E. A. Eschmann presiding. The sessions were set for Tuesday, Wednesday and Thursday. The convention was called for the purpose of presenting to the field force the selling plan on the new product.

Christy Cabanne to Direct "Dance Madness"

Christy Cabanne is to start the direction shortly for Metro-Goldwyn-Mayer of "Dance Madness," an original screen story by J. Jay Kaufman, adapted for the screen by Max Marcin. Aileen Pringle and Lew Cody will have the featured roles.



Trio of action stills from the Paramount production "The Pony Express."



Highlights from the Paramount production, "Not So Long Ago."

"U" Buys Another For Denny

"What Happened to Jones" Goes Into Production for Second "White List"

UNIVERSAL has purchased another old-time stage success for Reginald Denny. This time it is "What Happened to Jones," a well known farce produced by George Broadhurst. Last week it was announced that Universal had purchased "Skinner's Dress Suit," as a Denny vehicle.

The Universal announcement also carries the information that "What Happened to Jones" will be put into immediate production, and prepared for release as a Second White List picture, which means that it will reach the screen during the coming winter. "Skinner's Dress Suit" also has been scheduled for Second White List release, and will be ready for the market next Spring.

This means a re-arrangement of the Denny schedule for the year 1925–1926.

In introducing "What Happened to Jones" and "Skinner's Dress Suit" to the Second White List, the following changes have been made:

"What Happened to Jones" goes into the schedule in the place of "The Whole Town's Talking," and will be released January 17, 1926. "Skinner's Dress Suit" goes in as a replacement for "This Way Out," scheduled for release April 4, 1926. The two replaced pictures probably will be moved over to the Third White List, scheduled for release during the 1926–1927 season.

The new Denny schedule for the Second White List is as follows: "California Straight Ahead," "Where Was I," "What Happened to Jones," "Skinner's Dress Suit" and "The Love Thrill."

Sullivan Will Prepare "Three Faces East"

Cecil B. De Mille has engaged C. Gardner Sullivan to prepare a screen treatment of "Three Faces East," the war-time secret service play, which is to be filmed at the De Mille studio under the direction of Rupert Julian for Producers Distributing Corporation release.

Paramount is Casting for "Kiss for Cinderella"

Paramount has started signing the cast for "A Kiss for Cinderella," which will go into production as soon as Betty Bronson and Tom Moore arrive from the coast. They have the leading roles in the picture. Henry Vibart is the first member of the supporting cast signed.

"Kivalina of the Ice Lands" to Open in Washington

"Kivalina of the Ice Lands," which has been set for national release by Pathe on August 9th, is to open at the Rialto Theatre, Washington, D. C., on that day. It recently had its premiere at the Mark Strand Theatre on Broadway, New York.



Theda Bara in scenes from her comeback picture, "The Unchastened Woman," a Chadwick Pictures Corporation production.

New Independent Sales Deals

Latest State Rights Transactions Cover the Contracts for Season's Products

THE new sales reported by independent distributors include several important contracts covering the product which they have announced for this season. Deals this week are notable for the "group" contracts in which exchanges have signed up for the entire product of certain companies.

W. E. Shallenberger, President of Arrow Pictures Corporation, announces the completion of arrangements with Mr. Edward A. Golden, President of Golden Distributing Corporation, 57 Church Street, Boston, Mass., under the terms of which Mr. Golden's organization will market in the new England territory, the Twenty-Four First-Run Pictures which make up The Golden Arrow Franchise.

R. C. Fox, president of Freedom Film Corporation of Rochester, New York, has signed with Columbia Pictures to distribute in upper New York State a number of their features. "Traffic in Hearts," "Her Accidental Husband," and "Pal O'Mine," as well as twenty-two reel westerns featuring Dick Hatton, and Screen Snapshots.

C. Lang Cobb, General Sales Manager for Sering D. Wilson & Co., Inc., has just closed with Harry Asher, president of American Feature Film Co., Boston, for the entire short length output of the Wilson Company for New England. This deal includes twelve "Ebenezer Ebony Comedies," twelve "Color Shots," twelve "Kid Noah Comedies," twelve "New Redhead Satires" and four "Karlo Kolor Komics."

The Henry Ginsberg Distributing Corporation announces the closing of additional territory for the entire output of Banner Productions and Royal Pictures. P. Wintroub, President of the Fontenelle Feature Film Co., of Omaha has the Ginsberg product for Iowa and Nebraska, while Joseph Silverman, General Manager of the Independent Feature Film Corporation has state rights for Kansas and Western Missouri.

A. Carlos, Secretary of the Tiffany-Truart Corporations announces that the Tiffany and Truart Productions for 1925-26 have been sold for Mexico to Senor Gonalo Varela of Mexico City.

Included in the sale are the Tiffany Big Twelve including "The Sporting Chance," "Souls of Sables," "Lightning," "The Lodge in the Wilderness," "Morganson's Finish," "The Travis Coup," "Tale of a Vanishing People," "The Wrong Coat," "The Dumb Head," "Morals for Men," "The Life of a Woman," and "Borrowed Finery."

In the Truart program are six Blue Ribbon features consisting of "Marrying Money," "Dollar Down," "Age of Indiscretion," "Where the Worst Begins," "The Hurricane," and "Salvage"; the Four Novelty Pictures—"Three in Exile," "The Silent Witness," "Pals," and "The Wild Girl." The Four Cinemelodramas are "The Midnight Special," "The Flood," "The Night Watch," "A Call in the Night," and a Truart Special "Romance Road."

Special representative John Pelzer of the Davis Distributing Division, Inc., just closed contracts with Lee Goldberg of Big Feature rights, 221 South Third Street, Louisville, Kentucky, for Kentucky and Tennessee territory on the Ben Wilson Serial, "The Mystery Box," starring Ben Wilson and Neva Gerber; "Border Musketeers"; the series of eight Marilyn Mills Productions starring Marilyn Mills and her wonder horses "Star" and "Beverly"; also the MacMillan series of Al Ferguson productions. Big Feature Rights have previously contracted for the "Ken" Maynard Series and the first group of Al Ferguson pictures.

The following territories have been sold by Nat Levine, general sales manager of Bischoff, Incorporated: Greater New York & Northern New Jersey, Chadwick Pictures Corp.; Upper New York State, Bond Film Exchange; Philadelphia, Masterpiece Film Exchange; Pittsburg, Lande Film Exchange; New England territory, American Feature Film E change; Michigan, American Booking Film Exchange; Northern Illinois & all of Indiana, Judell Film Exchange; Texas, Oklahoma & Arkansas, Specialty Film Exchange; California, Arizona & Nevada, Peerless Film Exchange; Northwest & Mountain States, Greater Features Film Exchange; Washington, D. C. territory, Trio Productions Foreign Rights, Appollo Trading Corp.

Louis Weiss, Managing Director of Artclass, announces that he has so'd his series of Eight Five Reel Rough Riding Romances featuring Buddy Roosevelt and his series of Eight Five Reel Thunderbolt Thrillers, featuring M. Kleinerman of New York for the territory of the Japanese Empire.



Trio of highlights from the Vitagraph feature "Ranger of the BBig Pines."

Philly Exhibitors Plan Golf Tourney

EASTERN PENNSYLVANIA, Southern New Jersey and Delaware are planning their first annual golf tournament to be held August 18th on the course of the Green Valley Country Club. It will be followed by a dinner dance in the evening.

Trophies to the value of $1,000 have been contributed for the tournament by the following: Jules E. Mastbuam, president of the Stanley Company of America; M. E. Comerford, Wilmer and Vincent, Carr and Schad, Frank Buhler, managing director of the Stanley Company of America; Joe Snellenburg, manager of the Stanley Theatres in Atlantic City; Harry Jordan, manager of the B. F. Keith interests in Philadelphia; Adolph Zukor, William Fox, Carl Laemmle, Richard A. Rowland, Elmer R. Pearson, Oscar Neufeld, president of the Philadelphia Film Board of Trade; Len L. Berman, Independent Pictures; Dr. Walter G. Steumpfig of the Germantown Theatres, and The Exhibitor.

The committee in charge of the event is composed of Dr. Walter G. Steumpfig, Jack Greenburg, Joe Cunningham, William Doyle, Paul Green and George Griffin.

All Warner Stars to Be Used in Big Special

With the exception of John Barrymore and Lowell Sherman, Warner Brothers will probably use all of their stars and all members of their stock company in the production of "Broken Hearts of Broadway," which will be the most ambitious special ever made by the company.

Among the stars and featured players who will appear in the picture are Syd Chaplin, Monte Blue, Marie Prevost, Irene Rich, Louise Fazenda and Patsy Ruth Miller. It is likely, too, a dog part will be written in for Rin-Tin-Tin.

"Broken Hearts of Broadway" is a story by Gregory Rogers and will be directed by Roy del Ruth from the scenario by Darryl Francis Zanuck.

Postal Increase Hearings Are Being Held

Hearings are being held in different parts of the country with regard to the increased postal rates measure to be submitted to Congress in December. The M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware, and the Philadelphia Film Board of Trade are lining up to combat the measure. They will meet a subcommittee of the U. S. Senate in the Bellevue-Stratford Hotel, Philadelphia, August 1st.

Albany Defers Action on Express Shipments

Up to the present time, no action has been taken by the Albany Film Board of Trade toward making all shipment of film by express rather than parcel post. The matter came to the attention of the Board last Monday at a meeting but on account of several of the exchange managers being absent it was decided not to do anything definite until the September meeting.



New Warner Bros. executives, left to right: E. J. Smith, Eastern Sales Manager; George H. Dumond, General Manager of all Warner Bros. theatres and Herbert Elder, Southern Division Manager.

Additions To Warner Staff

Five Important Changes Are Made in Personnel of Executives of Field Force

SAM E. MORRIS, general manager in charge of distribution announced five important additions to the Warner Brothers field staff made last week. E. J. Smith, well known as a film executive, was appointed eastern sales manager for the concern, with headquarters in New York.

Smith was with Universal for many years. He organized the English offices for that organization and afterwards became sales manager. More recently he was eastern manager for F. B. O.

Herbert Elder is the new Warner southern division manager, with office in Atlanta. He has been with the Famous Players-Lasky Corporation many years, occupying a post in the home office recently.

George H. Dumond, who has been in the picture industry twenty-one years, becomes general manager of the theatres controlled by the Warner organization. For two years, up to about a year ago, he was with the Warners as home office representative. Recently he has been managing the State Theatre in Cleveland and had charge of production for all the Loew houses in that city.

Dumond left last week to inspect the Warner houses in the south and confer with Nat L. Royster, managing director of Warner Bros. Southern Theatres, Inc., at Charlotte, N. C.

H. O. Martin, a veteran branch exchange manager, has been appointed manager of Warner Bros. exchange in Washington. He formerly was manager of United Artists office in Chicago and previously to that was Pathe manager in that city.

Another new member of the Warner organization is M. A. Hullings, who becomes branch manager at Los Angeles. Mr. Hulling also has had wide experience as a salesman and executive and he is familiar with Warner product, having been with a Warner franchise-holder several years.

"Wanderer" Premiere on August 19th

PARAMOUNT has completed plans for the world premiere of "The Wanderer" to be held at the Criterion Theatre, New York, Wednesday night, August 19th. The picture is announced by the Paramount organization as a worthy successor to "The Ten Commandments" and "The Covered Wagon." It is a Raoul Walsh special production.

An elaborate New York presentation is being prepared by Hugo Reisenfeld, who also is working out an effective operatic score. The Criterion is being remodeled and redecorated for the occasion.

In the principal roles of the picture are, Greta Nissen, William Collier, Jr., Ernest Torrence, Wallace Beery, George Rigas and Kathlyn Williams.

"Fire" Panic Averted by Piano Player

Some person yelling "fire" at the Arbor Hill theatre in Albany, N. Y., last week, precipitated what came within an ace of becoming a serious panic. Through the coolness of the piano player, Peter Reilly, the panic was averted. Reilly kept on playing and by doing so, quieted the crowds that were jamming the exits.

One woman was crushed in the jam and fainted, but upon being revived later on, was taken to her home. Abe Stone, who runs the theatre, offered a reward of $25 the next day for any information that would lead to the arrest and conviction of the offender.

James McKay is Directing "Souls for Sables"

Tiffany Productions has engaged James C. McKay to direct "Souls for Sables," which is now in production. The picture was adapted from "Garlan & Co.," by David Graham Phillips. Before joining Tiffany, McKay was assistant director to Herbert Brenon and later was with Cosmopolitan Productions.

Truart Announces Four Picture Titles

Titles have been given the four Truart Pictures now in production. M. H. Hoffman, general manager of the company announces these titles as follows: "The Midnight Special," "The Flood," "The Night Watch" and "A Call in the Night."

Warners Selecting Cast for Barrymore

Warner Brothers are still carefully selecting the cast to support John Barrymore in "The Sea Beast," production on which has already started. Those so far named are Dolores Costello, as leading lady, Wilfred Lucas, Mike Donlin, Sam Baker, Sojin, Frank Hagney, James O. Barrowes, George O'Hara, Mathilde Comont, George Burell and Sam Allen. Millard Webb is directing the production.

Farnham to Write Titles for "Big Parade"

Irving Thalberg has assigned Joseph W. Farnham to write the titles for King Vidor's production for Metro-Goldwyn-Mayer's "The Big Parade," starring John Gilbert. Farnham recently completed the titling of "The Mystic" and "A Slave of Fashion," neither of which has yet been released. "The Big Parade" was written for the screen by Laurence Stallings.

Doty Signs Contract With Cecil De. Mille

Douglas Z. Doty, a former editor of Century Magazine has been signed to a long term contract by Cecil B. De Mille as a member of his scenario staff. Doty recently completed the continuity for Leatrice Joy's next starring picture, "The Wedding Song," which is now being produced under the direction of Alan Hale.



Scenes from "The Man Who Found Himself" a Paramount production.



Constance Talmadge in scenes from "Her Sister From Paris," in which she stars for First National.

New United Artists Producers

Joseph Schenck Reveals Association of Roland West and John W. Considine, Jr.

ROLAND WEST and John W. Considine, Jr., have combined forces and will become associated producers for United Artists Corporation, according to announcement from the coast by Joseph M. Schenck, chairman of the board of directors of United Artists. Up to the present time West and Considine have been production supervisors for Norma and Constance Talmadge.

By the arrangement this new combination of producers joins the executive roster of the newly organized Art Finance Corporation and places at their disposal $3,000,000 to expend on their forthcoming productions.

This is looked upon as another step by Schenck toward a much heavier releasing program for United Artists in the future. He recently was instrumental in bringing Samuel Goldwyn and Sol Lesser into affiliation with United Artist. They also will add a number of productions to the schedule, which will include pictures by Mary Pickford, Douglas Fairbanks, Charley Chaplin, Rudolph Valentino and William S. Hart.

West and Considine will supplement their producing activities by continuing to supervise the Norma and Constance Talmadge films. West, who produced "The Unknown Purple" and "The Monster," and is credited as author and producer of more one-act plays than any American playwright, will supervise Norma Talmadge's next starring film, "Paris After Dark." Considine is preparing to put Constance Talmadge's adaptation of the George Barr McCutcheon story, "East of the Setting Sun," into production. He also is general manager of the Norma and Constance Talmadge Productions.

Charles Ray Signed by M-G-M

Will Be Co-Featured With Pauline Starke in "A Little Bit of Broadway"

AMONG the many contracts negotiated recently by Metro-Goldwyn-Mayer with stars, studio executives and others, is one which bears the signature of Charles Ray. This announcement has just been made by Harry Rapf, associate production executive at the Culver City studios.

In the first story in which Ray will appear under his new contract he will be co-featured with Pauline Starke in "A Little Bit of Broadway." This is a Robert Z. Leonard production and in it, it is said, the star will be seen in the type of role which made him famous. He will play the bashful, awkward country boy who comes to the big city.

The return of Ray to the Metro-Goldwyn-Mayer studios has an interesting angle. These were the old Triangle studios before their purchase by Goldwyn, and it was with Triangle that Ray, guided by the late Thomas H. Ince, started his climb to stardom.

Regarding the signing of Ray, Rapf said:

"The signing of Ray evidences again the policy of Metro-Goldwyn-Mayer to use the very best artists obtainable for our pictures. We feel that his association with us will not only add lustre to his laurels but will materially enhance the picture in which he appears."

Exhibitors Service Bureau



Striking lobby paintings and special display material featured the front for "The Fool" (Fox) in connection with the recent engagement of that picture at B. F. Keith's theatre, Cleveland, Ohio.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

Edward L. Hyman, Mark Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr., Finkelstein & Rubin, Minneapolis.

Leo A. Landau, Lyceum theatre, Minneapolis.

E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Metropolitan theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Managing Director, Famous Players-Lasky theatres, Los Angeles.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

W. C. Quimby, Managing Director, Strand, Palace and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Grauman's theatres, Los Angeles.

: : THE CHECK-UP : :

Weekly Edition of Exhibitors' Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

TITLE	Poor	Fair	Good	Big	Value	Length
ASSOCIATED EXHIB.						
Introduce Me	—	—	6	5	84	5,980 ft.
FAMOUS PLAYERS						
Old Home Week	—	—	12	4	78	6,888 ft.
Shock Punch	—	2	11	1	68	6,151 ft.
FIRST NATIONAL						
Chickie	—	1	8	4	77	7,767 ft.
His Supreme Moment	—	3	7	2	68	6,600 ft.
Soul Fire	—	2	5	4	75	8,262 ft.
WARNER BROS.						
Recompense	—	3	7	—	61	7,480 ft.

Louis K. Sidney, Division Manager, Lowe's theatres, Pittsburgh, Pa.

George E. Brown, Imperial theatre, Charlotte, N. C.

Geo. Rotsky, Managing Director, Palace theatre, Montreal, Can.

Eddie Zorn, Managing Director, Broadway-Strand theatre, Detroit.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, T. D. & L. theatre, Glendale, Calif.

Claire Meachime, Grand theatre, Westfield, N. Y.

Ace Berry, Managing Director, Circle theatre, Indianapolis.

See Complete "Check-Up" Pages 706-7

Miniature Stage in Lobby for "Madame Sans Gene"

A "fountain of publicity" fittingly expresses the miniature foyer display conceived by Manager E. B. Roberts for his showing of "Mme. Sans Gene." It was his ingenuity which converted the fountain in the Majestic foyer into a miniature stage with a setting depicting the terrace of an old French chateau, similar to one shown in the production. One saw Gloria Swanson as "Mme. Sans Gene," arrayed in her coronation gown, posing at the head of a flight of stone steps, against a background of majestic marble pillars and a vista of smooth lawns. Along the terrace wall and at sides of steps natural greens added a touch of realism.

The effect was accomplished by blocking in the space between the gold archwork above fountain and its base, with beaverboard painted to represent scene described above, adding the small cut-out of Miss Swanson. The star's name, title of photoplay and play dates were printed across the top of display directly underneath the gold arch.

The marquee of the theatre carried a large flasher sign with two medallions of the star's head at either end. These were 3 ft. high and 3 ft. wide, with purple and white coloring. Their size and coloring made them conspicuous for some distance from the theatre thereby enhancing their drawing power.

The Sans Gene Gold Coins were distributed in a novel fashion by a local drug store, who featuring a "Mme. Sans Gene" Sundae, gave a gold coin to each customer buying one of these. This store also gave away 200 metal novelties on the attraction.

An additional 200 coins were distributed at the University Weekly German two days before opening by a little girl dressed in an old fashioned costume who recited the following doggerel:

"I come to bring you medallions of gold,
Struck off to America's Queen.
They tell of a wonderful story bold,
Gloria Swanson in 'Madame Sans Gene.'
This picture comes to the Majestic day after tomorrow—
If you see it not, you'll be filled with sorrow."



Miniature projection on a small screen in the lobby advertised "Man and Maid" (Metro-Goldwyn) at Charles F. McManus' Strand theatre, Pasadena, Calif.

An excellent window tie-up was secured with a specialty shop which had a double window display, one of beautiful gowns and wraps, another with hats. A lovely photograph of Miss Swanson as "Mme Sans Gene" was displayed on a small easel, artistically draped with a beautiful shawl. A small card placed below photo carried star's name, title of photoplay, etc.

Empty Window of Advantage to "Charley's Aunt"

In exploiting "Charley's Aunt" at the Stratford theatre, Poughkeepsie, Manager E. A. Zorn used an empty store window located on a prominent corner to good advantage.

In this window was a specially painted display card covering the entire front, with a phonograph installed inside, the transmitter of which was placed over the transom. A laughing record was used, its playing attracting a world of attention.

The standard billing was employed with 200 half sheet cards, and 2,000 throwaways of four different colors and copy. Newspaper space was increased considerably, the campaign starting well in advance.

"Circe" Given Candy Kiss Tie-Up in Evansville

Three thousand candy kisses, advertised as the Mae Murray kisses, were recently distributed in envelopes exploiting the showing of "Circe the Enchantress" at the Strand theatre in Evansville, Ind., in consequence of a tie-up with a local candy manufacturer arranged for by Charles Glickauf, Metro-Goldwyn exploiteer. Girls dressed in white gave these kisses away on the main street on the Saturday preceding the opening. A great number of out-of-town people, who come into Evansville to do shopping Saturday afternoons, were reached in this way.

An entire window display of the latest gowns was contributed by the best department store. This exhibit featured an oil painting and an art card. Oil paintings were placed in other windows along the main street, and 1,000 heralds were distributed. The showing was exploited on 4,300 pay envelopes used by thirty of the leading factories and department stores, and the town was liberally posted. A vigorous newspaper campaign supplemented these efforts. Three slides and a trailer were used, and there was a special lobby display.

French Gold Coin Used for "Madame Sans Gene"

The week preceding the showing of "Madame Sans Gene," the cashier at the Imperial, Asheville, included in the patron's change a French period Gold Coin advertising "Sans Gene." In addition to distributing the coins through the box-office, Manager Turner had them dropped alongside of people on the streets, where their clink and brightness attracted instant attention. This novel advertising idea conceived by Paramount's Sales Department proved an excellent publicity medium for the attraction.

The regular newspaper and billing campaign was started well in advance with special window cards, 5,000 close-ups, 8,000 magazine programs, 1,000 heralds and 2,000 special Gloria Swanson Paris Postcards, carrying a picture of the star.



Left, street float consisting of painted papier mache horse with driver enclosed in trapper's hut; and right, display of miniature working model of locomotive loaned by the Erie railroad for the engagement of "The Iron Horse" (Fox) at B. F. Keith's theatre, Cleveland.

N. Y. Hotel Postcard Used for "Sally" in New Haven

Three thousand postcards, carrying on the back an ad for the Breslin Hotel, New York, with pictures of the building, its dining room, lounge, etc., were used by Manager H. Browning of Gordon's Olympia Theatre, New Haven, to publicize First National's Colleen Moore picture "Sally."

The postcards were addressed to a selected list of patrons—mostly men—in New Haven. Each card carried the following message, written in ink, in a woman's hand-writing: "Will be in New Haven all week of March 29th at 146 Temple Street. Call 1755. 'Sally'." The cards were mailed from New York so they would carry the New York cancellation stamp.

Manager Browning states that he obtained excellent results with this stunt. He wrote to First National: "To say that it was a success is putting it mildly. For three days prior to the opening of "Sally" and throughout the entire week of its engagement, hundreds of calls came pouring in over the phone, inquiring as to who was "Sally" and what she wanted. A few men called chiding us saying that we nearly broke up their homes as a result of their wives reading the cards; wives called to ask what "Sally" wanted of her husband. To all these queries we replied that "Sally" was the title of Colleen Moore's latest photoplay that was coming here the week of March 29th. There wasn't a minute's rest between these calls, as soon as one hung up another would call. This necessitated our appointing one of the usherettes here as "Sally" and have her do naught but answer the phone's incessant ringing."

Manager Browning also employed the cross word puzzle contest which he has found so excellent a means of exploiting his attractions. The cross word contest was used in the Yale Daily News pictorial supplement and in the New Haven Shipping News.



Cut-out figures in lobby frame at the Criterion theatre, New York City, for "Beggar on Horseback" (Paramount). Cloth was draped on the figures as shown and at night the lights from the inside border of the frame made a most pleasing effect.

Heavy Campaign Given "Fool"

Showing at Keith's Palace, Cleveland, Supported by Strong Publicity Line-Up

CAREFULLY planned and aggressively executed exploitation was given the recent engagement of "The Fool" at B. F. Keith's Palace theatre, Cleveland. A few of the highlights of the campaign, as executed by Manager John F. Royal, follow:

Special screenings were arranged for priests, ministers, rabbis and for captains and social workers of the Salvation Army. The picture was also shown to presidents and heads of electrical workers, iron molders, paperhangers, and the heads of all labor unions in Cleveland. Not a few of the clerics who were invited to see the picture, spoke approvingly of it from their pulpits.

An airplane was chartered to fly over Cleveland and towns in the vicinity, dropping small paper parachutes that bore an envelope carrying a card to which one penny was attached, and bearing the following copy:

This penny and five more will pay your street car fare to see "The Fool," the truly remarkable photodrama at B. F. Keith's Palace.

Due to the fact that one of the main characters in "The Fool" is of Polish nationality, this angle was played up heavily in ads taken in Polish and foreign language newspapers.

Another stunt that attracted more than the ordinary amount of attention was the use in advantageous windows about the downtown district, of a small clown bust supporting a card announcement of the attraction. A number of 30 x 40 and 40 x 60 enlargements were used in special locations as well.

An elaborate prologue was staged at the opening of the picture, consisting of a medieval church setting, similar to the set used in "The Miracle," and in which the Orpheus Choir, a body of fifty men sang "The Crusaders," "Holy Light" and other selections, also singing through certain sequences of the film.



Small heads and an enormous cut-out from th e 24-sheet made up Manager F. J. Miller's lobby display on "Seven Chances" (Metro-Goldwyn) at the Modjeska theatre, Augusta, Ga. The street ballyhoo is also shown in the above photo.

Newspaper Essay Stunt on "I'll Show You the Town"

"Show San Francisco to your fellow townsmen and win a prize." That was the gist of a contest worked out by the Granada theatre in co-operation with the *San Francisco Call* for "I'll Show You the Town." The announcement continued:

"There are in San Francisco many hidden away corners with a romantic appeal; many forgotten thoroughfares; many quaint and strange houses; many industries and public buildings of national importance. There are countless places and things of general interest, places and things hunted out by visitors, but probably known to few of us who live here."

The story of these out-of-the-way corners of San Francisco was to be told in 150 words and for the ten best there was a cash award of $5.00 each. The winning contributions made interesting reading matter for the *Call*.

An "I'll Show You the Town" contest will strike a responsive chord in almost any city in the United States of any size. If there is one thing the average American likes to do, it is to show other folks his town, from the new Masonic Temple to the recently broken ground for the Union Station. It should not be difficult to induce the leading paper in any town to sponsor such a stunt.

Special Front Built for "Man and Maid" Run

For the first time in exploitation annals of East Liberty, Pa., a special front was built for the Cameraphone theatre when "Man and Maid" played there recently. This innovation attracted much attention to the run, as did a cross-word puzzle contest staged by Norman W. Pyle, Metro-Goldwyn exploiter, who distributed 5,000 heralds printed with the puzzle in the theatre and on the busiest streets of the city.



Window tie-up in a Cleveland furniture store to aid "The Fool" (Fox) at B. F. Keith's theatre, Cleveland.

House Well Decorated for "Flirting with Love"

Manager Jack Rowley, when he booked "Flirting with Love" as one of the attractions at the Royal theatre, Laredo, Texas, decided to put over a big campaign. Cuts of Colleen Moore and readers boosting "Flirting with Love," appeared in the newspapers; slides and trailers on the screen of the Royal theatre, lithographs on the billboards and stands of pictures and lithographs in the lobby of the theatre. Then he obtained the aid of a clever young Mexican artist, Manuel Ayala, who carried out the ideas of Manager Rowley on a "front" for the Royal theatre that attracted the attention of everyone.

In the center of the double-door entrance of the theatre was placed a large hand-painted sign, size 4 x 6 feet, with gray background and lettered in black and red, bearing in a side panel below a cut-out likeness of Colleen Moore the words, "Look Who's Here." Then the big sign read: "Don't Come if You Don't Want to Laugh. Colleen Moore in 'Flirting with Love.' (Then a large heart in the center, flanked by two smaller hearts on each side.) Right in Here Today." On each end of the theatre front were large lithographs, with stands of lithographs and framed pictures in each side door entrance, while in the panels between the doors, on each side of the central entrance were frames of pictures.

Suspended from the outer front of the marquise, in front of the large electric sign, hung suspended a massive heart with a cut-out of Colleen Moore in the centre and a huge arrow piercing the large heart (made of beaver board painted red). On each end of the marquisesette hung garlands of large red hearts.

"Spaniard" Showing Billed as "Sheik Week" in Ads

Capitalizing on the feminine appeal of "The Spaniard," and the popularity of Richard Cortez, the star, Manager Kingsmore billed this attraction as "Sheik Week." Two hundred block one sheets, announcing this fact to the public, were sniped all over Atlanta. All newspaper advertising played up strongly the romantic character of the photoplay, with special appeal to the ladies.

A novel feature of the campaign was the distribution of a card resembling an admission ticket to a Spanish bull fight. This card carried title, cast, theatre and play dates, proving itself a profitable advertising medium.

The Howard lobby was artistically decorated with the Spanish colors, which together with cut-outs from the lithos, made a very impressive exhibit.



Manager Don Nichols decorated the lobby of the Paris theatre, Dunham, N. C., in brilliant fashion for "So This Is Marriage" (Metro-Goldwyn), using poster material extensively, as shown above.

Whitman's Exploitation on "The Fighting Ranger"

Herman Whitman, manager of Keith's Greenpoint theatre, Brooklyn, put on excellent explotation when he played the beginning episode of "The Fighting Ranger," and incidentally collected first prize money in Universal's contest for serial exploitation.

As a special attraction, he engaged Montana May, a cowgirl, who stood in front of the house in costume and gave a ten-minute rope demonstration on the stage during the performance. She also acted as judge in a roping contest for which "Fighting Ranger" baseballs were awarded as prizes.

An announcement that the first 100 children to appear at the theatre in Indian, cowboy or cowgirl costumes would be admitted free brought out more "wild westerners" than Brooklyn has seen in many days.

The entire front of the Greenpoint was decorated with signal flags which extended from the roof to the marquee, and two banners were swung across the front. Cut-outs and half sheets signs covered the lobby.

"Seven Chances" Exploited Well in Birmingham

A tie-up achieving front page space in the press in Birmingham, Ala., was recently put over by C. D. Haug, Metro-Goldwyn exploiteer, in connection with the appearance of "Seven Chances" at Loew's Temple theatre. Haug tied up the showing of this picture with the popular local baseball team by inducing the Birmingham Age-Herald to print the pictures of two members of the team each day for seven days. This "Know Your Team" contest was announced daily on the front page of the Age-Herald, and became enormously popular. Twenty inches of space altogether were devoted to the engagement daily by the Age-Herald.



Shoe window display advertising "Dangerous Innocence" (Universal) at the Broadway Strand theatre in Detroit.

Haug also tied up with the Birmingham Post for a Keaton cross word puzzle contest. Tickets were awarded for the correct solutions received. This competition also aroused keen interest.

Five thousand pen wipers exploiting the picture were distributed to school children of the city and fifty street car cards were carried by the Birmingham street cars throughout the week. One hundred 1-sheets were posted and fifty window cards were used. Fifteen Red Top cabs carried banners exploiting the showing as well.

Manager Vinson of Loew's Temple theatre extended active cooperation to Haug throughout the entire campaign.

Jack Turner Makes Flight as "Air Mail" Stunt

Jack Turner, Manager of the Galax theatre in Birmingham, Ala., soared well above the usual run of exploitation stunts when he piloted his own plane from Birmingham to Chattanooga and back to demonstrate the feasibility of a plane postal route and incidentally, to pave the way for his forthcoming attraction, "The Air Mail." Turner took advantage of a current local agitation for an air mail service and turned to good account his experience as a pilot in the World War. By means of co-operation of the newspapers, especially the Age-Herald of Birmingham, he got a remarkable amount of publicity for his stunt, much of it front-page space.

It so happens that the whole city of Birmingham is in the midst of a campaign to obtain the early establishment of the Chicago-New Orleans route, via Nashville, Birmingham, and Montgomery. The subject is being agitated widely both in business and in legislative circles. What could be more appropos? Into this ready-made setting Turner stepped, volunteering to make a test flight to Chattanooga carrying letters and packages of the Age-Herald, and blazing the trail for Alabama's first air mail delivery. He had himself sworn in as a carrier by the local postmaster, and with the eyes of all Birmingham focused upon his undertaking, he made a triumphant flight and brought back to Birmingham in his own plane the film of "The Air Mail," as well as a quantity of regular mail destined for the Alabama city.

Turner was greeted like a conquering hero and had a regular brass-band reception on his arrival in both cities. Considered from every angle his flight was a marked success. He made the trip to Chattanooga in 2 hours and 10 minutes, just half the running time of the fast trains between the two cities, thus proving the advantages of an air mail and he gained an amount of publicity and a type of publicity that could not fail to help his picture.



The Hippodrome theatre at Okmulgee, Okla., built this elaborate street float for "The Lost World" (First National), which could not fail to centre the attention of the town on the picture at the "Hip."

: : : : "THE CHECK-UP" : : : :

"The Check-Up" is a presentation in the briefest and most convenient form of reports received from exhibitors in every part of the country on current features, which makes it possible for the exhibitor to see what the picture has done for other theatre managers.

The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third, the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage figure giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage ratings of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage — a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

No picture is included in the list which has not received at least ten reports.

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
ASSOCIATED EXHIB.						
Introduce Me	—	—	6	5	84	5,980 ft.
Never Say Die	2	3	18	12	75	5,803 ft.
FAMOUS PLAYERS						
Adventure	—	6	11	2	64	6,602 ft.
Air Mail, The	1	1	8	1	65	6,976 ft.
Alaskan, The	3	12	39	15	69	6,736 ft.
Argentine Love	—	13	18	4	62	5,970 ft.
Border Legion, The	—	6	33	8	71	7,048 ft.
Changing Husbands	2	11	30	16	71	6,890 ft.
Charmer, The	1	2	5	3	68	6,076 ft.
City That Never Sleeps, The	—	6	19	3	67	6,097 ft.
Code of the West, The	—	7	7	1	58	6,777 ft.
Coming Through	—	4	14	7	74	6,522 ft.
Contraband	—	6	7	2	62	6,773 ft.
Crowded Hour, The	1	1	8	2	69	6,558 ft.
Dangerous Money	3	9	31	2	64	6,846 ft.
Devil's Cargo	1	4	15	5	69	7,980 ft.
Dressmaker From Paris, The	—	3	10	8	77	6,186 ft.
East of Suez	3	5	16	2	61	6,821 ft.
Empty Hands	1	4	35	3	68	6,976 ft.
Enemy Sex, The	2	8	35	5	66	7,919 ft.
Fast Set, The	7	7	24	—	57	6,754 ft.
Feet of Clay	3	7	28	30	78	9,746 ft.
Female, The	2	7	25	3	64	6 reels
Forbidden Paradise	5	7	32	4	64	7,543 ft.
Forty Winks	—	2	8	6	78	6,293 ft.
Garden of Weeds, The	3	7	12	3	51	6,230 ft.
Golden Bed, The	2	4	13	13	75	8,584 ft.
Goose Hangs High, The	—	2	9	4	74	6,186 ft.
Her Love Story	5	15	28	4	59	7 reels
Kiss in the Dark, The	—	3	9	1	65	5,767 ft.
Lily of the Dust	13	16	25	1	50	6,811 ft.
Locked Doors	2	8	14	—	56	6,221 ft.
Madame Sans Gene	3	6	5	2	53	9,994 ft.
Manhandled	2	4	35	23	77	6,998 ft.
Manhattan	3	1	24	3	67	6,415 ft.
Man Must Live, A	1	3	17	2	67	7 reels
Man Who Fights Alone, The	11	11	22	5	55	6,337 ft.
Merton of the Movies	1	12	27	11	68	8 reels
Miss Bluebeard	1	2	17	6	73	7 reels
Monsieur Beaucaire	4	15	37	34	74	9,932 ft.
Montmarte	10	—	6	1	42	6,715 ft.
New Lives for Old	—	3	9	4	72	6,796 ft.
Night Club, The	1	1	9	2	68	5,732 ft.
North of 36	—	4	35	41	84	7,908 ft.
Old Home Week	—	—	12	4	78	6,888 ft.
Open All Night	20	6	15	—	41	5,671 ft.
Peter Pan	2	6	30	22	76	9,593 ft.
Sackcloth and Scarlet	1	6	6	4	63	6,732 ft.
Sainted Devil, A	7	13	20	9	60	9 reels
Salome of the Tenements	3	2	5	2	58	7,017 ft.
Shock Punch, The	—	2	12	1	68	6,151 ft.
Side Show of Life, The	7	16	30	7	60	6 reels
Sinners in Heaven	3	10	35	8	68	6,000 ft.
Spaniard, The	—	1	11	1	70	6,676 ft.
Story Without a Name, The	4	5	20	6	65	5,912 ft.
Swan, The	2	7	5	2	52	5,889 ft.
Ten Commandments, The	—	1	4	17	92	12,000 ft.
Thundering Herd, The	—	4	9	16	82	7,187 ft.
Tiger Love	1	15	24	5	62	5,328 ft.
To-Morrow's Love	1	3	10	1	63	5,903 ft.
Tongues of Flame	1	8	22	6	67	6,763 ft.
Too Many Kisses	1	1	13	1	67	6,373 ft.
Top of the World, The	—	4	11	2	66	7,167 ft.
Unguarded Women	2	14	22	2	59	6,051 ft.
Wages of Virtue	5	12	18	7	60	7 reels
Wanderer of the Wasteland	3	5	43	23	75	5,775 ft.
Worldly Goods	3	9	18	3	60	6,055 ft.
FILM BOOKING						
Air Hawk, The	—	2	12	1	68	4,800 ft.
American Manners	1	2	17	5	72	6,400 ft.
Bandit's Baby, The	—	2	7	4	75	5,291 ft.
Breed of the Border	1	2	11	—	61	4,930 ft.
Broken Laws	1	—	18	10	79	6,413 ft.
Cheap Kisses	—	4	6	2	65	6,538 ft.
Fighting Sap, The	—	9	24	12	72	5,138 ft.
Fools in the Dark	1	1	18	10	77	7,702 ft.
Laughing at Danger	1	3	10	1	63	5,442 ft.
Life's Greatest Game	1	1	8	4	73	7,019 ft.
Millionaire Cowboy, The	2	5	11	2	61	4,841 ft.
No Gun Man	2	3	9	—	56	4,522 ft.
That Devil Quemado	—	3	17	11	78	5,641 ft.
Thundering Hoofs	—	2	23	11	78	5,033 ft.
Trigger Fingers	2	2	14	—	61	4,775 ft.
Vanity's Price	—	5	7	1	61	6 reels
White Fang	—	2	6	2	76	5,800 ft.
Woman Who Sinned, A	1	3	8	5	71	6,078 ft.
FIRST NATIONAL						
Abraham Lincoln	3	—	20	50	88	9,759 ft.
As Man Desires	—	2	12	6	76	7,790 ft.
Born Rich	1	4	5	—	53	7,389 ft.
Chickie	—	1	8	4	77	7,767 ft.
Christine of the Hungry Heart	1	5	10	1	60	7,500 ft.
Classmates	1	1	18	21	83	6,800 ft.
Declasse	—	4	9	5	72	7,869 ft.
Enticement	1	2	12	1	65	6,407 ft.
Flirting With Love	2	4	18	12	74	6,926 ft.
Frivolous Sal	—	—	13	1	72	7,307 ft.
Girl in the Limousine, The	3	3	17	2	63	5,260 ft.
Her Night of Romance	—	—	18	4	75	7,211 ft.
His Supreme Moment	—	3	7	2	68	6,600 ft.
Husbands and Lovers	—	1	15	8	79	7,822 ft.
If I Marry Again	—	1	10	4	76	7,400 ft.
In Every Woman's Life	1	5	23	2	65	6,300 ft.
Inez From Hollywood	—	4	8	4	70	6,919 ft.
In Hollywood With Potash and Perlmutter	—	4	18	17	80	6,685 ft.
I Want My Man	—	4	14	1	65	6,173 ft.
Lady, The	—	1	8	7	81	7 reels
Learning to Love	—	3	11	2	68	6,181 ft.
Love's Wilderness	—	3	15	1	67	6,900 ft.
Madonna of the Streets	4	2	24	10	71	7,507 ft.
My Son	—	2	8	1	67	6,500 ft.
New Toys	1	3	11	1	63	7,250 ft.
One Way Street	—	3	9	—	63	5,596 ft.
One Year to Live	1	2	7	—	59	6,064 ft.
Only Woman, The	—	—	17	5	77	6,770 ft.
Quo Vadis	—	1	6	8	84	12 reels
Sally	—	—	9	13	90	8 reels

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Sandra	4	8	12	2	55	6,800 ft.
Sea Hawk, The	2	3	25	55	85	12 reels
Self-Made Failure, A	2	2	16	1	64	7,345 ft.
Silent Watcher, The	—	1	11	6	78	7,575 ft.
Single Wives	1	1	23	5	72	7,526 ft.
So Big	2	1	19	5	71	9 reels
Soul Fire	1	2	5	4	71	8,262 ft.
Sundown	3	9	14	1	54	8,640 ft
Tarnish	2	5	10	6	67	6,685 ft.
Thief in Paradise, A	—	1	12	6	78	8 reels
FOX						
Against All Odds	2	1	13	—	62	4,809 ft.
Arizona Romeo	1	1	7	1	65	4,694 ft.
Cyclone Rider, The	1	6	13	5	67	7 reels
Dante's Inferno	1	4	16	8	72	5,484 ft.
Daughters of the Night	2	5	7	—	52	5,740 ft.
Deadwood Coach, The	—	3	8	12	82	6,346 ft.
Desert Outlaw, The	—	1	9	1	70	5,576 ft.
Dick Turpin	—	1	10	6	79	6,716 ft.
Gerald Cranston's Lady	—	2	9	1	68	6,674 ft.
Gold Heels	1	3	15	—	63	6,020 ft.
Heart Buster, The	—	6	28	7	71	4,500 ft.
Hearts of Oak	6	2	10	2	55	6 reels
It is the Law	—	2	9	3	72	6,895 ft.
Last Man on Earth, The	2	1	6	4	69	6,637 ft.
Last of the Duanes, The	—	—	24	15	82	6,942 ft.
Man Who Came Back, The	3	3	14	10	72	8,293 ft.
Oh, You Tony	—	3	22	5	72	6,302 ft.
Painted Lady, The	—	3	17	—	66	6,938 ft.
Romance Ranch	—	2	9	2	70	4,471 ft.
Roughneck, The	—	2	11	2	70	7,500 ft.
Teeth	—	3	15	—	65	6,190 ft.
Warrens of Virginia	2	5	14	3	63	6,535 ft.
Western Luck	—	2	13	9	83	5,020 ft.
Winner Takes All	—	1	7	3	75	5,949 ft.
METRO-GOLDWYN						
Along Came Ruth	—	4	14	5	71	5,161 ft.
Arab, The	4	9	18	5	61	7 reels
Bandolero, The	1	3	7	5	71	8,000 ft.
Beauty Prize, The	—	3	12	—	64	5,750 ft.
Bread	1	2	16	8	74	6,726 ft.
Broken Barriers	1	7	12	1	59	5,717 ft.
Cheaper to Marry	1	2	10	2	67	6,500 ft.
Circe, The Enchantress	3	4	8	3	60	6,882 ft.
Denial, The	1	1	8	1	65	4,791 ft.
Dixie Handicap, The	—	1	14	7	78	6 reels
Excuse Me	1	—	6	7	81	5,747 ft.
Great Divide, The	—	2	14	3	72	7,811 ft.
Greed	1	3	6	1	60	10,067 ft.
He Who Gets Slapped	—	3	18	15	80	6,600 ft.
His Hour	2	—	28	4	71	6,300 ft.
Janice Meredith	—	2	13	14	83	12 reels
Lady of the Night	1	4	9	2	63	5,419 ft.
Little Robinson Crusoe	2	2	28	16	77	6,126 ft.
Married Flirts	1	6	16	3	65	6,765 ft.
Monster, The	—	4	9	4	70	6,435 ft.
Navigator, The	1	1	15	13	80	5,600 ft.
One Night in Rome	1	1	15	1	67	5,883 ft.
Rag Man, The	—	—	12	9	83	5,968 ft.
Red Lily, The	5	7	12	—	51	6,975 ft.
Revelation	—	1	13	12	83	8,753 ft.
Seven Chances	—	—	10	10	85	5,113 ft.
Silent Accuser, The	1	1	18	8	76	5,883 ft.
Sinners in Silk	3	4	28	3	65	5,750 ft.
Snob, The	—	2	15	1	68	6,513 ft.
So This is Marriage	—	4	13	3	69	6,300 ft.
Tess of the D'Urbervilles	—	2	11	4	74	7,500 ft.
Way of A Girl, The	2	4	4	2	57	5,025 ft.
Wife of the Centaur	2	2	15	4	68	6,700 ft.
Wine of Youth	1	2	15	4	70	6,600 ft.
Yolanda	1	3	12	6	72	10,125 ft.
Zander the Great	1	2	4	4	71	5,851 ft.
PATHE						
Battling Orioles	1	3	9	3	67	5,332 ft.
Dynamite Smith	5	9	8	1	52	6,400 ft.
Hot Water	—	2	19	31	87	4,899 ft.
PREFERRED						
Breath of Scandal, The	—	—	11	2	75	6,700 ft.
PRODUCERS DIST. CORP.						
Another Man's Wife	—	3	7	—	61	5,015 ft.
Another Scandal	1	3	17	—	63	7,322 ft.
Barbara Frietchie	1	5	15	19	79	7,149 ft.
Beyond the Border	—	2	12	—	66	4,469 ft.

Title of Picture	Number Exhibitors Reporting "Poor"	Number Exhibitors Reporting "Fair"	Number Exhibitors Reporting "Good"	Number Exhibitors Reporting "Big"	Average Percentage Value	Length
Cafe in Cairo, A	—	3	6	2	67	5,656 ft.
Charley's Aunt	—	2	8	30	91	6 reels
Flaming Forties, The	—	4	11	1	64	5,770 ft.
House of Youth, The	—	5	10	1	63	6,669 ft.
Legend of Hollywood	3	4	3	—	43	5,414 ft.
Ramshackle House	1	3	12	6	72	6,257 ft.
Roaring Rails	—	—	32	22	82	5,753 ft.
Siren of Seville, The	—	1	15	4	75	6,724 ft.
Soft Shoes	1	2	10	—	62	5,527 ft.
Tiger Thompson	1	—	29	19	81	4,920 ft.
Welcome Stranger	—	2	14	4	73	6,618 t.
Wise Virgin, The	1	4	9	1	61	5,991 ft.
STATE RIGHTS						
Ca tain January	—	—	15	3	75	6,500 ft.
Early Bird, The	—	—	14	—	70	6,500 ft.
Fire Patrol, The	1	5	8	2	61	6,600 ft.
Girls Men Forget	1	4	5	2	61	5,166 ft.
Lone Wagon, The	1	6	6	2	59	5,009 ft.
Midnight Express, The	—	1	10	4	76	5,967 ft.
Mine with the Iron Door, The	—	1	19	13	81	8,115 ft.
Re-creation f Briant Kent, The	1	3	3	3	65	6,878 ft.
Speed Spook, The	—	—	12	4	78	6,750 ft.
UNITED ARTISTS						
America	—	3	22	53	89	11,442 ft.
Isn't Life Wonderful	4	3	6	1	51	8,600 ft.
Thief of Bagdad, The	—	1	19	31	88	10,000 ft.
UNIVERSAL						
Back Trail, The	1	3	10	4	69	5 reels
Behind the Curtain	1	5	6	1	57	5 reels
Big Timber	1	4	14	1	63	5 reels
Broadway or Bust	1	—	25	13	79	6 reels
Butterfly	—	3	14	2	68	7 reels
Dark Stairways	—	4	10	—	61	5 reels
Famil r Secret, The	—	2	7	1	67	5,767 ft.
Fast Worker, The	—	1	17	5	75	7 reels
Fifth Avenue Models	—	3	8	1	65	6,581 ft.
Fighting American, The	1	9	21	3	63	5 reels
Fighting Fury	—	4	12	1	65	5 reels
Gaiety Girl, The	—	4	9	1	64	7,419 ft.
Head Winds	1	—	6	3	74	5,309 ft.
Hit and Run	—	2	22	7	75	6 reels
Hurricane Kid, The	—	2	11	1	68	5,296 ft.
K-The Unknown	1	2	15	10	77	6,362 ft.
Let 'Er Buck	—	1	12	3	74	5,547 ft.
Love and Glory	4	4	11	2	58	7 reels
Oh Doctor	1	1	13	7	76	6,587 ft.
Reckless Age, The	—	4	32	6	71	6 reels
Ridin' Kid from Powder River, The	1	3	14	8	74	5,727 ft.
Rose of Paris	1	4	10	2	64	6,362 ft.
Sawdust Trail, The	—	1	21	7	76	6 reels
Signal Tower, The	—	1	22	17	82	7 reels
Smouldering Fires	—	—	11	2	75	7,356 ft.
Tornado, The	1	3	20	9	74	6,375 ft.
Turmoil, The	1	3	19	4	69	7 reels
Wine	1	6	12	3	64	7 reels
Young Ideas	1	6	13	1	60	5 reels
VITAGRAPH						
Baree, Son of Kazan	—	2	5	3	73	6,800 ft.
Behold This Woman	2	4	23	3	66	6,425 ft.
Beloved Brute, The	—	2	10	2	70	6,719 ft.
Captain Blood	2	3	18	24	81	10,608 ft.
Clean Heart, The	3	7	7	4	61	7,500 ft.
Code of the Wilderness, The	2	6	29	18	75	5,600 ft.
Greater Than Marriage	1	3	9	—	59	6,821 ft.
Redeeming Sin, The	2	3	5	—	51	6,227 ft.
Two Shall Be Born	2	3	7	1	58	5,443 ft.
WARNER BROS.						
Age of Innocence, The	1	3	4	2	62	5 reels
Babbitt	—		23	4	67	8 reels
Being Respectable	2	5	16	1	61	7,500 ft.
Cornered	—	3	29	7	73	6,900 ft.
Dark Swan, The	1	3	9	1	62	6,700 ft.
Find Your Man	—	4	22	10	75	6,800 ft.
Her Marriage Vow	—	5	13	—	59	6,800 ft.
How to Educate a Wife	—	3	20	12	78	6 reels
Lighthouse by the Sea, The	1	1	11	7	77	6,900 ft.
Lover of Camille, The	4	6	9	5	60	6 reels
Lover's Lane	1	4	10	2	64	6,400 ft.
Narrow Street, The	—	5	14	7	72	6,700 ft.
Recompense	—	3	7	—	61	7,480 ft.
Tenth Woman, The	3	4	9	—	53	6,700 ft.
This Woman	—	7	15	5	70	6,842 ft.
Three Women	1	4	17	7	71	7,400 ft.

With First Run Theatres

NEW YORK CITY

Rivoli Theatre—
Film Numbers—Not So Long Ago (Paramount), Rivoli Pictorial (Selected).
Musical Program—"Super Radio Week" with Ben Bernie and Orchestra (Vocal and instrumental numbers), Rivoli Dancers (Female quartet), "Cecilia" (Organ solo).

Capitol Theatre—
Film Numbers—Never the Twain Shall Meet (Metro-Goldwyn), Night in the Forest (Scenic), Capitol Magazine.
Musical Program—"William Tell" (Overture), "Shadow Song" from "Dinorah" (Solo), Ballet Divertissements, "Thoughts of Love" (Trombone solo).

Colony Theatre—
Film Numbers—A Woman's Faith (Universal), Colony Pictorial, Colony Tours (Scenic), Aesop's Fables (Pathe).
Musical Program—"Meditation" (Overture), "I Wonder Where We've Met Before" (Radio specialty) "Ave Maria" (Atmospheric prelude).

Cameo Theatre—
Film Numbers—Night Life of New York (Paramount), Cameo Pictorial (Selected), Aesop's Fables (Pathe), Going Great (Comedy).
Musical Program—Music Box Selection (Overture), "Listening" (Soprano solo), Organ solo.

Rialto Theatre—
Film Numbers—The Ranger of the Big Pines (Vitagraph), Rialto Magazine (Selected), Ko-Ko Sees Spooks (S. R.).
Musical Program—"If I Were King" (Overture), Reisenfeld's Classical Jazz (Specialty), Special vocal and dance numbers, Violin solo.

Mark Strand Theatre—
Film Numbers—The Half Way Girl (First National), From the Inside Out (Pathe), Mark Strand Topical Review (Selected).
Musical Program—"Carneval" (Overture), "Song of Songs" (Vocal duet), "Valse" (Dance duet), "Mound City Blue Blowers" (Specialty), White and Manning (Dancers), Prologue to "The Half Way Girl."

Piccadilly Theatre—
Film Numbers—Eve's Lover (Warner Bros.), Piccadilly Pictorial News, The Birthplace of Robert Burns (Special short subject), Felix Gets the Can (S. R.).
Musical Program—"Pizzicato Polka" "Arabian Romance" (Overture), "Morris Dance" "Shepherd Dance," "Sonya" (Organ solos), "Clavelitos" (soprano solo), "In the Garden of Tomorrow" (Baritone solo).



Three-Column newspaper ad designed by the Garden theatre, Baltimore, for the opening day of "She Wolves" (Fox).

BROOKLYN

Mark Strand Theatre—
Film Numbers—The Marriage Whirl (First National), Mark Strand Topical Review (selected).
Musical Program—"Orpheus" (overture), "Pickins" and "A Few Old Timers" (banjo selections), "Good Night Quartet" from "Martha" (mixed quartette), "Modern Love Lyrics"—"I Love You Truly" (mixed quartette), "Love Nest" duet by soprano and basso), "Love Sends a Little Gift of Roses" (ballet dance); "I Love Thee" (tenor solo), and "I Love You" from "Little Jesse James" (contralto solo); and "Marche Aux Flaurbeaux" (recessional).

LOS ANGELES

Criterion Theatre—
Film Numbers—If Marriage Fails (F. B. O.), The Honeymoon Limited (Fox), Fox News.
Musical Program—"Oh Lady Be Good" (Overture), "Ukelele Lady" (Orchestra).

Forum Theatre—
Film Numbers—Eve's Lover (Warner Bros.), The Cop (Educational), Pathe News.
Musical Program—"The Swallow" (Organ solo).

Hillstreet Theatre—
Film Numbers—Head Winds (Universal), The Scandal Monger (Universal), Aesop's Fables (Pathe), International News.
Musical Program—Vaudeville.

Loew's State Theatre—
Film Numbers—The White Desert (Metro-Goldwyn), Felix the Cat Cartoon (S. R.), Loew's State Pictorial News, World Events.
Musical Program—"Thais" (Overture).

Metropolitan Theatre—
Film Numbers—The Light of Western Stars (Paramount), Bubbles (Pathe), Pathe News.
Musical Program—"Conquest of the West" (Overture).

Million Dollar Theatre—
Film Numbers—The Ten Commandments (Paramount).
Musical Program—Original arrangement of overture and prologue to feature.

Pantages Theatre—
Film Numbers—The Parasite (B. P. Schulberg-S. R.), Pathe News.
Musical Program—Vaudeville.

Rialto Theatre—
Film Numbers—Evolution (Red Seal), Plain Clothes (Pathe), Pathe News.
Musical Program—Orchestra.

CHICAGO

Chicago Theatre
Film Numbers—A Slave of Fashion (Metro-Goldwyn), News and Views (Pathe).
Musical Program—"Popular Melodies," (Overture) "4th Million Dollar Fur Show." (Presentation).

Tivoli Theatre—
Film Numbers—The Sporting Venus (Metro-Goldwyn), International News (Universal) Scenic.
Musical Program—"Light Cavalry," (Overture) "Don Jose Mojica in Specialties," (Divertissement) Boyd Senter and Jack Russell (Presentation).

Riviera Theatre—
Film Numbers—Soul-Fire (First National), Cartoon, Pathe News.
Musical Program—"William Tell," (Overture) Pavley & Oukrainsky in "Opera Ballet," (Presentation).

Orpheum Theatre—
Film Numbers—Drusilla With A Million (F. B. O.).

Monroe Theatre—
Film Numbers—The Lost Battalion (S. R.).

Roosevelt Theatre—
Film Numbers—Sally of the Sawdust (United Artists).

Orchestra Hall
Film Numbers—Cyrano De Bergerac (S. R.).

Randolph Theatre—
Film Numbers—Tales Of A Thousand And One Nights (S. R.), International News (Universal).

Capitol Theatre—
Film Numbers—News and Views (Universal and Pathe), In The Land of Dreams, Scenic Review (Pathe), The Verdict (S. R.), High Jinx (Fox).
Musical Program—"Beautiful Galathea" and "Luciania," (Overture) "Bonny Sweet Bessie," (Specialty) "The Enchanted Forest," (Specialty) "Yes Sir, That's My Baby," (Organ Solo) "Joe Thomas Sex-O-Tette," (Presentation).

Stratford Theatre—
Film Numbers—Introduce Me (Assoc. Ex.), News Weekly (Universal), Scenic, Cartoon.
Musical Program—"My Hero," from "The Chocolate Soldier," (Solo) "Brundage & Kramer," (Specialty) "Nuts," (Organ Solo) "Harpland" (Specialty).



"Paths to Paradise" (Paramount) ad used in Detroit newspapers by the Madison theatre.



Attractive display ad for "Sally" (First Nat'l) used by the Palace theatre, Dallas.

INDIANAPOLIS

Circle Theatre—
Film Numbers—The Lady Who Lied (First National), Comedy (Educational), News Reel Weekly (International).
Musical Program — Ensign Al Moore and U. S. Orchestra.
Apollo Theatre—
Film Numbers—Confessions of a Queen (Metro-Goldwyn), Comedy (Pathe), News Reel Weekly (Fox).
Musical Program—Orchestra and organist.
Colonial Theatre—
Film Numbers—White Fang (F. B. O.), Comedy (Universal), International News (Universal), Aesop Fables (Pathe).
Musical Program—American Harmonists.

MINNEAPOLIS

Garrick Theatre—
Film Numbers—Beggar on Horseback (Paramount), The Brainless Horseman (Fox), Pathe Review and Pathe Sportlight.
Musical Program—Orchestra and organ selections.
New Lyric Theatre—
Film Numbers—Light of Western Stars (Paramount), Married Kiddo (F. B. O.).
Musical Program—Organ solo.
State Theatre—
Film Numbers—Paths to Paradise (Paramount), International News (Universal).
Musical Program—Organ selections. On the Stage—Earl and Bell, instrumental duo; George Osborn's Nicollet hotel orchestra.
Strand Theatre—
Film Numbers — The Ten Commandments (Paramount), continued, International News (Universal).
Musical Program—Strand Concert Orchestra.

PHILADELPHIA

Stanley Theatre—
Film Numbers—The Unholy Three (Metro-Goldwyn), Stanley Magazine (Selected).
Musical Program — Tenor selections, Saxophone selections, Dance number, Stanley Symphony orchestra.
Fox Theatre—
Film Numbers—On Thin Ice (Warner Bros.), Fox Theatre Screen Magazine.
Musical Program—Selections from "Tales of Hoffman" "Lucia" and "Aida" (Overture), selection Syncopated arrangement of "Faust" (Orchestra).
Stanton Theatre—
Film Number—The Making of O'Malley (First National).
Karlton Theatre—
Film Numbers—Man and Maid (Metro-Goldwyn).
Palace Theatre—
Film Numbers—Chickie (First National).
Victoria Theatre—
Film Numbers — Playing With Souls (First National).
Capitol Theatre—
Film Numbers — Introduce Me (Assoc. Exhib.)



Art ad on "Eve's Lover" (Warner Bros.) at the James' Grand theatre, Columbus, Ohio.



An ad that couldn't be overlooked—used by the Liberty theatre, Kansas City, for the engagement of "Tracked in the Show Country" (Warner Bros.)

CINCINNATI

Capitol Theatre—
Film Numbers — Recompense (Warner Bros.), Capitol News.
Musical Program—Orchestra.
Walnut Theatre—
Film Numbers—Confessions of a Queen (Metro-Goldwyn), Pathe News, Aesop Fables (Pathe), Topics of the Day (Pathe).
Musical Program—Orchestra.
Strand Theatre—
Film Numbers—Grounds for Divorce (Paramount), Pathe News, Topics of the Day (Pathe).
Lyric Theatre—
Film Numbers—Just a Woman (First National), Kinograms.
Musical Program—Orchestra.
B. F. Keith's Theatre—
Film Numbers — The Dancers (Fox), Pathe News, Topics of the Day (Pathe), Aesop's Fables (Pathe).
Family Theatre—
Film Numbers—The Deadwood Coach (Fox), Fox News.
Capitol Theatre—
Film Numbers—The Crackerjack (S. R.), Capitol theatre Digest (Selected), Mother Goose Land (Red Seal).
Musical Program — "Martha" (Overture), Capitol Studios Summer Frolic (Specialty with thirty artists), "I Miss My Swiss" (Organ recessional).

DETROIT

Capitol Theatre—
Film Numbers—Lady Who Lied (First National), Aesop Fable (Pathe), Travelog (S. R.), Newsreel, (Detroit News and Pathe).
Musical Program — Orchestral overture, novelty presentation (two boys with banjos), organ recessional.
Adams Theatre—
Film Numbers—Kiss Me Again (Warner Bros.), Spotlight (Pathe), Comedy (S. R.), Newsreel (Kinograms).
Musical Program—Orchestral overture, novelty song presentation, soprano solo, organ recessional.
Madison Theatre—
Film Numbers—Paths to Paradise (Paramount) Comedy, (S. R.), Newsreel (Detroit News Pictorial and Pathe) Travalogue.
Musical Program — Orchestral overture (two boys and a piano), organ recessional.
Broadway-Strand Theatre—
Film Numbers—Percy (Associated Exhibitors) travalogue and comedy (S. R.) Newsreel, (International).
Musical Program—Organ overture and recessional.
Fox-Washington Theatre—
Film Numbers — Barriers Burned Away (Associated Exhibitors) comedy (Fox), Newsreel (Fox).
Musical Program—Organ overture and recessional.

CLEVELAND

Stillman Theatre—
Film Numbers — A Slave of Fashion (Metro-Goldwyn), Hot and Heavy (Educational), Felix All Bawled Up (S. R.), Topics of the Day (Pathe), Pathe News.
Musical Program—"The Chocolate Soldier" (overture), "The Song of India" (solo), "Sonata time" (vocal duet), "The Swan" (dance divertissement).
State Theatre—
Film Numbers—The Street of Forgotten Men (First National), Say It With Flour (Fox), Plant Crazy (Educational), Pathe Review, International News (Universal).
Musical Program—Popular Potpourri (organ overture), Vaudeville.
Keith's Palace—
Film Numbers—Lightnin' (Fox), Pathe Comedy, Aesop's Fables (Pathe), Pathe News.
Musical Program—"March of the Wooden Soldiers" (overture), Vaudeville.
Reade's Hippodrome—
Film Numbers—The Happy Warrior (Vitagraph), Comedy (Universal, International News (Universal).
Musical Program—Babes in Toyland (overture), Vaudeville.
Park Theatre—
Film Numbers—Drusilla With a Million (F. B. O.), One Nigh It Rained (Educational), Pathe Review, Topics of the Day (Pathe), Kinograms (Educational).
Musical Program—Selections from "Cavaleria Rusticana" (overture), Jazz Unit: "Some of These Days," "Oh Those Eyes." "Ukelele Lady."
Keith's East 105th St.—
Film Numbers—The Happy Warrior (Vitagraph), Flying Finance (Educational), Aesop's Fables (Pathe), Pathe News.
Musical Program — Medley of Light Operas (overture), Vaudeville.

ATLANTA

Howard Theatre—
Film Numbers—Black Cyclone (Pathe), International News reel; Learning How (Pathe) Good Morning (Educational).
Musical Program—Overture and Stage Number, "One Minute with Beethoven. Orchestra playing Egmont overture "Moonlight Sonata," and "Sonata Pathetique" (piano solo), "Minuet in G" (violin solo), excerpts from "Rose Marie," with coluratura soprano, singing chorus to "Indian Love Call" (Interlude) "Out Where the Blue Begins" (atmospheric prologue with vocalist).
Metropolitan Theatre—
Film Numbers—The Marriage Whirl (First National), Fox News reel, Sportlight (Pathe).
Musical Program—"The March of the Toys" (Overture).
Rialto Theatre—
Film Numbers—The Light of the Western Stars (Paramount), Wild Papa (Pathe) Pathe News reel.
Loew's Grand Theatre—
Film Numbers—Man and Maid (Metro-Goldwyn), Pathe News, Aesop's Fables, Timely Topics, Educational comedy, Sportlight (Pathe).
Musical Program—Five Acts Vaudeville.
A'amo No. 2 Theatre—
Film Numbers—The Girl on the Stairs" (Prod. Dist Corp.), Trouping With Ellen (Prod. Dist. Corp.), Turned Up, (S. P.).

SALT LAKE CITY

American Theatre—
Film Numbers—The Scarlet West (First National), Crushed (Educational), Newspaper Fun (F. B. O.), International News.
Kinema Theatre—
Film Numbers — Gold Heels (Fox), Paging a Wife (Universal), Pathe Review, International News.
Pantages Theatre—
Film Numbers—The White Desert (Metro-Goldwyn).
Paramount-Empress Theatre—
Film Numbers—The Ten Commandments (Paramount), Pathe News.
Victory Theatre—
Film Numbers—Tracked in the Snow Country (Warner Bros.), The Big Town (Pathe), Pathe News.

BALTIMORE

Century Theatre—
Film Numbers—Wife of the Centaur (Metro-Goldwyn), Waiting (Educational) News Weekly (Fox), Local Lafs (Joke film tie-up with Baltimore News).
Musical Program—"Norma" (Overture by Orchestra), "The Storm" and "Out on the Deep" (Century Presentation with special set and singer).

Garden Theatre—
Film Numbers—That Devil Quemado (F. B. O.), Cloud Hopper (Educational), Robinson Crusoe (F. B. O.), International News (Universal).
Musical Program—Orchestra and organ selections for pictures and five acts of vaudeville.

Keith's Hippodrome—
Film Numbers—The Midnight Girl (Chadwick), Aesops Fable (Pathe), Topics of the Day (Pathe), Polo Kid (Universal), News Weekly (Pathe).
Musical Program—Orchestra and organ music for pictures and five acts of vaudeville.

Metropolitan Theatre—
Film Numbers—A Fool and His Money (S. R.), Dragon Alley (Educatonal), Topical Review (Pathe Color), News Weekly (Pathe).
Musical Program—Orchestra and organ selections for pictures. Exit march by organ.

New Theatre—
Film Numbers—Grounds for Divorce (Paramount), Evolution (S. R.), News Weekly (Pathe).
Musical Program—Medley of favorite numbers from some of Herbert's operettas "March of Toys," "Kiss Me Again," "American Serenade" and "Ozardas." (Overture by orchestra.)"

Parkway Theatre—
Film Numbers—The Awful Truth (Producers Distributing Corporation), Special Auto Race Film (Made by Combined Whitehurst Interests), Daddy Goes a Grunting (Pathe), Parkway Pictorial News (Kinograms Educational).
Musical Program—Selection "Robin Hood" (Overture by Orchestra). Orchestra and organ selections for pictures.



World premiere ad for "Sally of the Sawdust" (United Artists) at the B. & K. Roosevelt, Chicago.



The Lyric, Skydome and Grand Central theatres in St. Louis advertised "Kiss Me Again" (Warner Bros.) in this manner.

Rivoli Theatre—
Film Numbers—Quo Vadis (First National), Rivoli News (Pathe).
Musical Program—Selections from "Rose Marie" (organ selection), "March and Procession of Bacchus" (orchestra), "Invictus" (baritone solo), Grecian "Bacchanal" dance by Ten Eyck and Weily (orchestral prologue and divertissements), "Give Your Heart In June Time" (organ selection).

ST. PAUL

Astor Theatre—
Film Numbers—Any Woman Paramount), Air Tight (Educational), Pathe News, Scenic reel.
Musical Program—Astor Concert Orchestra, Russell Murphy baritone.

Capitol Theatre—
Film Numbers—The Crackerjack (S. R.), Mother Goose Land (S. R.) International News (Universal).
Musical Program—Raymond (Overture), Organ selection.
On the Stage—In a Song Shop, Kendall Capps, eccentric dancer; Jack Fields and Dollie Russell, musical comedy; Chicago University Jazz Blowers; Arnold Franks St. Paul Hotel orchestra and six dancing dolls.

Garrick Theatre—
Film Numbers—The Ten Commandments (Paramount), continued.
Musical Program—Special musical score played by Garrick Serenaders.

Princess Theatre—
Film Numbers—First half—Adventure (Paramount), Lion Love (Fox), Kinograms (Educational). Second half—Raffles (Universal), Kinograms (Educational), Just in Time (Universal).
Musical Program—Organ recital.

Tower Theatre—
Film Numbers—Zander the Great (Metro-Goldwyn), Dog Days (Pathe).
Musical Program—Organ overture and orchestra playing "Glow Worm."

NEWARK

Branford Theatre—
Film Numbers—Man and Maid (Metro-Goldwyn), Branford Review of Events (Selected), The Dome Doctor (Educational), Accidents Won't Happen (Short Subjects Syndicate).
Musical Program—"Martha" Overture. Songs by male quartette.

BUFFALO

Shea's Hippodrome—
Film Numbers—Paths to Paradise (Paramount), Call a Cop (Educational), Current Events (Pathe and International News).
Musical Program—"The Enchantress" (Orchestra). Selections by the Russian National Orchestra and Joseph Phillips, baritone.

Loew's State Theatre—
Film Numbers—The Shock Punch (Paramount), Circus Fever (Pathe), Current Events (Pathe News).
Musical Program—"Caprice Viennoise" (orchestra). Five acts of vaudeville.

Lafayette Square Theatre—
Film Numbers—My Wife and I (Warner Brothers), Pathe Comedy, Current Events (Fox News).
Musical Program—Selections from "Rose Marie" (orchestra). Five acts of vaudeville.

Shea's North Park Theatre—
Film Numbers—Learning to Love (First National), Below Zero (Educational), Current Events (Pathe and International News).
Musical Program—"Stradella" (orchestra).

Olympic Theatre—
Film Numbers—The Lure of the Yukon, and Shattered Lives (S. R.), comedy (Universal), Current Events (International News).
Musical Program—Medley of Popular Airs. (Organ).

SAN FRANCISCO

California Theatre—
Film Numbers—The Manicure Girl (Paramount), Baby Blues (Educational), International News, Pathe Review.
Musical Program—"Bells of Normandy" (Overture), "Arabesque" (Violin).

Loew's Warfield Theatre—
Film Numbers—Chickie (First National), Only a Country Lass (Educational), Kinograms.
Musical Program—San Francisco's Own Tots (Fanchon and Marco idea with singing and dancing), "March of the Toys" "Serenade" (Orchestra).

Imperial Theatre—
Film Numbers—Wild Horse Mesa (Paramount), Daddy Goes A' Grunting (Pathe), Pathe News and Review; Fox News.
Musical Program—"Slavonic Rhapsody" (Overture).

Union Square Theatre—
Film Numbers—The Silent Pal (S. R.), Pay or Move (Comedy-S. R.), Fox News.
Musical Program—"Wet Cargo" (Satire on "White Cargo" by company of thirty).

Cameo Theatre—
Film Numbers—The Man Who Played Square (Fox), Marriage Circus (Pathe), International News.
Musical Program—"Smiling Through" (Hawaiian vocal trio).

Granada Theatre—
Film Numbers—Night Life of New York (Paramount), Felix the Cat (S. R.), Pathe News.
Musical Program—"An Intimate Review" (Singing and dancing act with company of thirty), community singing by audience.

Egyptian Theatre—
Film Numbers—Horace Greely (Pathe), Tee for Two (Pathe), Yes, Yes, Nanette (Pathe), Boys Will be Joys (Pathe), Pathe News, Barton Cartoon.
Musical Program—"Twilight" (Vocal), "Why Not Poor Little Me" (Vocal).

WASHINGTON

Metropolitan Theatre—
Film Numbers—The Making of O'Malley (First National), Current Events (Pathe), Below Zero (Educational).
Musical Program—"Irene" Selections (Overture).

Earle Theatre—
Film Numbers—Her Market Value (Prod. Dist. Corp.), Current Events (Educational).

Columbia Theatre—
Film Numbers—The Manicure Girl (Paramount), Current Events (Universal), Cupid's Boots (Pathe), Cross Word Puzzle (Educational).
Musical Program—"Irish Airs" (Overture).

Rialto Theatre—
Film Numbers—The Man in Blue (Universal), Current Events (Universal), The Idle Class (S. R.).
Musical Program—"The Dance of the Hours" (Overture), Jazz versus Opera contest.

Palace Theatre—
Film Numbers—Pretty Ladies (Metro-Goldwyn), Current Events (Pathe), Thundering Landlords (Pathe).
Musical Program—"Gems from the Summer Shows" (Overture), ("Toddle Along," I Want a Lovable Baby," "Remember").



Hand drawn ad in two columns for "Grounds for Divorce" (Paramount) at the Royal theatre, Kansas City, Mo.

DES MOINES

Capitol Theatre—
Film Numbers — A Slave of Fashion (Metro-Goldwyn), Good Morning Nurse (Pathe).
Musical Program—"Our Singing School" (Community Singing act), Organ solo.

Rialto Theatre—
Film Numbers—Welcome Home (Paramount), Tame Men and Wild Women (Pathe).

KANSAS CITY

Newman Theatre—
Film Numbers — Night Life Of New York (Paramount), Newman News and Views (Pathe and Kinograms), Newman Current Events (Local Photography).
Musical Program—"A Jazz Epic Of the Gay White Way" (Overture and Revue with Twenty Bathing Beauties), Recessional (Organ Solos).

Liberty Theatre—
Film Numbers — Playing With Souls (First National), Aesop's Fables (Pathe), International News Pictorial, The News, The Fighting Ranger (Universal).
Musical Program — Atmospheric Selections (Overture), Recessional (Organ Solos), Miss Eugene Dennis (Novelty).

Royal Theatre—
Film Numbers—The Light Of Western Stars (Paramount), Royal Screen Magazine (Pathe and Kinograms), Royal Current Events (Local Photography).
Musical Program—Royal Syncopators on Stage (Overture), Recessional (Organ Solos).

Pantages Theatre—
Film Numbers — The Rainbow Trail (Fox), Pathe News and Fox Short Subjects.
Musical Program — Selections (Overture), Recessional (Organ Solos).

Mainstreet Theatre—
Film Numbers—The Talker (First National), Pathe News and Educational Short Subjects.
Musical Program—Popular Selections (Overture), Recessional (Organ Solos).

SEATTLE

Blue Mouse Theatre—
Film Numbers — Lilies of the Street (F. B. O.), What Price Goofy (Pathe), Bugville Field Day (Pathe), International News.



This ad showed up effectively when run in the Los Angeles newspapers by Loew's State theatre during the showing of "Chickie" (First National).

Musical Program—Medley of popular songs (Overture), "Cross Words" and "Hold Me" (Orchestral specialties), Medley of songs by Seattle composers (Organ).

Coliseum Theatre—
Film Numbers—Night Life of New York (Paramount), Sure Mike (Comedy), Kinograms and Pathe News.
Musical Program—"Second Hungarian Rhapsody" (Overture), (Popular songs (Jazz Band), "Evening Song" and "Moment Musicale" (cello solos).

Columbia Theatre—
Film Numbers—The Teaser (Universal), Uncle Tom's Girl (Comedy), Bugville Field Day (Comedy), International News.
Musical Program — Metropolitan Echoes (Overture), Vocal prelude.

Heilig Theatre—
Film Numbers—The Unholy Three (Metro-Goldwyn), continued.

Liberty Theatre—
Film Numbers—The White Desert (Metro-Goldwyn), Boys Will be Joys (Pathe), Sporting Judgment (Pathe), International and Liberty News.
Musical Program — "Knights Templar" (Specialty), "Mother Goose Rimes" "Roll the Bones" (Vocal quartet).

Pantages Theatre—
Film Numbers—Wasted Lives (S. R.), Bugville Field Day (Pathe), Pathe News.
Musical Program—Vaudeville.

Strand Theatre—
Film Numbers—The Ten Commandments (Paramount), continued.



Newspaper ad for the Kings-Capitol showing of "Just a Woman" (First Nat'l) in St. Louis.

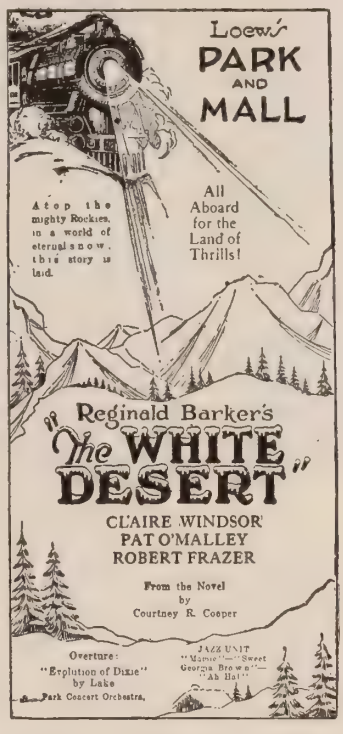
Winter Garden Theatre—
Film Numbers—The Accidental Husband (S. R.), Fox Educational reel, Extra, Extra (Fox).
Musical Program—Orchestral specialties.

OMAHA

Rialto Theatre—
Film Numbers—The Lucky Devil (Paramount), Going Great (Educational), Kinograms.
Musical Program — "Prince of Pilsen," (Overture), "The Lakesonian," (Exit march), "The Lone and Lost," (organ solo), "June Brought Me Roses," (Theme for feature picture), Heller and Riley in "Sunshine and Pep," (on stage).

Strand Theatre—
Film Numbers—In the Name of Love (Paramount) Wild Cat Willie (Educational) Newspaper Fun (F. B. O.) Fox News.
Musical Program—"M'lle Modiste" (overture).
Special stage features — Bredin Sisters and Bathing Beauty Review.

World Theatre—
Film Numbers—Her Market Value (Prod. Dist. Corp.), Pathe News.
Musical Program—"By the Light of the Stars," (organ solo) Six acts of vaudeville.



when it opened in Cleveland. Loew's Park and Mall ad for "The White Desert" (Metro-Goldwyn)

Empress Theatre—
Film Numbers—Daughters of the Night (Fox), Play Ball (Pathe).
Musical Program — "Over the River" (Musical comedy).

Sun Theatre—
Film Numbers—The Sporting Venus (Metro-Goldwyn). The Way of a Girl (Metro-Goldwyn), Thundering Landlords (Metro-Goldwyn).

Moon Theatre—
Film Numbers—The Saddle Hawk (Universal), Black Hand Blues (Pathe comedy), Idaho (Pathe).
Musical Program—Five acts of vaudeville.

ST. LOUIS

Grand Central Theatre—
Film Numbers—The Making of O'Malley (First National), Kinogram News (Educational).
Musical Program—Orchestral and organ numbers. On stage Circus Week (Featuring nine circus acts).

Lyric Skydome Theatre—
Film Numbers—The Making of O'Malley (First National), Kinogram News (Educational).
Musical Program—Orchestral and vocal selections.

William Goldman's Kings Garden and Rivoli Theatres—
Film Numbers—The Fool (Fox), William Goldman's Magazine (Selected), Comedy.
Musical Program—Orchestral and vocal selections.



Two-column newspaper ad for "Lost—a Wife" (Paramount) at the Royal theatre, Kansas City, Mo.

Loew's State Theatre—
Film Numbers—Never The Twain Shall Meet (Metro-Goldwyn), News, Views and Tours.
Musical Program—"A Bouquet of Roses" (Overture by Don Albert's orchestra). Organ accompaniments. On stage: Elsie Meyerson's Californians (Jazzettes), Dragonette & Branz Sisters (Baby Grands of Grand Opera).

Missouri Theatre—
Film Numbers — Marry Me (Paramount), Missouri Magazine, Comedy.
Musical Program—Missouri Symphony orchestra. "A Bicycle Built for Two" (organ). On stage—Joe Cook (comedian), assisted by Charles Alexander and Charles Senna. Lily Kovacs (The Lady Paderewski).

Delmonte Theatre—
Film Numbers—Tides of Passion (Vitagraph), Delmonte News (Universal), Alice Picks the Champ (S. R.), The Masked Marvel (S. R.).
Musical Program—Orchestral overtures and popular number. On stage Helen Brady (vocalist).

Capitol Theatre—
Film Numbers—The Heart of a Siren (First National), Kinogram News and Views. Comedy.
Musical Program—Joe Milsteen's orchestra. On stage "Miss Capitol Theatre" in her bathing suit.

ROCHESTER

Eastman Theatre—
Film Numbers—The Manicure Girl (Paramount), Eastman Theatre Current Events (Selected), The Honeymoon Limited (Comedy), The Hansome Cabman (Pathe).
Musical Program — "Martha" (Overture), Al Jolson's Jubilee Singers (Specialty).



Names of the theatre owners are omitted by agreement in accordance with the wishes of the average exhibitor and in the belief that reports published over the signature of the exhibitor reporting, is a dangerous practice.

Only reports received on specially prepared blanks furnished by us will be accepted for use in this department. Exhibitors who value this reporting service are urged to ask for these blanks.

Title of Picture.	Population of Town.	Location.	Class of Patronage.	Weather.	Box Office Value.	Check-up Percentage from other Reports.
FAMOUS PLAYERS						
Any Woman	506676Cal.	1st Run	Clear	Fair		40
Beggar on Horseback	450000Minn.	General	Clear	Good		100
Dangerous Money	45000Iowa	General	Hot	Fair		63
Dressmaker from Paris	300000Minn.	Downtown	Clear	Good		78
	450000Minn.	Downtown	Warm	Good		78
Golden Bed, The	450000Minn.	General	Clear	Fair		77
Grounds for Divorce	450000Minn.	General	Clear	Fair		60
Kiss in the Dark, A	506775N. Y.	1st Run	Hot	Fair		65
Light of Western Stars	772897Mo.	Downtown	Clear	Good		55
	506676Cal.	1st Run	Clear	Fair		55
Little French Girl, The	300000Minn.	Downtown	Clear	Fair		73
	450000Minn.	Downtown	Clear	Fair		73
Lost — A Wife	324410Mo.	1st Run	Warm	Good		55
	7000Iowa	General	Hot	Fair		55
Lucky Devil, The	796841Ohio	1st Run	Clear	Good		—
Madame Sans Gene	300000Minn.	Downtown	Clear	Fair		58
	450000Minn.	Downtown	Warm	Good		58
Manicure Girl, The	733826Md.	1st Run	Hot	Fair		55
	314194Ind.	Downtown	Clear	Good		55
Marry Me	733826Md.	1st Run	Hot	Fair		20
	506676Cal.	1st Run	Clear	Fair		20
Night Life of New York	315312Wash.	1st Run	Clear	Fair		100
Nite Club, The	450000Minn.	Downtown	Warm	Big		68
Old Home Week	300000Minn.	Downtown	Clear	Good		78
	450000Minn.	Downtown	Warm	Good		78
Paths to Paradise	733826Mich.	1st Run	Warm	Good		66
	324410Mo.	1st Run	Hot	Good		66
	450000Minn.	Downtown	Warm	Good		66
Sackcloth and Scarlet	45000Iowa	Downtown	Warm	Good		68
Ten Commandments, The	300000Minn.	Downtown	Warm	Big		94
	315312Wash.	1st Run	Clear	Big		94
Thundering Herd	300000Minn.	Downtown	Clear	Poor		85
Welcome Home	796841Ohio	1st Run	Clear	Fair		70
UNIVERSAL						
I'll Show You the Town	450000Minn.	Downtown	Warm	Fair		78
	300000Minn.	Downtown	Clear	Good		78
Man in Blue, The	324410Mo.	1st Run	Hot	Good		70
Raffles	315312Iowa	1st Run	Clear	Good		70
	796841Ohio	1st Run	Clear	Good		70
Taming the West	7000Iowa	General	Clear	Good		70
Teaser, The	772897Mo.	1st Run	Clear	Good		—
	315312Wash.	1st Run	Clear	Fair		—
Woman's Faith, A	401247Ohio	1st Run	Hot	Poor		54
WARNER BROS.						
Eve's Lover	22000Iowa	Downtown	Hot	Good		70
How Baxter Butted In	506676Cal.	1st Run	Clear	Fair		70
Kiss Me Again	450000Minn.	General	Clear	Fair		70
	733826Mich.	1st Run	Warm	Good		70
My Wife and I	401247Ohio	1st Run	Hot	Fair		57
	450000Minn.	General	Clear	Good		57
Recompense	450000Minn.	Downtown	Warm	Fair		61
METRO GOLDWYN						
Broken Barriers	300000Minn.	Nghbhood	Clear	Good		59
Confessions of a Queen	300000Minn.	Nghbhood	Clear	Good		58
	733826Md.	1st Run	Hot	Good		58
Chu Chin Chow	300000Minn.	Nghbhood	Clear	Fair		61
Denial, The	300000Minn.	Nghbhood	Clear	Fair		65
Dixie Handicap, The	300000Minn.	Nghbhood	Clear	Good		76
Excuse Me	300000Minn.	Nghbhood	Clear	Good		80
Great Divide, The	300000Minn.	Nghbhood	Clear	Good		74
Greed	300000Minn.	Nghbhood	Clear	Good		60
Ladies of the Night	300000Minn.	Nghbhood	Clear	Good		66
Man and Maid	300000Minn.	Nghbhood	Clear	Fair		62
Monster, The	300000Minn.	Nghbhood	Clear	Fair		72
Rag Man, The	300000Minn.	Nghbhood	Clear	Good		84
Seven Chances	300000Minn.	Nghbhood	Clear	Big		86
	22000Iowa	Downtown	Clear	Fair		86
Sporting Venus, The	300000Minn.	Nghbhood	Clear	Good		59
So This is Marriage	300000Minn.	Nghbhood	Clear	Good		70
Unholy Three, The	315312Wash.	1st Run	Clear	Good		70
Way of a Girl, The	300000Minn.	Nghbhood	Clear	Fair		57
White Desert, The	772897Mo.	Downtown	Clear	Good		70
	315312Wash.	1st Run	Clear	Good		70
	300000Minn.	Nghbhood	Clear	Good		70
Wife of the Centaur	300000Minn.	Nghbhood	Clear	Good		71
Zander the Great	300000Minn.	Nghbhood	Clear	Good		71
PRODUCERS DIST. CORP.						
Charley's Aunt	450000Minn.	General	Clear	Big		90
	300000Minn.	Downtown	Clear	Big		90
Silent Sanderson	506676Cal.	1st Run	Clear	Fair		57
STATE RIGHTS						
Crackerjack, The	450000Minn.	Downtown	Clear	Good		70
Midnight Girl, The	772897Mo.	Downtown	Clear	Good		40
Re-creation of Brian Kent	300000Minn.	Nghbhood	Clear	Fair		65
Speed	733826Md.	1st Run	Hot	Good		85
Wasted Lives	315312Wash.	1st Run	Clear	Good		—
FIRST NATIONAL						
Born Rich	324410Mo.	1st Run	Hot	Good		53
Chickie	450000Minn.	General	Clear	Good		77
	300000Minn.	Downtown	Clear	Fair		77
	506775N. Y.	1st Run	Hot	Big		77
Declasse	450000Minn.	Downtown	Warm	Good		73
	300000Minn.	Downtown	Clear	Good		73
Desert Flower, The	22000Iowa	Downtown	Hot	Good		73
	324410Mo.	1st Run	Warm	Fair		73
	450000Minn.	Downtown	Clear	Good		73
	300000Minn.	Downtown	Clear	Good		73
Her Night of Romance	7500Iowa	General	Hot	Good		77
His Supreme Moment	450000Minn.	Downtown	Warm	Fair		68
	506775N. Y.	1st Run	Hot	Fair		68
	300000Minn.	Downtown	St'my	Poor		68
Just a Woman	450000Minn.	General	Clear	Fair		60
I Want My Man	450000Minn.	Downtown	Warm	Fair		66
Lady, The	450000Minn.	Downtown	Warm	Good		81
	300000Minn.	Downtown	Clear	Fair		81
Making of O'Malley	314194Ind.	Downtown	Clear	Big		62
Sally	300000Minn	Downtown	Clear	Big		93
Self-Made Failure, A	506775N. Y.	Nghbhood	Hot	Fair		66
Soul Fire	450000Minn.	General	Clear	Big		71
Talker, The	450000Minn.	General	Clear	Good		65
	506676Cal.	1st Run	Clear	Good		65
FOX						
As No Man Has Loved	796841Ohio	1st Run	Clear	Big		—
Circus Cowboy, The	22000Iowa	Downtown	Cool	Good		71
Hunted Woman, The	401247Ohio	1st Run	Hot	Fair		60
She Wolves	733826Md.	1st Run	Hot	Good		40
F. B. O.						
Cheap Kisses	314194Ind.	Nghbhood	Clear	Good		64
Lilies of the Street	324410Mo.	1st Run	Warm	Fair		60
	315312Wash.	1st Run	Clear	Good		60
ASSOCIATED EXHIBITORS						
Barriers Burned Away	733826Mich.	1st Run	Warm	Good		60
Percy	733826Mich.	1st Run	Warm	Big		70
VITAGRAPH						
Redeeming Sin, The	401247Ohio	1st Run	Hot	Fair		51
PATHE						
Black Cyclone, The	450000Minn.	General	Clear	Big		80

Short Subjects and Serials

Stan Laurel Will Direct Clyde Cook

A number of items of interest come out of the Hal Roach studio this week. Among these is one to the effect that Stan Laurel has turned director and will guide Clyde Cook in his next Roach comedy for Pathe release.

H. M. Walker, title editor at the Roach studios has completed the titling of "A Punch in the Nose," "Good Morning Judge" and "Bigger and Better Pictures."

Louis Foster who started as a property boy for Roach is now assistant to F. Richard Jones, vice-president and director-general of the Roach studios.

Title is Restored for Herrick Picture

"It Might Happen to You" has been restored as the title for the first of the Herrick two-reel "Fragments of Life" series to be released by Davis Distributing Division. This was the original title, which later was changed to "Sympathy."



These scenes are from "Episode No. 5" of the "Play Ball" serial released through Pathe.



Edna Marian in scenes from "Speak Freely," a century Comedy distributed by Universal.

Pathe Fixes Week's Releases

Program Scheduled for Week of August 9 Headed by "Kivalina of the Ice Lands"

THE PATHE release program for the week of August 9th will be headed by the Earl Rossman photodrama of the Arctic, "Kivalina of the Ice Lands." In addition there will be a two-reel Hal Roach comedy, a chapter of the Patheserial, "Play Ball," a Grantland Rice "Sportlight," "Topics of the Day," "Aesop's Film Fables," a Pathe Review and Pathe News.

Rossman spent two years among the Eskimos in the making of "Kivalina of the Ice Lands."

"The Iron Nag" is a two-reel comedy made by Mack Sennett with Billy Bevan and Ruth Taylor in leading roles. As the title implies it is a humorous story of the race track. Others in the cast in addition to Miss Taylor and Bevan, are Andy Clyde, Sunshine Hart, John J. Richardson, and Leo Sulky. Del Lord directed the comedy.

"The Decoy Wire" is the title of the fourth chapter of "Play Ball," the Patheserial written by Manager John J. McGraw of the New York Giants. Allene Ray and Walter Miller continue their exciting experiences in the featured roles.

"Sons of Swat," the Grantland Rice "Sportlight" reveals intimate close-ups of the big leaguers in action and also glimpses of boys on the back-lot diamond. It was produced by J. L. Hawkinson.

Pathe Review No. 32 presents: "Four-Footed Fortunes," showing the yearly shearings on an Arizona sheep ranch; "Boston, the Hub City," scenes in Pathecolor; and "The Breton Bride," another of the popular "Here Comes the Bride" series.

Completing the Pathe program of August 9th are: "Bubbles," one of the "Aesop's Film Fables," "Topics of the Day," and two issues of Pathe News.

SOMETHING TO THINK ABOUT ! ! ! ! !

"ALICE COMEDIES"

By WALT DISNEY

HUMOROUS — NOVEL — NEW

WHAT A COMBINATION ! ! !

"ALICE COMEDIES"

FULL O' FUN

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Edward L. Klein Co., Sole Foreign Distributors, 25 W. 43rd St., New York



Resume of Current News Weeklies

FOX NEWS VOL. 6, NO. 85: Camp Devens, Mass.—President Coolidge and Senators Gillette and Butler review troops of Twenty-sixth Division; Lisieux, France—Homecoming of a saint—villagers pay tribute to relic of Theresa, a girl just canonized in Rome; Princeton, N. J.—This locality produces some of the finest cattle in world, true aristocrats and worth weight in gold; Brookline, Mass.—The Australian tennis champions, Hawkes and Patterson win at doubles on the Longwood courts; Mundelein, Ill.—Cardinal Mundelein of Chicago addresses the citizens of the town that is named in his honor; Ostia, Italy—Premier Mussolini, still weak from recent illness, pays a visit as Minister of Navy to Italy's fleet; Los Angeles, Cal.—Coast to coast auto trip starts, during which no stops of either wheels or engine will be made; Philadelphia, Pa.—Miss Josephine, the smallest elephant in captivity, arrives from Africa and enters Zoo; Siena, Italy—Church of Siena is the setting for the world's only religious ceremony featuring a horse race; Philadelphia, Pa.—The "Bobbies," a baseball team made up entirely of girls, play against men and no favors are asked; New York City—Police demonstrate the new "emergency wagon," expected to be useful in dispersing unruly mobs.

FOX NEWS VOL. 6, NO. 86; St. Louis, Mo.—Tilden wins the national clay court title for fifth time after a hard battle with George M. Lott, Jr.; New York City—Coney Island selects its queen from among a hundred of resort's prettiest bathing girls: North Dakota—Blackfeet tribe gathers at Ft. Union to greet their old foe, Gen. Hugh Scott, victor in the Indian wars; Paris, France—Daring steeplejacks flirt with death mounting an electric light system on sides of the Eiffel Tower; Kalamazoo, Mich.—Throng of 12,000 sees the $25,000 American Racing Derby, feature event of grand circuit; Vacationland—Wonder what a tired business man thinks about during August! Something like this? Chicago, Ill.—Wigs of gold and silver are decreed for milady's wear by nation's beauty specialists in convention; A New Step Forward: *in Pictorial Reporting*—Fox News buys airplane to hasten the bringing of world events to screen.



Eddie Nelson has the featured role in "Hot And Heavy," an Educational-Mermaid Comedy. These scenes are taken from the picture.

INTERNATIONAL NEWS NO. 62: Portland, Ore.—Twenty thousand Elks on the march at national convention. Colorful spectacle as "Best People" from all parts of the country parade before cheering thousands; San Diego, Cal.—Greatest log raft makes record ocean journey; Milwaukee, Wis.—Thousands thrilled by great aviation derby. Air contests arranged by Wisconsin News hailed as real aid to aviation; Muskogee, Okla.—Spectacular explosion wrecks huge oil tank. Tremendous blaze causes damage at over $65,000; Camp Devens, Mass.—Fifty-first brigade stages spectacular "Battle;" Denver, Col.—DePalma triumphs in 100-mile sweepstakes. Speed kings provide thrills for big crowds at international meet; Chicago, Ill.—Million dollar fur show makes Madame forget the heat; Venice, Cal.—"Miss Los Angeles" chosen in greatest beauty contest. Enormous throngs see 300 of state's fairest daughters compete for title; New York City—Wealthy Edward Browning advertises for little foster-daughter to share his riches and is flooded with offers; Paris, France—All Paris dances on Bastille (Independence) Day; Coney Island, N. Y.—Scores of New York's prettiest girls enter Coney Island's beauty contest; Boston, Mass.—President and Mrs. Coolidge brave heavy seas for a trip on the Mayflower; (Atlanta and Memphis only)—Final scenes in the great Man-Monkey trial; London, Eng.—Remarkable athletic advancement of our fair cousins across the sea is strikingly demonstrated in England's international meet; Johannsburg, S. Africa—College degree latest honor for Prince of Wales; St. Louis, Mo.—Introducing world's first monkey tight-rope walker; International Newsreel presents the strangest of all air thrillers!—Aviators, jesting with "death" in flaming volcano craters.

INTERNATIONAL NEWS NO. 63: Meyence France—More French troops quit Rhine for Moroccan front; New York City—Dancers acquire poise jesting with death; Cheshire, Eng.—Historic clock tower razed in spectacular crash; San Diego, Cal.—Hawaiian flight planes "make good" on first test; Chicago, Ill.—Maj. Mite and Mr. Tom Ton call on same tailor; Cherbourg, France—For the first time a mighty fleet is reviewed from a submarine; Paris, France—Harry Wills, challenger of Jack Dempsey, sees the sights of Gay Paree with his wife; Universal City, Cal.—Laura LaPlante, movie star, adopts newly arrived leopard twins as household pets; New York City—Mayor Hylan takes a stroll along the Rockaway boardwalk and gets a great reception; Palisades Park, N. J.—Balto, the world famous dog, certainly is enjoying his vacation in warmer climes; Washington, D. C.—Maccabees hold their national convention in the Capital; Chicago, Ill.—Fastest yachts on Lake Michigan compete in Mackinac Islaand 400-mile race; Marblehead, Mass.—Hundreds of the best-known women in the city take part in the Boston American Woman's Club outing at Sorosis Farm; Newport, R. I.—Muriel Vanderbilt a bride in brilliant society wedding; Salinas, Cal.—Bucking steers spill daring cowboys in thrillng rodeo; Cheyenne, Wyo.—Vice-Pres. Dawes and Gov. Nellie Ross, of Wyoming, attend Cheyenne's thrilling "Frontier Days" celebration; Dayton, Tenn.—William Jennings Bryan ends great career.

KINOGRAMS NO. 5103: Dayton, Tenn.—Find Scopes guilty; to rush his appeal; Washington, D. C.—National capital also has a monkey trial in sight; Cherbourg, France—President Doumergue reviews imposing French fleet of warcraft; New Bedford, Mass.—Hetty Green's son spends $400,000 to reconstruct last of the old whaling ships; New York—Leopold Schepp wants public to tell him how to spend $6,000,000; Verdun, France—Athletes in thrilling night race over world war battlefields; New York—Elephants from Calcutta get novel ride upon arrival in United States; West Point, N. Y.—Entering class at United States Military Academy, two weeks in service, shows how Uncle Sam trains them to be officers in his army.

KINOGRAMS NO. 5104: Dayton, Tenn.—William Jennings Bryan dies suddenly after famous Scopes trial ends; London, Eng.—English firefighters, reviewed by Jellicoe, are decorated and give exhibition; Farmingdale, N. Y.—City girls are taught how to work on the farm at New York State Agricultural school; Walter Johnson, Dazzy Vance and Stanley Coveleskie, veteran big league pitchers, show for KINOGRAMS what makes them stars; Roehampton, Eng.—Queen of Roumania, guest in England, watches police games; Onset, Mass.—Paddlers collapse in American Canoe Association races; Manomet, Mass.—Girls use beaches as dancing stage; Ocean City, N. J.—Bathers make beach a gymnasium; Cheyenne, Wyo.—Old wild west meets new on Frontier Day; Salinas, Cal.—Cowboys and cowgirls show their skill; Chicago—Flood of orders spurs steel mills; Philadelphia—Firemen dare death in warehouse blaze; Cincinnati—Silver Fox gallops to $25,000 victory.

PATHE NEWS NO. 61: Venice, Cal.—Remarkable crop of beauties harvested at beach pageant; Chicago—Regardless of the soaring thermometer, girls get winter finery ready at $1,000,000 exhibition of furs; Paris, France—Somersaults over the heads of seven girls in a row! Pole Mountain, Wyo.—Gov. Nellie Ross, first woman to act as commander-in-chief of state troops, reviews the Wyoming National Guard; New York City—First nonstop coast-to-coast auto trip completed; Rome, Italy—Knights of Columbus Holy Year guests! J. A. Flaherty, Supreme Knight, and Cardinal Dougherty (left) are greeted by prelates before attending exercises; Verrendrye, N. D.—Pay tribute to explorers of Northwest! Monument is unveiled in honor of David Thompson, who led pioneers into northern territory; Kiel, Germany—New diving apparatus plumbs ocean to a depth of 900 feet—tests made by diver in 500-lb. suit; Fort Union, Mont.—Eleven tribes join in striking frontier celebration; San Diego, Cal.—World's largest raft is towed 1,400 miles; Dayton, Tenn.—Scopes guilty of teaching evolution in Tennessee! Defendant is fined $100 as remarkable trial ends with counsel planning appeal to Supreme Court; Camp Knox, Ky.—Citizens soldiers take part in military maneuvers; Fort Union, Mont.—Early days of Upper Missouri explorers re-enacted in historical expedition; Savannah, Ga.—Carnival spirit rules Savannah during annual pageant; Detroit, Mich.—One million five hundred thousand dollar fire sweeps residential section! Blaze, which endangers 300 families, destroys three large apartment houses and many other homes.

PATHE NEWS NO. 62: San Francisco, Cal.—Motorcycle squadron tests new machines on "Zigzag Hill!" Cheyenne, Wyo.—Gen. Dawes is initiated into Sioux tribe at frontier fete; Richelieu, Canada—Chief Justice Wm. H. Taft opens new golf course; Versailles, France—Fireworks feature midsummer night pageant; New York City—Visiting sailors keep sea-legs in condition while in harbor; St. Paul, Minn.—Singer's midgets pay visit to Minnesota's Chief Executive; Muskogee, Okla.—Fifty-five thousand barrels of oil destroyed by fire; San Diego, Cal.—Test giant seaplane for 2,000-mile non-stop flight; Tokio, Japan—Japanese girls take up art of fencing; Dayton, Tenn.—William Jennings Bryan dead; Salinas, Cal.—Cowboys tame the "West's wildest" at big rodeo; Camp Devens, Mass.—Twenty-sixth Division passes in review before state officials; Akron, Ohio—Christen world's smallest airship; Cheboygan, Mich.—Dedicate new municipal landing field.

Rock Starts Comedy Series for F. B. O. Release

Joe Rock has started the first of thirteen two reel "Blue Ribbon" comedies he will produce for Standard Cinema Corporation to be released through F. B. O. The series co-stars Alice Ardell and Chester Conklin.

Alice Day's Starring Vehicle Ready

ALICE DAY'S first two reel starring comedy under the guidance of Mack Sennett will be released by Pathe, August 2nd. It is titled, "Tee for Two" and was directed by Eddie Cline. Raymond McKee, Thelma Parr, Eva Thatcher and William McCall support the new Sennett star, the first woman to be starred by Sennett since Mabel Normand.

Billy Dooley Starts First for Educational

Billy Dooley, vaudeville star, signed three months ago by Educational to be featured in two-reel comedies, has started his first picture under the direction of William Watson. Appearing with Dooley in this picture, which is not yet titled, are Vera Steadman, Eddie Baker, Rosa Gore, Ward Caulfield and Bobby, the monkey.

Educational Will Erect Large Property Building

Ground has been broken for the erection of a large furniture storage and property building at the Educational Studio. It will adjoin the new stage just completed and will be large enough to house all of the furniture and props used by all of the companies working on the big comedy lot.



Release stills from "Beware," an Educational-Mermaid Comedy with Lige Conley.



Release stills from "Innocent Husbands," a two-reel comedy starring Charley Chase and offered by Pathe.

Educational Special Due Soon

Scientific Expedition Pictures Will Reveal "Wild Beasts of Borneo"

EDUCATIONAL FILM EXCHANGES will shortly release a two-reel special under the title of "Wild Beasts of Borneo." The two reels were selected out of many thousands of feet made during a two year scientific expedition into Borneo by Lou C. Hutt, well known Pacific Coast cameraman.

The expedition headed by Hutt, on which he was accompanied by his wife, was made with the avowed purpose of taking no animal life unless it was absolutely necessary for self-protection.

The motion pictures made by this expedition were originally made into a five-reel feature, which recently made a hit in a number of theatres in and around San Francisco. It is the cream of the "shots" in this five-reel subject that have been selected and re-edited as Educational's Special "Wild Beasts of Borneo."

Educational is preparing for exceptional exploitation on this two-reel subject and will provide exhibitors with a press sheet, including a number of newspaper ads, as well as with a full line of accessories.

Among the outstanding scenes in the special, are a number of exceptional "shots" of a herd of the sacred white elephants made possible only by the use of a lens so powerful that it makes the object appear ten times nearer than it actually is; "shots" showing the trapping of a big leopard; the catching of savage crocodiles and the capturing of a mighty python, which was found wound about the limb of a tree and which was unravelled and caged at great hazard.

To Release Century Comedies

Four, Starring Wanda Wiley, Edna Marian, Al Alt and Eddie Gordon, Due in August

CENTURY COMEDIES has four two-reelers ready for release during the month of August. Wanda Wiley, Edna Marian, Al Alt and Eddie Gordon are the stars.

The first to reach the screen will be "After a Reputation," starring Edna Marian, who has been borrowed by the Universal Pictures Corporation to play an important role in one of the forthcoming Second White List Jewels, "The Still Alarm." "After a Reputation," was directed by William Watson. Matty Roubert plays the principal supporting role. This comedy will be released through Universal Exchanges August 5th.

The second release will be "Paging a Wife," starring Al Alt. Charles Lamont directed. Included in the cast are Hilliard Karr, Charles King, and Lillian Worth. It will be released August 12th.

The third Century Comedy for August will be a Wanda Wiley vehicle. It is called "Won By Law," and shows Miss Wiley in an entirely new type of comedy.

Bob Reeves has the chief supporting role in this comedy. Others in the cast are Lillian Worth and Frank Whitson. It will be released August 19th.

The last Century release for August is "Crying For Love," starring Eddie Gordon. Noel Smith directed it. Eddie has the role of an adventurous young bride-groom, with husky Blanche Payson playing the bride.

The August Centuries mark the wind-up of that company's 1924–1925 product.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents.

CLASSIFIED SERVICE

A classified ad in MOTION PICTURE NEWS offers the full resources and circulation of the NEWS to the advertiser at a ridiculously low figure.

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EXPERIENCED PROJECTIONIST desires position; go anywhere; work guaranteed. Julio Fernandez, 505 East Oak Ave., Tampa, Fla.

ORGANIST.— Expert, reliable, young man; union; large library; unit organ preferred, if good; conservatory graduate; tricks and imitations; novelty solos and slides. Write J. Clarence, 309 S. Dithridge St., Pittsburg, Pa.

REAL ORGANIST, with the perceptive ability to find the balance of your audience's musical needs and the technical equipment to give it to them; nearly 14 years in widely divergent parts of show business, giving unrivaled experience; composer of ability and can arrange from lead sheet real setting for any American orchestral instruments; skeleton library carried of over 3,000 numbers; no dead wood; unlimited capacity for hard work; salary in 6-day town, $85; 7 days, $100; 25 years old, married, absolutely sober and dependable. Address, Box 350, care Motion Picture News, 729 Seventh Ave., New York.

MANAGING DIRECTOR, available about June 1st, desires to negotiate with a theatre owner requiring the services of a capable manager thoroughly versed in the technique of modern theatre management; have had 17 years' experience in Chicago and Illinois; am 37 years old and married; prefer to locate in Indiana, Ohio, or Western Pennsylvania; write or wire full particulars. Address, Box 260, Motion Picture News, New York City.

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FOR SALE AT A SACRIFICE.— Photoplayer; in use less than 2 years. Orpheum Theatre, Orwigsburg, Pa.

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FOR SALE.—A modern fireproof theatre building, 50 x 140, equipped for road shows and pictures; building includes two stores and two flats; middlewest town, county seat, 6,000 inhabitants; mortgage sale; can be bought for one-half original cost. Address Box 876, Fargo, N. D.



Seven selected ads on "The Manicure Girl" (Paramount) from various cities illustrating the wide variety of styles used in announcing this picture. The theatres represented include: the New theatre, Baltimore; Imperial theatre, Jacksonville; the Adams theatre, Detroit; the Rex theatre, Wheeling, W. Va.; the Howard theatre, Atlanta; the Palace theatre, New Haven, and Apollo, Indianapolis.

Pre-release Reviews of Features

The Overland Limited
(Gotham-Lumas Film—6389 Feet)

(Reviewed by George T. Pardy)

A GENUINE thriller! Wherever speedy, punchful melodrama is popular, this well-directed, sensational tale of railroad life will surely meet with instantaneous approval. There's a capital cast, excellent photography and one vivid, intense situation piles on top of another with a rapidity and forceful appeal that fairly takes the onlooker's breath away.

Hero David Barton is a consulting engineer for the railway, on which his father Big Ed Barton, drives the road's crack train, the Overland Limited. David's plans for a bridge over a mountain gorge are accepted, it is built and his dad takes out his train for the first trip over the new bridge. David's rival, Bruce Miller, with accomplices, weakens the structure. Unknown to Miller, the latter's mother is a passenger on the train, also David's sweetheart, and a lunatic pugilist, Farrell. The maniac pug breaks away from his keepers, gains the engine and knocks both engineer and fireman unconscious. Big Ed recovers just in time to uncouple his engine and apply the brakes as they dash toward the damaged bridge, and the locomotive topples into the gorge; cars are derailed. All of which seems to bear a strong resemblance to one of those old-time stage melos which roused the gallery gods of a past generation to wild outbursts of enthusiasm. However that may be, it's great screen audience stuff, so skillfully manipulated by director and players that we miss our guess badly if it fails to make a big box office score.

THEME. Stirring melodrama, replete with heart interest, in which villain, jealous of young consulting engineer, plans to wreck bridge across gorge which latter has built.

PRODUCTION HIGHLIGHTS. Maniac Farrell's journey across top of train to engine, his attack on inmates of cab. Recovery of engineer Ed Barton, scene in which he uncouples engine, applies brakes. Big thrill where the Overland is seen thundering toward sure destruction on damaged bridge.

DIRECTION. Has handled his material with fine accuracy of detail and brought sympathetic interest well to the foreground. Stresses melodramatic episodes with tremendous force, makes story convincing and guides it into whirlwind climax.

EXPLOITATION ANGLES. It should be practical to win the support of such organizations as the Brotherhood of Railroad Trainmen, Brotherhood of Locomotive Engineers and Brotherhood of Locomotive Firemen in boosting this picture. Get in touch with the secretaries of the local branches in your section. As for your patrons in general, you can dwell upon the sweeping melodramatic action of the picture, its unswerving heart interest and never-failing suspenses. They will not be disappointed.

DRAWING POWER. A sure-fire audience picture, which should do well anywhere.

SUMMARY. An intensely human as well as marvelously exciting film. The sort of thing that is certain to please the masses and entertain even the most critical fans.

THE CAST

David Barton	Malcolm McGregor
Ruth Dent	Oliver Borden
Violet Colton	Alice Lake
Big Ed Barton	Ralph Lewis
Bruce Miller	John Miljon
Pugilist Farrell	Charles Buddy Post

Story by James J. Tynan. Directed by Frank O'Neil.

SYNOPSIS. David Barton, railroad consulting engineer, constructs bridge over mountain gorge, despite opposition of rival for hand of Ruth Dent, one Bruce Miller. David's father, Big Ed, is engineer of Overland Limited, making initial trip across bridge. Miller and confederates plan to damage bridge. Unknown to Miller his mother is passenger on train, also Ruth Dent and a maniac pugilist, named Farrell. Latter escapes from keepers, gains engine, knocks out cab occupants. Big Ed recovers in time to uncouple engine, which crashes into gorge. Cars are derailed, Miller's mother killed. Miller confesses, exonerating David. Big Ed lives to take Overland over new bridge.

The Half-Way Girl
(First National—7570 Feet)

(Reviewed by George T. Pardy)

THOSE peevish souls continually given to hostile criticism of the silent drama on the grounds of slavish devotion of producers to conventional stories running in familiar grooves, will find nothing to back up their pet theory in this picture. For this film is anything but conventional. It is even a trifle daring in spots, not foolishly so, but just enough to bring out in bold relief the bizarre coloring and evil shadows of its Oriental atmosphere.

For one thing it demonstrates convincingly that a white girl couldn't very well find a worse spot to be stranded in than any portion of that vaguely mysterious region referred to by Kipling as—"East Of Suez." That's what happens to Poppy La Rue, American chorus lady, cleverly portrayed by Doris Kenyon, when the theatrical venture with which she is connected goes to pieces. If occasionally it might appear that the narrative is a little farfetched, one remembers that the Far East has never been listed historically either now or in the past as being severely handicapped by moral ethics.

So that the efforts of plantation-owner Jardine to make Poppy his mistress, failing which he employs official aid to drive her into what we would call the town's red-light district, are quite convincing when viewed in a comparative light. There is considerable pathos, as well as human venom, in all this, and real love interest develops when the girl meets Douglas, a young Britisher who has temporarily gone to the bad. Poppy's escape on the steamer where Jardine again threatens her, the burning of the ship and her final rescue is sheer lurid melodrama, but wonderfully effective.

THEME. Colorful drama depicting fateful adventures of American chorus girl stranded in Far East—her persecution by lustful admirer and narrow escape from being compelled to lead life of shame. She eventually finds safety.

PRODUCTION HIGHLIGHTS. Artistically appealing Oriental atmosphere. Poppy's first encounter with villainous Jardine and later with debauched but honest Englishman whom she learns to love. Her exile as undesirable person into town's segregated quarter, after she has assisted lover to get away when he slays man in self-defense.

DIRECTION. Makes the most of Oriental settings. with darkly mysterious backgrounds, shows good judgment in piecing situations smoothly together. Gets admirable work out of principals and support. Achieves satisfactory climax.

EXPLOITATION ANGLES. Stress the horror of situation in which helpless heroine finds herself at the mercy of a man who wants to make her his prey in the Far East. Tell your patrons this tale is crammed with heart interest. Feature Doris Kenyon, who does fine work as the girl in the case.

DRAWING POWER. Should get the money in any house, if correctly exploited.

SUMMARY. Nothing commonplace about this picture. The acting is sincere and convincing by all characters concerned. Emotional phases not overdone, melodramatic punches deftly administered. Well mounted.

THE CAST

Poppy La Rue	Doris Kenyon
Philip Douglas	Lloyd Hughes
John Guthrie	Hobart Bosworth
The Crab	Tully Marshall
Jardine	Sam Hardy
Gibson	Charles Wellesley

By E. Lloyd Sheldon. Directed by John Francis Dillon.

SYNOPSIS. Poppy La Rue finds herself penniless in Far East when theatrical company she belongs to is stranded. Jardine, plantation-owner, failing to make her his victim, utilizes Government official pressure to exile her into district of prostitution. She falls in love with wastrel young Britisher, helps him flee when he slays man in self-defense. Later, forced into city's bad quarter, she escapes on board steamer on which Jardine is passenger. Again threatened by him, she is saved when ship catches fire and blows up. Is finally reunited to lover, who has reformed.

Not So Long Ago

(Paramount—6943 Feet)

(Reviewed by George T. Pardy)

NEW YORK in the fifties, old-fashioned, graceful dances, quaint costumes, a sweet little love story and bit of melodrama, comedy of the unexpectedly odd order—all this is included in the picture in which Betty Bronson, erstwhile elfish star of Peter Pan, makes her second bow to the screen public. Sidney Olcott directed, and here and there one is reminded of his work in a former production—"Little Old New York," which proved such a success. Mr. Olcott has an almost uncanny flair for reproducing Gotham atmosphere, whatever may be the period, with absolute fidelity and life-like appeal, and to his possession of this faculty "Not So Long Ago" owes its principal charm.

The plot is of gossamer texture, light in the extreme, yet its interest takes hold at the start and never relaxes grip until the dainty seamstress heroine has won her wealthy lover, and her old daddy, who invents a horseless carriage, run by steam, an ancestor of the modern auto, achieves success and sees his twin enemies of poverty and public derision confounded. It does not class as a great picture, but there is no doubt whatever that it is one with direct audience appeal, awakening both sympathy and laughter. And it gives Miss Bronson a chance to prove that she is something more than a mere "flash in the pan," (no pun intended) and that Paramount has a real star in this young girl, who qualifies not only as a beauty, but a recognized emotional actress and clever comedienne.

Ricardo Cortez registers as an extremely stately and handsome lover. Other telling character sketches are those contributed by Laurance Wheat, a great bit of low comedy stuff, and Dan Crimmins, as Betty's old dad.

THEME. Heart interest drama, interpolated with comedy. New York locale. Period 1850. Depicts struggle of poor old inventor to construct horseless carriage and daughter's romance with wealthy lover.

PRODUCTION HIGHLIGHTS. Old inventor's manipulation of and troubles over construction of steam-propelled carriage. Artistic settings of New York in the fifties. Beginning of Betty's romance and day dreams of wealthy lover. Shots of old-fashioned bicycle built for two. Elaborate ball-room scene, with old-fashioned dances. Tough comedy bits put over by Laurance Wheat.

DIRECTION. Faultless. Has mingled sentimental charm and humorous episodes beautifully and kept action moving smoothly and rapidly.

EXPLOITATION ANGLES. Try tie-ups with libraries and book stores on novels dealing with life in the fifties. Also, tieups with auto dealers, showing ancient cars up to present development. Feature the bicycle of bygone days in its many stages.

DRAWING POWER. Should pull 'em in anywhere, suitable for city and country big and little houses.

SUMMARY. Well directed and acted, atmosphere capital. Slight plot built up into highly entertaining picture, without resort to padding tactics.

THE CAST

Betty Dover ..... Betty Bronson
Billy Ballard ..... Ricardo Cortez
Jerry Flint ..... Edward Davis
Sam Robinson ..... Laurance Wheat
Ursula Kent ..... Jacqueline Gadson
Michael Dover ..... Dan Crimmins

Adapted from Play by Arthur Richman. Director, Sidney Olcott.

SYNOPSIS. In New York, 1850, Michael Dover toils to invent a horseless carriage, propelled by steam. Poverty-stricken, his daughter Betty works as seamstress in home of wealthy Mrs. Ballard, where she sees and falls in love with handsome Billy Ballard. Betty is sought by Sam Robinson, a braggart. Sam discovers Betty's secret, tells her father and accompanies him to see Billy. Betty gets there first and Billy tells her father his intentions are honorable. Billy visits Betty. Old Michael borrows from moneylender, offering his model as security. Sam and his gang attack Billy and are soundly thrashed. Sam tells Billy's mother of her son's entanglement with Betty, who is discharged, after girl learns Billy is engaged to another woman. In a last endeavour to stall off foreclosure of note held by money lender on his model, Michael agrees to a race between the machine and Sam, the latter to walk against it. The machine wins, but blows up later. Billy comes to the rescue and redeems note. He tells Betty his engagement is broken and they embrace.

Before Midnight

(Henry Ginsberg Dist. Corporation—5895 Feet)

(Reviewed by Ray Gallagher)

FOLLOWERS of society crook melodramas will find this first-rate entertainment. While the theme is not entirely new it is well handled and sustains the interest to the end—a surprise climax. When a picture of this type accomplishes this it can surely be said to have accomplished its purpose. In a few places it may strain credulity in an effort to build suspense. The instances are few and on the whole the production has been built along box-office lines.

John Adolfi, the director, loses no time in introducing his characters and keeps things moving at a lively clip. In developing the mystery element he has also managed to hold the love interest and has trimmed his sequences of all unnecessary detail. He gives it a good mounting and keeps his players well in hand.

The plot has lots of action. It all takes place between morning and midnight of the same day, and this does not permit of a slackening of pace. All the ingredients that have made this sort of picture popular are contained in the story. It deals with the efforts of a girl, who, to keep her brother from prison, is forced into an agreement with the manager of a private detective agency to report on the actions of a man, a supposed crook. They both attend a week-end party and fall in love. The situations they find themselves in lead each to suspect the other. It develops that the man suspected of trying to smuggle in a priceless gem has really been investigating the manager of the detective agency before investing his money in said agency. He traps the man tracker with a bribe paid in marked bills and clears the way for a happy ending.

William Russell, as the supposed crook, gives a thoroughly convincing performance. He is given good opportunity to display his prowess in the fight sequences. Barbara Bedford, as the girl, plays her role with understanding. Brinsley Shaw and Alan Roscoe make their parts real. The photography is adequate. The week-end party at the wealthy home introduces some rich backgrounds. A band of bootleggers adds color and the rescue by the hero of the girl from drowning is a thrill.

THEME. Entertaining crook melodrama revolving around a girl, who, to keep her brother from prison, agrees to aid a private detective in capturing a supposed crook. She falls in love with the man and they find happiness when he traps the dishonest detective and clears himself.

PRODUCTION HIGHLIGHTS. The good action creating a deal of mystery and suspense. The surprise ending. The scene in which hero rescues the girl from drowning when she is run down by speedboat.

DIRECTION. Creates a very good vein of suspense and keeps story at tension point. Might have injected more comedy relief. Gives it good mounting. All in all the director has done a good job.

EXPLOITATION ANGLES. The title lends itself admirably to a teaser campaign and one could be used effectively. Throwaways with the words: "What Happened Before Midnight?" is one way. A tie-up with local jeweler could be worked out, since a good part of the action deals with the smuggling in of a famous jewel.

DRAWING POWER. Anyone enjoying crook melodramas will be well pleased with this one. A good offering for average houses.

SUMMARY. An interesting and entertaining picture. An exciting line of action balanced with pleasing love interest. To make it timely a band of bootleggers is introduced into the plot. The party at the home of the wealthy hostess permits of some rich bacgrounds.

THE CAST

Tom Galloway ..... William Russell
Helene Saldivar ..... Barbara Bedford
Dobbs ..... Brinsley Shaw
J. Dallas Durand ..... Alan Roscoe
Julio Saldivar ..... Rex Lease

By Jules Furthman. Directed by John Adolfi.

SYNOPSIS. Helen Saldivar to keep her brother from prison, enters into an agreement with Durand, manager of a detective agency, to watch Tom Galloway, whose mysterious actions lead to the belief that he is a crook. The young couple, attending a week-end party, fall in love. Circumstances arise that for a time makes each doubt the other's honesty. The atmosphere is finally cleared up by Tom, when he traps Durand with a bribe paid with marked bills and it develops it was all an investigation of Durand's activities before Tom bought the agency employing him.

Never the Twain Shall Meet

(Cosmopolitan-Metro-Goldwyn—8143 Feet)

(Reviewed by George T. Pardy)

FEW productions with the loveliness of the South Seas for background have equalled this film for sheer natural beauty. It was photographed right on the spot where most of the action takes place, the scenic Paradise of the blue Pacific, and director Maurice Tourneur, always a real artist when it comes to developing atmosphere, has endowed the picture with haunting charm. Those Hawaiian wedding episodes, for instance, with brown, lithe Papuan maidens weaving to and fro in glamourous dances, are so bewitchingly realistic that the slightly artificial plot becomes instantly convincing under their influence. You feel that most anything could happen amid such mystically beautiful surroundings.

Yet the tale, on the whole, is craftily woven, and does not run in the usual rut of South Sea romances. Of course, there is the usual white man who succumbs to the enervating lure of the tropics by beginning to "go native," but he will pass with the fans, for no South Sea movie would seem correct to them without him. And Tamea, the little half-caste, exceedingly primitive lady, prettily portrayed by Anita Stewart, who casts a spell over one lover and later takes up with another, is a delight to the eye as she flits beneath the palm trees. Transplanted to San Francisco she is still a seductive barbarian, but she belongs in the magical settings of her island home, and one feels glad when she gets back there.

There's a good deal of pathos in the yarn which will please the sentimentalists, but this is relieved by bright glints of timely comedy here and there, and the net result is a picture furnishing very good entertainment. For a while back South Sea films were somewhat of a drug on the market, so many were being produced, and exhibitors fought shy of them. So this is in the nature of a revival, and we fancy, a successful one, for there are many important points in which the Tourneur production stands head and shoulders over its predecessors in this line.

THEME. Treats of American who yields to South Seas lure, lives with native girl, deteriorates under tropical spell but is finally regenerated.

PRODUCTION HIGHLIGHTS. Exquisite tropical scenic shots and realistic atmosphere. Going of Tamea to San Francisco. Death of her father. Tamea's meeting with Pritchard, her flight back home. Pritchard's arrival on island and wedding to Tamea. The native dances and quaint marriage ceremonies.

DIRECTION. Excellent. Has wrought all the beauty of the tropics into the tale and kept the action moving briskly.

EXPLOITATION ANGLES. Where possible a prologue with tropical atmosphere should be staged, with native dances and Hawaiian melodies. Make it plain that the picture was made, so far as its South Sea scenes are concerned, in actual location. Play up the native wedding episode, the curious dances, the thousands of dusky warriors who participated in the production.

DRAWING POWER. Tale's passionate trend and voluptuous dances of native maidens may render it unfit for service in certain communities where the family trade is strictly catered to. In the good-sized towns and large cities it should go over big.

SUMMARY. A genuine work of art in every way. The scenic beauty of the picture is its principal asset, but the story holds its interest throughout, and is pleasingly balanced by crisp bits of comedy.

THE CAST

Tamea	Anita Stewart
Dan Pritchard	Bert Lytell
Mark Mellenger	Huntly Gordon
Maisia	Justine Johnson
James Muggridge	George Siegmann
Gaston Laarrieau	Lionel Belmore

Author, Peter B. Kyne. Director, Maurice Tourneur.

SYNOPSIS. Tamea and her father Gaston arrive in San Francisco from the South Seas, where he ruled the island of Riva. Gaston is discovered to have leprosy and drowns himself. Tamea is taken charge of by his friend Pritchard. Tamea falls in love with him, but leaves for Riva. Pritchard follows and weds her in native fashion. Pritchard declines morally under the tropical spell. His friend Mellenger arrives at the island with Maisie, Pritchard's former fiancee. She offers forgiveness. Tamea relinquishes Pritchard, who goes back with Maisie. Mellenger remains to love and console Tamea.

The Gold Rush

(United Artists—Ten Reels)

(Reviewed by George T. Pardy)

EXHIBITOR and public naturally expected much from Charlie Chaplin's new picture, and their expectations are fully realized in his triple role of author, director and star, as set forth in this superb dramatic comedy. It is safe to prophesy record-breaking box office engagements where "The Gold Rush" is booked. Nothing Chaplin has yet presented to the screen possesses such indications of future golden triumphs.

In plot values it entirely surpasses any former features in which he has appeared. The laughs are as thick as plums in the proverbial pudding, but in and out of the comedy stuff Chaplin has woven dramatic touches imparting thrills and pathos in rich quantity which go over in great style against an Alaskan background of blizzards, mountains and lonely canyons which is wonderfully impressive and a sterling example of perfect camera technique. Charlie, as a tramp prospector, is seen in the never-to-be-forgotten, familiar rig of drooping pants, battered derby and crooked cane. He is, of course, the outstanding figure of the production around which all action centers, but quite equal to the demands of an exacting role, in fact his many admirers are sure to agree that he has never given a performance so replete with artistry and strenuous appeal. When all is said and done, there is only one Chaplin, an assertion absolutely clinched by this production. During his many activities in the Far North this jovial tramp gets mixed up with outaws, dance hall girls, participates in a regular medley of wild adventures, and winds up by securing a partner in a rich gold mine, going back home a multi-millionaire, dressed up to the eyes, and incidentally winning the girl of his dreams. Space does not permit of detailed description of the big scenes, and individual acting of the talented players in support of the star. Suffice it to say that the picture is all-powerful in the elements which go to making of a huge box office success. It is at once a classic and certain money-maker.

THEME. Comedy drama. Alaskan settings. Depicts comic and romantic adventures of tramp who joins gold, rush, winning fortune and girl.

PRODUCTION HIGHLIGHTS. Atmospheric effects of frozen North. The great blizzard. Charlie cooking one of his famous shoes when he and pardner are starving. McKay's battle with outlaw. Death of latter in mountain slide of ice and snow. Dancehall scenes. Charlie's preparations to entertain girl on New Year's Eve.

DIRECTION. Gets every possible inch of value out of funny and serious situations. Works in clever gags as timely fillers. Stresses thrills and delivers pathetic touches with unerring judgment.

EXPLOITATION ANGLES. Little needed except to play this up as Chaplin's best picture and masterpiece.

DRAWING POWER. Good for any theatre in the land, large or small. A real box office winner.

SUMMARY. A remarkable production in which Chaplin outdoes all his previous efforts in the entertainment line. Outstanding quality its uniform excellence.

THE CAST

Lone Prospector	Charlie Chaplin
Big Jim McKay	Mack Swain
Black Larson	Tom Murray
Georgia	Georgia Hale
Hank Curtis	Henry Bergman
Jack Cameron	Malcolm Waite

Author and director, Charlie Chaplin. Photographed by Roland Totheroh and Jack Wilson.

SYNOPSIS. Lone tramp touring Alaska during big gold rush gets caught in blizzard. He takes refuge in cabin of Black Larson, outlaw. They are joined by prospector McKay, who has found rich vein of gold. After altercation with proprietor McKay remains. Blizzard continues and inmates cut cards to decide who will go in search of food. Larson goes, meets and kills two officers, loots their food supply, proceeds and finds McKay's claim. McKay and Charlie finally leave. Former goes to town, latter seeks claim. Hank Curtis stakes Charlie to meal and leaves him in charge of his shack. McKay collides with Larson, who is killed in a snow-slide. At a dance-hall Charlie falls in love with girl named Georgia. McKay returns and takes Charlie to look for his mine, promising him half-share. They stay over night at the cabin, which is swept to verge of cliff by storm and escape with difficulty. The claim is found Charlie and McKay go back home millionaires. En-route Charlie meets and wins Georgia.

Romance Road

(Granada Production-Truart—Five Reels)

(Reviewed by Frank Elliott)

THIS one was made obviously for the smaller houses. It reminds us of films of other days both in plot and construction and character interpretation. The story could be told in two reels but is stretched out for a goodly 5,000 feet by injecting a lot of unnecessary business. A youthful American returns from France—broke. He walks from New York to his upstate home where he finds an enthusiastic welcome but no job. He is forced to accept work in a garage after telling his aged mother he has been appointed secretary to the rich Mr. Van Tassler, whose daughter soon falls in love with the hero. However the villain and an aunt make the future look dark for the young former service man until he invents a device to separate water from gasoline. A former buddy markets it. There is much money as a result and the wedding comes as a climax.

Raymond McKee is a likable chap and a good actor, but he had an impossible proposition here. He is, however, the one bright spot in the picture. The supporting cast is mediocre, the work of Marjorie Meadows being too "sweet" and she is far from being "at home" as yet in front of the camera. The picture is filled with much "hokum," the adoption of a lame dog, the arrival of kittens in the O'Brien household, the welcome home of Pat by his mother, etc. There is some interest in the climax in which the hero and heroine supposedly are kidnapped by a gang of hooded fellahs and prepared for their end. But it all turns out to be just a hallowe'en hoax, with the hero's wartime buddy as the responsible person.

The settings are fair, the continuity the same and the photography ordinary. The work of "Hash," the dog will have some appeal for animal lovers as the little canine does some clever work at times. There are a few moments of comedy, especially when the hero pushes the villain into a mud hole, and when he steps on the "gas" and dashes away from the snobbish youth after the heroine also drives away from him on a lonely country road.

Don't promise your patrons too much on this one. It is O. K. on a double bill or if you change your program several times a week but it won't do for the intelligencia. But, of course, it wasn't made for them.

THEME. A comedy drama dealing with the rough road to fortune encountered in a rural setting by a returned service man.

PRODUCTION HIGHLIGHTS. The return of the hero to his upstate home town. The refusal of the bank president to re-install the hero in his old job. The snubbing of the soldier at the garden party. The scene in which the heroine drives away from the villain, who is also passed on a lonely road by the hero. The framed kid naping of the couple at the climax.

DIRECTION. Very ordinary. Has failed to make characters very convincing, but has had the handicap of a weak plot and poor cast. Has given the production a fair mounting.

EXPLOITATION ANGLES. Play up the name of Raymond McKee as the hero of "Down to the Sea in Ships." Tie up with local Legion Posts on the military theme. Arrange window displays in auto supply stores using stills of McKee working on carburetors and cars. Plaster highways leading into town with title of picture.

DRAWING POWER. Suitable for the smaller downtown houses, the towns and second class community theatres.

SUMMARY. Just another program picture possessing nothing of originality and having little entertainment in its rather hackneyed plot. A fair background and a cast of unknown players, except for Raymond McKee.

THE CAST

Patrick O'Brien ..... Raymond McKee
Buddy ..... Billy Bletcher
Mary Van Tassler ..... Marjorie Meadows
Arthur Waddington Watts ..... Dick Gordon
Mother O'Brien ..... Gertrude Claire

Directed by Fred Windemere. Photographed by Lenwood Abbott. Edited by Frank Ware.

SYNOPSIS. Returning from the war, Patrick O'Brien finds his job not waiting for him as promised when he enlisted. He gets a job in a garage, where he invents a device to improve carburetion and wins the daughter of the rich Van Tassler, in spite of the plotting of the villain and a snobbish aunt.

The Home Maker

(Universal-Jewel—7755 Feet)

(Reviewed by George T. Pardy)

A DOMESTIC problem picture, extremely human and natural in tone, the sort of thing which will make the average man or woman ask—"what would I do under such conditions?" Therefore its appeal has a wide range, all the more so because the excellent acting of all the players brings out its sympathetic points and strikes right home to the hearts of the onlookers. It is another example of what fine results can be obtained from a simple plot dealing merely with the lives of ordinary people, when properly handled. Here are no thrills, ornate sets or wonderful scenic shots, just good photography, appropriate surroundings, but a story that grips you.

Credit must be given King Baggot for his skilled work in directing the feature, but he made one mistake—that of piling on superflous footage. Much of the detail in the opening reels regarding the hard time heroine Eva has over the double problem of training the kids and getting her housework done could have been eliminated and the action thereby quickened up a whole lot. However, even this error in judgment doesn't by any means kill off the interest, so appealing are the characterizations outlined by principals and supporting cast. Of course the film brings up the oft-debated question of whether a woman's place is in the home or business field, but whatever may be the opinions held by spectators on that subject they are bound to be entertained by the feature.

Some feminine patrons may find a pleasurable hint of satirical humor in the situations showing how hubby Lester, who made rather a mess of his business bookkeeping job, proves a success at the task of staying home and looking after the kiddies, while wife Alice displays her efficiency on the outside. As a matter of fact, Lester, while he arouses one's pity, looms up as somewhat of a dub at that, for he even fails when he tries to commit suicide, only managing to acquire paralysis of the legs. But as things turn out, this is really a blessing in disguise and a genuine note of pathos is injected toward the final when he begs the physician not to reveal the fact that he is cured, lest the smooth course of family life should be ruffled.

THEME. Domestic problem, involving unhappiness of husband and wife, each dissatisfied with his or her labors in life, until their positions are reversed.

PRODUCTION HIGHLIGHTS. Wife's early struggles with her household duties. Husband's dislike of his employment and scene when he not only fails to achieve promotion but is discharged. Situation where Lester, shrinking from informing wife of his bad luck, attempts suicide. Episodes where, though paralyzed in legs, he manages by virtue of his affection for children to keep them in order, while Eva scores a success in business circles.

DIRECTION. Except that he spun the production out to rather unnecessary length, King Baggot has done very well, maintaining its interest from start to finish.

EXPLOITATION ANGLES. A tieup with book-stores on Dorothy Canfield's novel of the same title, from which picture is taken, can be arranged. Stress the question of whether a wife should stick to her home tasks or venture into the business world. Wee Billy Kent Schaffer gives a really surprising performance and should be featured, as well as the principals, Alice Joyce and Clive Brook. You can list Miss Joyce's work as one of the finest character sketches she has ever favored the screen with.

DRAWING POWER. Suitable for both first-run and smaller houses.

SUMMARY. A film which radiates human sympathy and possesses general and sure appeal to the masses.

THE CAST

Eva Knapp ..... Alice Joyce
Lester Knapp ..... Clive Brook
Stephen ..... Billy Kent Schaffer
Dr. Merritt ..... George Fawcett
Mrs. Prouty ..... Virginia Boardman

Author, Dorothy Canfield. Scenario by Mary O'Hara. Director, King Baggot.

SYNOPSIS. Lester Knapp, clerk, attempts suicide when discharged and his legs becomes paralysed. His wife Eva, who hates housework, obtains position and becomes successful business woman. Lester's love for his children results in making them happy. Lester regains use of limbs, but begs doctor to keep it a secret, for fear domestic unhappiness should be renewed. The physician's wise verdict establishes everything on a satisfactory basis.

Eve's Lover

(Warner Brothers—7237 Feet)

(Reviewed by George T. Pardy)

THE up-to-date modern business woman who has made a success in her chosen career, avoided sentimental attachments, but finally falls a victim to the tender passion, thereby becoming involved in a net of complications, is a well-known screen figure. She makes her appearance again in this picture, which is interesting enough to please a majority of movie patrons, despite its somewhat shopworn theme. The heavy drama is nicely balanced with bright comedy effects and this helps a whole lot, even if the story tells nothing particularly new.

Outside of dyed-in-the-wool feminists, most folks who witness the struggles against adverse fortune of heroine Eve Burnside will sympathize with that lady when she yields to the affectionate protestations of the temporarily worthless Baron Maddox, only to discover later that he carries the handicap of a doubtful past out of which comes a former light-of-love to disturb her domestic peace. Irene Rich plays the role of Eve with keen understanding of its dramatic values, and Bert Lytell shows to great advantage as the sophisticated, debonair Baron, whose slogans of "I am crazy at adventure!"—"I am crazy at blondes!"—fully explains his attitude when he makes love to her. Even when you know the Baron to be an unmoral sort of chap, you can't help admiring him some. Therefore, when he turns on the plotters who forced him into their schemes, faces the mob of strikers threatening "Eve's" steel mill plant with destruction, wins them over and saves the day, and husband and wife acknowledge their mutual love, a decidedly pleasing climax is attained.

The principals are well supported, the action moves rapidly, and the big mob scene at the close is remarkably well photographed and a forceful bit of realism.

THEME. Presents successful business woman, owner of steel-plant, who is wooed and won by fascinating Baron. Heart interest drama with many complications.

PRODUCTION HIGHLIGHTS. Development of Eve's love affair with Baron, their marriage, the honeymoon, tropical views. Scene where Baron's former flame shows up, and Eve hears him confess he merely wed her to save himself from prosecution on criminal charge by villain. Situation showing strikers about to destroy plant, rescue of wife by Baron and his appeal to mob which disperses it.

DIRECTION. Shows tendency at times to dwell too much on characterizations at expense of action, but on the whole satisfactory. Builds up situations very neatly in leading up to climax in last reel. Has mounted picture pleasingly.

EXPLOITATION ANGLES. Arrange tieup with local newspaper on woman's page, discussing effect of business woman's outside activities on home career, always a subject of interest to readers. Make canvass of women's organizations in favor of this life drama of one of their sex who successfully operated steel plant, yet yielded to the call of sentiment. The title possesses advertising possibilities. Play up Irene Rich, Bert Lytell, Clara Bow, Willard Louis.

DRAWING POWER. Besides possessing advantages of a strong cast, the story is of peculiar interest to the feminine contingent, whose influence will bring in male patrons. Properly exploited the picture should prove good attraction for average house.

SUMMARY. The plot, although conventional in theme, never actually flops at any time and preserves its interest fairly well up to the climax, which is very effective. Film is an example of how old material can be worked into amusing entertainment by expert handling.

THE CAST

Eve Burnside.....Irene Rich
Baron Geralde Maddox.....Bert Lytell
Rena.....Clara Bow
Austin Starfield.....Willard Louis

Author, Mrs. Clifford. Scenario by Darryl Zanuck. Director, Roy Del Ruth.

SYNOPSIS. Successful business woman weds Baron, who is tool of plotter trying to oust her from control of steel-mill plant. Husband's former flame makes trouble for pair. Wife overhears conversation which convinces her husband is worthless. Agitators force strike in mill. They are about to destroy plant when Baron arrives, rescues wife and placates mob. Husband and wife are reunited.

The Ranger of the Big Pines

(Vitagraph—5800 Feet)

(Reviewed by George T. Pardy)

THEY imparted a new touch to an old plot in this picture by basing the principal action on a feud between a cattle baron and Forest Rangers. As every follower of Western melodrama knows, it's usually the cattle and sheep men who fight out their intensely mutual dislike. The film will probably be welcomed wherever the lure of straight shootin' and generally vigorous action, which includes man-handling and a dash of romance, intrigues the patrons and sends them home satisfied.

Also this film differs from the average Westerner in that it depicts the new West, as opposed to the old, when the men were of a more primitive type and a Federal Forest Ranger an unknown quality. Nevertheless, the cowboys are still to the fore, maybe not as strongly inclined to kill on sight when the spirit moves them, as were their predecessors of a vanished generation, but extremely forceful individuals just the same. And there is quite enough doing in the rough-house line to please the admirers of the red-blooded stuff. Kenneth Harlan plays the hero of the great outdoors, as exemplified by the Rocky Mountains and thereabouts. He is in love with the young daughter of Lize Weatherford, a hearty, rugged female who runs a small hotel at Sulphur Springs. Virginia, the daughter in question, doesn't think much of her childhood home when she returns from college, but she does fall in love with Ranger Cavanagh. When the cattlemen plan a descent on Cavanagh's cabin, Virginia proves that she comes of real pioneer stock by scrapping alongside her lover. He finally takes her back East and swears off on the ranging proposition.

Harlan is better as a lover than a fighting hero, although he does very well in the Cavanagh role. He has been essaying much milder parts for a long time back, and probably felt a bit strange when portraying a "slam 'em as they come" person. Helene Costello, daughter of the well known screen veteran, Maurice, is prettily appealing as heroine Virginia. Support adequate, with Eulalie Jensen an impressive figure as the rude but loyal Lize.

THEME. Romantic melodrama, local Western cattle country. Cattle Baron pursues feud against hero, a Federal Forest Ranger. Latter defeats enemies, wins girl.

PRODUCTION HIGHLIGHTS. The scenic beauty of this picture, its really beautiful long shots, and impressive mountain backgrounds will appeal to every true lover of nature. Episode where Virginia returns from college to her childhood home and meeting with her affectionate, if uncultured mother, conveys strong pathetic suggestion. Mother's repulse of unwelcome cowboy suitor, Virginia's resignation to conditions and her love affair with Cavanagh cleverly developed. Surprise finale when girl and Cavanagh fight off the Gregg gang, and it turns out that old man who aided them was really her father, an ex-convict.

DIRECTION. Adequate. Keeps action going tolerably fast, hadn't an extraordinarily strong plot foundation to build on, but manages to maintain interest throughout.

EXPLOITATION ANGLES. Bill this as a melodrama of the new West, with love romance in evidence, fine scenery and generous quota of thrills. Feature Kenneth Harlan, Helene Costello, Eulalie Jensen.

DRAWING POWER. Hardly subtle enough for critical audiences, but suitable for houses where exciting—open-air action suits the popular demand.

SUMMARY. A pleasing picture of its type. Different from average Western, with more variety than usual in plot.

THE CAST

Ross Cavanagh.....Kenneth Harlan
Virginia Weatherford.....Helene Costello
Lize Weatherford.....Eulalie Jensen
Sam Gregg.....Will Walling
Joe Gregg.....Lew Harvey
Redfield.....Robert Graves

By Hamlin Garland. Scenario by Hope Loring and Louis Lighton. Director, William Van Dyke. Photographed by Allan Thompson.

SYNOPSIS. Virginia Weatherford returns from Eastern college to childhood home of Sulphur Springs, where her mother Lize runs a rough-and-ready hotel. Girl disappointed with but makes best of surroundings. Falls in love with Forest Ranger Cavanagh, who is at feud with cattle Baron. Virginia rallies to lover's aid when cattlemen attack his cabin. They are aided by old man Edwards, who is killed and turns to be an ex-convict and Virginia's father. Cavanagh takes girl and her mother with him to the East, where he really belongs.

Regional News from Correspondents

Detroit

THE John H. Kunsky Theatrical Interests are completing two new down-town houses in Detroit, one of which will be completed this fall. The State theatre is rapidly coming to completion on Woodward avenue just one block above the park and will add materially to the appearance of Detroit's main street. The new Michigan Theatre, to seat 5,000 persons, which is being erected on Bagley avenue by the allied Kunsky-Balaban and Katz Interests is coming along at a great rate and should be open to the public sometime in 1926. It is being built in connection with a 13-story office building.

The Grand Rivera Theatre, Detroit's most beautiful neighborhood picture house is scheduled to open early in August. This house will supply a recently developed and highly active portion of the city with high-class movie entertainment.

Fred T. Grenell, who handles the advertising of Detroit's five first run houses, recently returned from a motor trip in the Northen part of Michigan.

Kansas City

LOUIS CHARNINSKY is a much occupied man in his duties at the Pantages theatre, Kansas City. Besides directing the orchestra, Louis has been appointed temporary manager of the theatre to succeed W. L. Fenny, who resigned. Louis also sings a funny song in connection with a stage number, attends to buying the first run pictures and looks after things in general. Fenny has not announced his plans for the future.

A fourth arrest in the bombing of the World-in-Motion theatre, Kansas City, last February was made in Kansas City last week. G. F. Bunker, former picket at the theatre shortly before it was wrecked and a member of the Kansas City Motion Picture Operators' Protective Union, was arrested and held for preliminary hearing.

The New theatre, one of the oldest buildings in Salina, Kans., will give way soon to a 7-story hotel structure, it was announced this week.

As ever, it seems, art must make way for commercialism. The Little theatre, Kansas City, is to be remodeled into a pool hall, the theatre formerly having housed various types of entertainment.

Miss Betty Bronson received an enthusiastic welcome in Kansas City when she passed through on her way to New York.

Fred Sears, who for several years has managed various theatres on the Columbia Amusement Circuit, has been appointed manager of the Empress theatre, Kansas City. The Empress is operated by the Columbia Amusement Circuit.

There was no indication of business slowing up along Kansas City's movie row last week. All First National salesmen now have their trade mark stamped on the back window of their "hoopies." Bill Truog, Universal district manager, proudly asserts that the five exchanges in his district are among the first ten leading the country in sales. Tommy Taylor, formerly of the Kansas City Universal branch, but now with the same company in Sioux Falls, S. D., took time off to return to Kansas City to obtain a government bonus and pension which was granted him for services in the recent war. Al Kahn, Kansas City film veteran, is spending a vacation in Florida. Ben Taylor has resigned his position with Universal and is back on the old job as city salesman for Fox.

Bob Withers, Enterprise branch manager, left for a two weeks' trip in the key towns, intending to call that his vacation—and the temperature is at the 100 mark.

L. F. Durland, Vitagraph-Warner Bros. booker, departed for a utopian vacation for two weeks, while Guy F. Novarre, United Artists branch manager, returned from a two weeks' sojourn in the wilds.

E. C. Rhoden, Midwest Film Distributors, Inc., manager, nosed his car towards the Kansas territory, to be gone a week.

S. J. Powell, special representative for B. P. Schulberg Productions, was busy calling upon independent exchange managers.

Harry Kieffer now is with the Midland Theatre Circuit, operating the Midland and Royal theatres in Hutchinson, Kans., while G. C. Craddock, formerly with First National, has taken over the Macon theatre of Macon, Mo. I Wienshienk, former owner of the Penn Valley theatre, has joined the First National force being in charge of the accessory department.

A. Reim, owner of the Majestic Theatre, at Baxter Springs, Kans., has closed the theatre for the summer season. While H. B. Garbee, of the Elite Theatre, at the same place, continues to do a good business with no thought of closing the only other theatre in Baxter Springs.

W. W. Holliday, manager of the Crane Theatre, Carthage, Mo., and Jack Gross, manager of a theatre at Manhattan, Kans., will exchange positions. Mr. Holliday going to Manhattan, and Mr. Gross coming to Carthage. Both theatres are owned by the same company.

Joplin, Mo., G. E. Shelkett, new manager of the Rex Theatre at Joplin, Mo., has for the balance of summer months, set the price of admission for the shows at ten cents for everyone, believing that this would be a great attraction for his show, and secure down town patronage.

N. W. Huston, owner of Columbia theatre, at Columbus, Kas., motored to Kansas City to visit his wife, who is convalescing in Research hospital, in Kansas City.

The Electric theatre, at Galena, Kans., with Bert Rakestraw as manager, has a seating capacity of 790, Pipe Organ equipment, and is cooled by the exhaust fan, cool air system. The pipe organ pianist, is now on an overland trip to Colorado, accompanied by her husband and son, for their summer vacation.

D. W. Strong, who is the proprietor of a drug store at Pine Bluffs, Ark., has leased a theatre site at Gould and will soon let the contract for the erection of a brick theatre building at that point. According to the announced plans, the house will seat 400 and will cost approximately $10,000.

Eli Whitney Collins, well known showman and an official of the M. P. T. O., and W. L. Mack, are about ready to start the construction of a new $75,000 theatre to be erected at Jonesboro, Ark., according to the announcement made by an interested party, last week. The new house will be called the Strand and will be located at Church and Monroe aves.

Des Moines

JACK TIERNEY, representative of the Des Moines Pathe office has been in Chicago a week checking the booking and shipping department.

R. S. Ballantyne, manager of the local Pathe office has been attending a sales conference in Chicago. He returned to Des Moines for one day before going to Omaha for the same business.

Mrs. Daisy Yant, head inspector of Pathe is vacationing in Denver, Colo.

Belle Miller, sales control clerk for Pathe has been enjoying a two weeks' outing at Lake Okoboji.

S. S. Swartz, booker and O. H. Garland, educational salesman for the Premier Picture Exchange have been vacationing together at Spirit lake.

Miss Esta Burnham, cashier of Educational pictures is vacationing out of the city.

S. A. Leroy, traveling auditor of Famous Players-Lasky Corp. has been in Des Moines auditing the past week.

W. W. Booth of Belle Plaine visited the Famous Players office recently, also T. W. Bryant of Oelwein.

Frank E. Shipley, assistant manager of the Capitol theatre for nearly two years left July 26 for Saginaw, Mich., where he will manage a house for the Butterfield circuit.

Marie Malayter, cashier of the Capitol theatre is spending her vacation at her home in Albia, Ia.

O. H. Garland, Iowa representative for Educational Films has been spending a week with his family at Lake Okoboji.

R. A. Wagle, cashier of the Film Booking offices has been made booker for the Producers. Miss Grace Gannon, who was stenographer for F. B. O. has been made cashier.

E. C. Clay has been transferred to the Film Booking offices at Kansas City.

Joe Cowan, booker for Producers is now salesman for F. B. O.

Ted Mendenhall, branch manager at Sioux Falls visited last week-end in Des Moines.

Harry Williams, assistant booker for Universal Film Exchange will return July 27 from a vacation in Cedar Rapids.

Albert Yarousky, advertising manager of the Universal Film Exchange, left Saturday for a two weeks' vacation.

Salt Lake City

MAX ROTH, personal representative of James R. Grainger, general sales manager for Fox Film Corporation, is at the local exchange having arrived this week. He will spend the next two week here, supervising in this office.

Art A. Schayer, manager of the local Fox exchange, is in Montana where he will devote the next two weeks in the interest of the new product.

A new projection room is being installed at the resident Fox branch, with two of the latest improved Powers projections machines being part of the up-to-date equipment. From now on the previews and screenings of all Fox productions will take place in the new quarters.

E. R. Rollo, special representative of the Preferred Pictures Company was here this week conferring with George Mayne, resident manager, on the new release program.

Following the arrival in this city of special representative Morris of the Ackerman and Harris interests of San Francisco, it is learned that he will re-open the Orpheum Theatre in this city, which has been dark all summer. The policy governing the house has as yet been unannounced but it is generally understood that pictures and vaudeville will be presented at popular prices. Ackerman and Harris purchased the house some time ago and pictures only and combination picture and vaudeville programs have been presented at various times.

The city commission at its last meeting passed a resolution changing the former seating capacity limit for second class theatres. The former capacity allowed was four hundred but this was raised to six hundred upon request of local interests who are planning to open a new theatre on State Street just south of First South.

H. Bradley Fish, special representative for Universal, is here working in the interest of distribution.

Samuel Henley, local manager for Universal, is in the Boise section of Idaho; Milt Coh, special representative in this territory is working the Southern Idaho territory, and Joe McElhinney is covering the Southern part of Utah.

Charles W. Peck, Jr., assistant manager of the local Universal branch is taking his vacation this year piecemeal. going fishing the end of each week. He returned Monday from the Duchesne country in Utah with sixty-four trout.

R. J. Earl, traveling auditor for Universal, left for Denver after having completed the installation of the new booking system. E. A. Winward, local booker, is fast becoming an adept to the new method, which he declares is a wonder. The system is the brain child of one of the company auditors of the road.

Keith Pack, formerly booker at the Fox exchange of this city, is now working in this capacity at the F. B. O. offices.

W. K. Bloom, traveling the Montana section, and Joe Solomon, working in Southern Utah, are turning in some splendid contract business according to L. A. Davis, F. B. O. manager.

R. S. Stackhouse, resident manager for Warner Brothers, is out on the road again whooping 'em up on the new product, his destination this week being Idaho. George Jensen is also working in Idaho and David T. McElhinney territorial special representative is covering Southern Utah.

Smiles wreath the face of G. C. Jones, booker at the local Warner Brothers office on being presented with a bouncing baby girl yesterday and Jones now claims ownership of the entire Universe.

W. F. Gordon, Associated First National exchange manager returned from a trip into the Montana section which consumed several weeks.

John Harrington, formerly salesman out of the Butte, Montana, sub-office of Associated First National, has been promoted to assume managerial reins at the same place. He will work the entire state of Montana from that office, working under the jurisdiction of Manager Gordon in this city.

James R. Keitz, manager of the local Greater Features office, is back at his old desk after having covered the state of Idaho from boundary to boundary. He will pull out again the latter part of this week with Southern Utah as his objective.

Carl A. Porter, manager of the Victory Theatre here, will return next week after a two weeks' trip to New York City where he visited relatives.

W. E. Shipley, owner of the Gem and Empire Theatres and his assistant Percy Peterson, are making a vacation tour of the Northwest driving Shipley's new Marmon. Elmer Bjorson has the responsibility of the theatres during their absence.

Alan Burke, manager in this city for De Luxe Features, is making a swing over the southern part of this state on a ten days trip. L. E. Skelley is running the exchange during that time.

L. W. Weir, manager of the Western Division for Producers Distributing Corporation, passed through this city on a flying trip back to San Francisco headquarters, after having been in attendance at the district managers' convention at Chicago last week.

Dave Frazier who has been selling out of the local Producers Distributing Corporation exchange as Idaho representative, has been promoted to the post of special representative for the entire Western Division. No successor has as yet been named to fill his former position.

C. F. Parr, manager here for P. D. C., leaves Monday for an extended trip through Idaho and Montana where he will visit each of the key centers.

Jack Gavan, owner of the Liberty Theatre at Butte passed through the city this week driving back to his home.

Sid Fox, formerly identified with the film game here as manager of the old All Star exchange several years ago, is back in town looking for theatre openings.

Mark Madison, exhibitor of Rexburg, Idaho, where he owns the Rex and Elk theatres, was here this week visiting the local exchanges.

Carl Stern, has left his managerial desk at the Local United Artists exchange and is making a swing over the Montana key centers in the interest of the big productions on the new product program. Jack Connors, is also selling in the northern state.

R. D. Boomer, southern Utah salesman out of the local Pathe branch, and Bennett J. Brandon, special serial representative, returned from that section of the territory, where they did splendid business. At Richfield, they were entertained at a trout dinner by Lee Stallings, owner of the Star Theatre.

Captain Nungesser, celebrated French Ace, arrived in this city yesterday. He was met at the train by a delegation headed by Mayor C. Clarence Neslen; a committee from the local post of the American Legion; committee of officers from Fort Douglas near here, and representative men of the film industry stationed here.

Abe Glassman, owner of the Alhambra Theatre at Ogden, is on his vacation in California.

Famous Players-Lasky will assume control of the Alhambra Theatre at Ogden, the first of August.

The conference held at the local offices of Famous Players-Lasky last week between local officials and several exhibitors of the territory, proved to be a complete success according to splendid letters received from the exhibitors who attended.

Harold Pickering, exploitation representative in this territory for Famous Players-Lasky is making a tour of Southern Utah this week.

George L. Cloward, manager of the local Metro-Goldwyn exchange is back after an extended trip through Montana.

Out of town exhibitors who visited the exchanges this week included: Joe Roden, Hyland Theatre, Sugarhouse; T. M. Chessler, Princess Theatre, Bingham Canyon; S. B. Steck, Lyceum Theatre, Ogden, Utah; and J. L. Brown, Isis Theatre, Preston, and S. R. Rich, Rich Theatre, Montpelier, Idaho.

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Texas

PLANS and contracts were announced this week for two new theatres for Houston. Work has started and when completed one theatre will represent $1,000,000 investment and the other a $150,000 investment.

Jesse H. Jones will build a 3,000 seat theatre for Southern Enterprises, Inc., of Texas, at the cost of a million dollars. It will be located on the south half of the block bounded by Main and Travis and McKinney and Lamar and will be one of the finest in the south. Jones agreed to build this theatre for Southern Enterprises last fall when they took over the management of the Melba Theatre, Dallas, Texas, which is owned by Jones. The stage will be on the Travis street side with the entrance on Main street, giving the theatre the full run of a city block. The inside of the theatre, according to Alfred C. Finn, architect, will be after the Egyptian style throughout. If present plans hold it will be the future home of Paramount pictures and will open for the public early in September, 1926. Excavation work is now under way and other contracts will be announced in a short time.

The second theatre to be announced this week will be located at 914 Preston avenue, and will be erected by Theo D. Polemanakos, James G. Gafcales and associates. Work is now under way and the 000. It will be fitted throughout with modern equipment. The interior decorations and architecture will be Spanish design. The theatre will have a seating capacity of 1,660, 860 downstairs and 400 in the balcony. William Ward Watkins, the architect, announced that the theatre would be opened by October 15th. It will be a popular price theatre and play a popular program.

Mr. Polemanakos, the manager, is well known in the theatre world of south Texas, having been manager of the Olymphus theatre since it was erected several years ago, prior to that he was connected with the Crown theatre.

Plans are set and invitations have been posted for the Great Movie Ball which will be held at the City Auditorium Saturday night, August 1st. The local theatre owners are putting forth a great deal of time and money to put the Great Movie Season over with a bang in Houston.

Edna W. Saunders, concert director and road show manager, has left for a motor trip through Kentucky and other central states. She will return to Houston early in September and plans to open for the fall season October 1st

John Victor, manager of the Mission theatre at Abilene, has announced that his theatre will go from a two a week schedule to full time. The house has been cost will be approximately $150,- completely overhauled, new equipment added and the force of employees increased.



Martha Francis in First National's "Scarlet West."

The H. T. Hodge circuit, operating theatres in Abilene, Winters, Merkel, Ballinger and Stamford, have purchased a building on Main street at Winters and will open a theatre there about the first of September. F. H. Hodge, who manages the Queen theatre in that city, will also be in charge of the new house and plans to show pictures of the highest class.

Manager Harry Kitterman opened the New American theatre at Orange, Texas, on July 15th with an elaborate program.

Construction of P. A. Preddy's new theatre at Robstown, Texas, has reached the point where equipment is about to be installed. Mr. Preddy also operates the Elaine at this point.

The Mission at Dalhart recently had a $1,500 fire that damaged the electric piano and scenery. The blaze was discovered after theatre closing and it is believed that a lighted cigarette was the cause. No insurance was carried on this part of the equipment.

Jeff Custer, of Slaton, Texas, plans to open his new theatre about September 15th. The seating capacity will be 700.

Texas oilfields, near Holliday, are to have a new motion picture theatre, according to plans announced by a partnership under the name of Senter & Senter. Equipment has already been contracted for.

The Gem theatre at Dumas, recently destroyed by fire, has been rebuilt and it is planned to reopen the house the latter part of July. W. I. Fish is the manager of the Gem.

Atlanta

BILL SHARP, formerly a salesman for Fox, out of the Atlanta office, is now connected with United Artists.

Dan Roberts, well known film man, is now with Producers Distributing Corporation, working out of the Charlotte office.

Mrs. Anna H. Sessions, of Producers Distributing Corporation, left Tuesday for Charlotte, to attend the opening of the new exchange there.



Riza Royce signed to long term contract by B. P. Schulberg for Preferred Pictures.

Freddy Martin, salesman for Liberty, who was operated on a short time ago for appendicitis, came into Atlanta last Thursday apparently sufficiently recovered to continue his daily business. He has since suffered a relapse, however, and is now at the Robert Fulton hotel, confined to his bed. Oscar Oldknow and the rest of the Liberty force are looking out for him to the best of their ability.

R. M. Savini, of Savini Films, is in New York on business. He is expected to return in a few days.

Frank Rogers, salesman for Liberty, and William Oldknow, returned this week from Florida, where they have been "real estating."

J. J. Franklin, director of theatres for Southern Enterprises in this territory, left Monday for New York, where he spent most of this week conferring with officials in the home office, and returning Thursday.

Charles W. Griswold, personal representative of Harold B. Franklin, director of theatres for Famous, spent 20 minutes in Atlanta Monday of this week, en route from New York, to Columbus, Ga.

"Marty" Semon, manager of the Forsyth Theatre, has taken himself and his family vacationing. They left Saturday, going from Savannah by boat to New York.

A. C. Cowles, chief booker for Southern Enterprises since his appointment to that position during the convention held in Atlanta in January, was here for several days this week.

Howard Waugh, manager of the Howard theatre, went to New York the early part of the week on business.

Miss Izola Dodd, member of the local Famous Players-Lasky office force, is on her vacation, and will be out of the city for two weeks. She is visiting friends in South Georgia.

Mr. and Mrs. Thomas H. James, manager and manageress of Loew's Grand theater, left the city last Saturday, for a two weeks' vacation in Louisiana.

M. J. Mintz, inventor and patentee of the Thematic Music Cue Sheet issued by the Cameo Music company, of New York city, is back at his desk after a serious illness which confined him to his bed for more than two weeks.

Miss Cornelia Mayr, secretary to W. W. Anderson, of Pathe, is out of the city on a two weeks vacation, visiting her sister in Washington, D. C.

John A. Snider, and son who operate the Grand theatre in Bessemer, Ala., paid Atlanta a brief visit for a few days this week.

J. N. Thomas, of Southern Enterprises, stopped in Atlanta Thursday, on his way from New York to Jacksonville.

Harry Kirschgessner, of Producers Distributing Corporation, was in town for a few days this week. He is in this territory for the purpose of transferring the Carolina records from the Atlanta office to the new Charlotte exchange.

The Naomi theater, operated by C. A. Adams and L. S. McDaniel, will open in Glenwood, Ga., in the near future, as construction is practically complete.

The new headquarters for the local Paramount force are practically complete, and, according to an announcement from Dave Prince, branch manager, the office force will move from 51 Luckie street to its new home 110-112 Walton street, by Tuesday of next week. The new exchange is one of the largest and most completely equipped in the South. It is a two story brick building occupying 4,000 square feet of ground space.



Minnesota



H. E. ROSENQUIST of the New York office is busy at the Universal headquarters here putting in a new card system to facilitate the handling of the heavy work. It is said the layout will tell at a glance everything the bookers want to know about a house or its program. Universal paid a lot of money for the copyright on this index and is spending a lot more installing it. Rosenquist has been here 10 weeks and has two or three more weeks work with a staff of stenographers and clerks before it will be finished.

C. A. Brady, Jr., traveling auditor for Pathe has just finished a five weeks' visit in Minneapolis and has gone on to Chicago.

E. J. McErlane, assistant manager of United Artists Minneapolis office has taken up golf to help him stand the strain. He has already broken 200.

Miss Corinne Sather of the same office is taking a well earned vacation.

Hal Daigler, manager of the Capitol theatre in St. Paul, is on his way back from Seattle where he has been visiting his folks and touching up the fishing.

Fred Knispel who used to be manager for Vitagraph in Minneapolis, is now assistant district manager under Cecil Mayberry with Producers Distributing company here.

George Bromley of Chicago has taken over the management of the State theatre at Alexandria.

Miss Corinne Sather of the United Artists staff in Minneapolis is on her vacation this week.

Miss Elsie Berends, chief inspectress at the Pathe offices is visiting her mother in Wisconsin.

Miss Anne Griffin, cashier of Metro-Goldwyn Distributing Corporation, is taking a fortnight off and Miss Frances Levine of the staff is on a trip to Chicago and Milwaukee.

Miss Frances Greenberg, contract clerk of the Vitagraph forces is spending a pair of weeks at the Great Lakes.

The Vitagraph organization is in a furore as a result of the arrangement for taking over the Warner Brothers product. Tom Burke, manager, has been on the road all week but things began to fly when he returned and some new announcements are expected when the smoke clears away.

Mrs. Elizabeth Schulz of the Universal organization has returned from a two weeks' outing and Miss Blanche Maricle, contract clerk, and Miss Hilma Gumboult have started for their annual vacation.

Charley Howard, Associated Exhibitors' representative, has taken on three extra salesmen, George Levine, L. H. Conway and H. J. Gibson and is making a drive through the territory cleaning up new business.

Eddie Johnson, Pathe's booker, left work in competent hands this week end and is off for the fishing grounds in Wisconsin.

Opening of the Milwaukee office of the Fox Film Corporation has made a difference in Minneapolis. Part of Wisconsin and the northern Peninsula of Michigan have been taken away and given to the Milwaukee force leaving the Minneapolis organization to concentrate on Minnesota, North and South Dakota, northern Iowa and a strip of Wisconsin running about to Eau Claire. Paul Schulz who has had the Michigan territory and part of Northern Minnesota has been transferred to the Wisconsin headquarters. He has been with the Fox outfit here for two years.

Eph Rosen, manager of the Film Booking offices in Minneapolis, has just returned from the Iron range and Superior. He report business surprisingly good in the range country with the mines opening up to take on from 1,000 to .1,500 new men. There is a rumor, he says, that Cavour Hartleigh, owner of the property on which the Duluth Orpheum theatre is located, will run an arcade through from that theater to Superior street, the main street in the city, to take advantage of new business brought to the district by the building of the New Duluth hotel.

The theatre has been handicapped by the fact that patrons were compelled to climb one of Duluth's steepest hills to reach its entrance.

L. A. Hummell, former branch manager for Universal in Sioux Falls and earlier representative of First National, has joined the F. B. O. staff here as key center man for the territory working out of Minneapolis.

Not long ago, according to Eph Rosen, a funny looking individual blew into the F. B. O. headquarters in the Film Exchange building and began to burst through into the private office. He had a complexion like a Chippewa Indian and was immediately sized up as a country exhibitor who had been earning the payroll by participating in the festivities of the harvest fields. Then somebody let out a yell for the stranger was recognized as Leo Ryan, cashier of the office, who had been spending a couple of weeks in Iowa.

Benny Berger of the Metropolitan theater in Grand Forks will be back at work soon. He reports the birth of an 8-pound boy.

The new Garden theatre at Hibbing opened last Wednesday, July 1st, after the difficulty between the Edelsteins and their landlord had been amicably settled. The house was scheduled to open May the 1st and Edelstein's lease expired on that date at the Victory. The Victory was closed and the party who built the new Garden refused to allow the Edelsteins to go into the new building before it was entirely completed and yet charged them rent on the property. There are rumors to the effect that Edelstein will bring suit for the two months rent that he had to pay before the building was finished. The Garden is an attractive house with a seating capacity of 450 and is located on Howard St., about three blocks from the F. & R. State theatre.



New York and New Jersey



A NUMBER of theatre openings are scheduled for the latter part of July and during the month of August. The Woodrow, at 610 Wilson Ave., Brooklyn, will start on a three day a week schedule and go into full time about September 1st. The Bluebird, being built by Kerman at Livonia Ave., Brooklyn, is expected to be heady in two weeks. The Lyons theatre at Morristown, N. J., will open on July 27th, and the Hamilton, in Brooklyn, on Saturday, July 25th.

Bill Brandt, who has taken over the Montauk in Brooklyn, is laying out considerable money on alterations. Both the Montauk and the New Carleton, the latter under construction, will be ready for business in the early fall.

Mount Vernon will have a new 1,500 seat theatre that is expected to be ready about the first of December. It is being built on 5th Street and by the owner of the Little Photoplay House, which is located in the same city.

George Marrow, of the Harry Harris Enterprises, is managing the West End on 125th Street. Fred Deolinger, the former manager has recently resigned.

Louis Rosenthal who operates the Lyceum and Colonial theatres in Orange, N. J., will reopen his houses Labor Day. Mr. Rosenthal has expended about $25,000 on alterations and everything will be in tip top shape on the opening day.

Herman Barbash, formerly associated with the Herman Rachmiel Circuit, and a recent manager of the East Side Jewish Theatre, is back at his old stand at the Sheffield. Mr. Barbash feels at home there and is glad to be back with his former associates.

The Rachmiel Circuit's new theatre that is under construction at Livonia and Saratoga Aves., Brooklyn, will be ready about the first of November. It is a strictly modern theatre and the seating capacity about 2,500.

It is reported that Matthew Christmas of Yonkers is about to take over two new houses in Westchester County. They are under construction and nearly complete.

According to Joe Hornstein, and Joe ought to be pretty well posted, there are at least one hundred theatres under construction in this territory. And, as usual, Joe is getting his share of the new equipment installations in local theatres. Recent equipment orders furnished by Howell's include the Supreme Theatre, Brooklyn, the New Embassador, being built by Rachmiel, Walter Reade's Asbury Park houses, and Bill Brandt's Montauk and New Carleton.

E. H. Metzger, owner of the Park theatre at Caldwell, N. J., probably one of the finest suburban theatres in this country, was a caller among the exchanges this last Tuesday.

Vacations are in order with local exhibitors and A. Phillips, Secretary of the M. P. T. O. of Brooklyn, also operating the Central and Wilson theatres, has gone for a two weeks rest at Fleischmans, N. Y. Harry Saunders, brother of Rudy Saunders, left last Saturday on a two weeks trip. Dave Mannheimer will go to Saratoga about August 17th and Frank Valli who runs the Fugazy theatre on West Houston Street, left recently on a pleasure tour of Europe.

Miss Sylvia Goodman, who helps run Joe Seider's office, returned last Monday from a pleasant two weeks spent in the mountains. Al Moley, of the same office, is also entertaining hopes of getting away from his booking sheets for awhile.

It is reported that the Electra theatre, located at 74th St. and 3d Ave., Bay Ridge, Brooklyn, will be taken over by the Shore Road Theatre Corporation about Aug. 1st.

Brooklyn is to have two more new theatres, one in the Boro Hall section that will be combined with an office building, and one in the suburbs at Ralph and Sutter Aves. The Montour Realty Company are the purchasers of the site of the former while Shapman & Shapman, architects, will supervise the construction of the latter, which will have a seating capacity of 2,800.



Buffalo

JOHN FARREN, manager of the Victoria theatre, Rochester, official umpire and chief funmaker at the annual outing of the Rochester Motion Picture Theatre Owners' association, put on his famous hill climb up the slopes at Point Pleasant, where the outing was held, Tuesday, July 21, for a five dollar bill, but the event wasn't staged until after the 50 or more attendants had exhausted themselves in a baseball game. Therefore the entry attracted only six of the "younger bloods." John Stritzel and Lester Lipsky were in at the finish in a dead heat, but John snatched the five just as Lester was clutching for it.

The hill climb came as a climax of a big day of fun. Arch McCallum, manager of Fay's theatre, started off the afternoon by a win in a shoe race. Without a formal program the fillum fellahs had an afternoon of job, most of it in the ball game. Managers of the Rochester theatres lined up against managers of the Buffalo film exchanges with John Farren again the center of the picture as umpire. Pitchers came and went but the scoring went on and on. Bill Calihan, manager of the Regent and a major league player for a time in his youth, put the Rochester nine ahead for a time with a magnificent slide into third after sending two runs across the plate. The advantage, however, was not destined to remain with the Rochester nine, for the Buffalo men picked up their bats with a vengeance. The outcome was never in doubt after Harry Levy brought the winning run over with a fast fall-away slide into the home plate.

The day started with a dinner in the Point Pleasant hotel, at which R. F. Woodhull, president of the M.P.T.O. of A., was the guest of honor. Michael Commerford of Scranton was also present. Jules Greenstone, president of the Rochester organization and Michael F. Carr, secretary, were in charge of the arrangements. Among those present were: A. A. Elliott, Hudson; Sid Allen, Medina; Charles Loodarn, Universal; Bill Rowell, Fox; Paul Shaver, Pathe; Harry Levy, Associated Exhibitors; Richard C. Fox, Freedom Film; Frank Spreeter, Auburn Theatre Supply company; Charles M. Klein; William Schwab, Hoosiac; F. J. A. McCarthy, First National; Henry E. Wilkinson, Marr & Colton Organ company; "Cuckoo" Arnold, Universal exploiteer and these Rochester exhibitors: Bill Calihan, John Farren, H. W. Shannon, J. J. O'Neil, Arch McCallum, Sol Schaffer, T. A. Aspenleiter, V. O. Aspenleiter, F. J. Koch, Mike Carr, C. W. Block, George Caffrey, George Evans, Cass F. Stahley, William Stahley, George J. Kress, Bert Falk, Sol Tischkoff, Max Fogel, George Frank, John Stritzel and John J. Johnston.

The Regent theatre in Corning, N. Y., which has been closed for some time, is being renovated and repaired for formal opening some time in September. The house is to be operated by the J. Meyer Schine Theatre corporation, which organization also controls the State and Princess in the same city. The house will be under the direct supervision of Charles J. Rose, district manager.

The mayor and members of the city council of Buffalo have been served with an order directing them to show cause in supreme court why they should not be compelled to issue a permit to the Riverside Amusement company for a moving picture theatre at 822-824 Tonowanda street. The council has refused the permit. Property owners near the site objected to the house.

Perhaps the biggest news of the week is that Charlie Bowe, veteran theatre man of Buffalo, where he now manages the Frontier, is to be married this fall. The news has shocked both exhibitors and exchange men but it only goes to prove that you can keep a good man down. Charlie was "on the job" way back in the days when they used to show films of speeding trains in stores in lower Main street.



Alan Forrest, signed to a new contract with Jackie Coogan Productions, released through Metro-Goldwyn-Mayer.

H. P. Lally of the Regent and Capitol in Dunkirk, N. Y., is down in Florida taking a peek at that much boosted real estate. Wonder if H. P. is going to open a theatre down there?

The musicians' union in Jamestown, N. Y., has started something. The men have been receiving $45 for a seven day week. Now they want the same amount for a six day week and $9 extra for the seventh day. The exhibitors will fight the move.

Sydney Samson, manager of the Bond Photoplays corporation, Buffalo, announces the completion of his fall lineup. Mr. Samson also announces the engagement of E. J. Hays, formerly a member of the Producers Distributing corporation sales staff as a member of the Bond staff.

A model of the proposed open-air theatre in Delaware Park, Buffalo, has just been completed by R. J. Kinkel, architect of the department of parks and public buildings, and now is on exhibit in his office in Elmwood Music hall. The theatre is designed in terms of landscape architecture rather than construction and the tiers of seats which will run across the curvel slope will be terraced in turf. The cost of the project is estimated at $25,000.

Vincent R. McFaul, managing director of Shea's Hippodrome, has returned from a motor tour to the Thousand Islands and is all set for the busiest season in the history of the big Buffalo house.

Norman L. Sper, better known to exhibitors in western New York, as just plain "Jimmy" has resigned as manager of the Buffalo exchange of Dependable Pictures corporation and has been succeeded by Alan S. Moritz, who has been associated with several distributors in the Buffalo territory and who recently has been operating the Ritz, formerly the Lumberg theatre in Niagara Falls, N. Y. The resignition of Jimmy came as a shockto his friends. Jimmy has been taking on the duties both of manager and staff for a long time. He has not as yet announced his plans for the future, but says he is considering several offers.

Work is progressing rapidly on the mammoth new Shea Buffalo theatre. The walls are almost complete and the roof is on. The imposing front is up and the marquise in place. The interior work is also going ahead rapidly and the house will soon be entirely ready for the work inside.

Jim Fater, Rochester district representative for the Buffalo First National office, is looking much happier since that suit against him for bumping another car, has been dropped. Saw Jim touring 'bout Kodak Town the other day in a new Hudson coach and beaming as only a 250 pound man can beam.

Capacity houses were the order of the first week of the new Palace theatre in Lockport, N. Y., and Manager George T. Cruzen was showered with compliments on the splendid staging of the program. It was Old Home Week in the Lock City and there were thousands of visitors in town, all of whom were enthusiastic over the splendid temple of amusement.

Central Penn

MRS. FLORENCE ACKLEY LEY, head of the Community Service Bureau maintained in Harrisburg by the Wilmer & Vincent Theatre Company which controls six theatres in that city, was in charge of the singing program which was a feature of the annual outing for blind persons, conducted on July 23 by the Dauphin County Association for the Blind. The outing included also boat ride on the Susquehanna river and a picnic at Island Park. Forty-one blind persons were the guests of honor.

Carr & Schad, Inc., of Reading, which controls a big chain of picture theatres in that city and Lebanon, is cooperating with The Reading Times in conducting the 1925 contest to select the girl who will represent the city as "Miss Reading" in the annual beauty show at Atlantic City the second week in September.

The Comerford Amusement Company, of Scranton, which controls many theatres in the hard coal mining regions, has awarded to Breig Brothers, of Scranton the contract for the erection of its proposed new theatre and business building in Hazelton. The architects are L. Lempert & Sons, of Rochester, N. Y.

Pictures are being shown twice a week this summer in the auditorium of Gartner's Casino, at Parkland, which has been leased for the season by H. J. Mack and Edward Gabriel.

It is expected that Peter Magaro, prominent Harrisburg motion picture exhibitor for twenty years until last May when he sold his Regent Theatre to the Marcus Loew interests, will return about September 1 from Europe where he has been traveling since early summer. He is accompanied by his daughter, Miss Elizabeth Magaro, and Marino Acri and the latter's daughter. Mr. Magaro will devote his activities, upon his return, to the operation of his big dancing hall, the Coliseum, and to his extensive real estate interests in Harrisburg.

Fred Shafer, of the New York office of the United Artists' Corporation, was in Harrisburg on July 21, visiting the newspaper offices in the interest of publicity for forthcoming productions by these stars.

Miss Mary Judge, who holds an important post in the general offices of the Comerford Amusement Company, in Scranton, has recently returned to that city after a vacation passed at Delaware Water Gap.

Albany

HAROLD FILKINS, a well known salesman connected with the F. B. O. exchange in Albany, is recovering from a recent operation for appendicitis. Mr. Filkins was in Mechanicville, talking with Exhibitor Tweedy of that place, when he complained of feeling ill. His condition became rapidly worse and Mr. Tweedy brought him to his home in Albany and a doctor was called. Mr. Filkins was then rushed to a local hospital and operated upon.

Fred W. Mausert is rushing work on the theatre which he is building in Glens Falls. The balcony has been completed and it now looks as though the house would be in shape to open in the early fall.

A committee consisting of J. H. MacIntyre, as chairman; Jack Krause, Leon Medem and Herman Stearn, has completed arrangements for the annual outing of the Albany Film Board of Trade, which will be held on September 15, at Luther's hotel on Saratoga Lake. One of the features of the day will be a baseball game between the exchange managers and the salesmen. Gene Tunney, the well known fighter, will do his training at Luther's, and will naturally be the center of attraction at the coming outing.

Abe Stone, Walter Roberts, Jack Krause and Louis Buettner made up the Arbitration Board at a meeting last Monday, which lasted for four straight hours, and which will be the last for another month or so.

By being away on his vacation, C. R. Halligan, who is connected with the local Universal exchange, lost out on a couple of broilers which John Mattice, of the Novelty in Middleburg, brought with him when he came to town the other day. Mr. Halligan and Mr. Mattice have been friends for many years. Mr. Mattice lugged the broilers back home and remarked that the next time he came to Albany, he hoped to find Mr. Halligan at his desk.

There is a brand new house being erected these days in Coxsackie. Ground has already been broken and it is expected that the theatre will be in shape for opening in the fall and in time to catch the fall and winter business.

Vincent Fisher, booker at the F. B. O. office, has just returned from an automobile trip to Washington, D. C., on which he was accompanied by his mother. Lee Marcus, general sales manager for F. B. O., spent a day in Albany last week, conferring with Herman Stearn, local manager.

Now that the trout fishing is just about over, Harry Lazarus, of the Auditorium, in town during the past week, is recounting tales of the bass he is taking near Kingston. Mr. and Mrs. Lazarus, with their four-year-old son, will spend a couple of weeks this month at Lake George.

L. L. Connors, who is running a theatre in Cambridge, and one which suffered considerably from fire two weeks ago, is now on the road as a salesman for F. B. O., although continuing to run his theatre. This part of the program is being ably taken care of by Mrs. Connors and the boys. Mr. Connors will cover the section north of Albany.

Mike Kallet, who is running the Strand in Rome, has a summer home at Old Forge, where he is spending much of his time these days.

Tony Veiller, manager of the Lincoln in Troy, is taking his vacation this week, indulging in an automobile trip to New York, and winding up at Lake George. Mr. Veiller deserves a vacation, however, having suffered all kinds of agony for several days from an infected tooth.

It looks as though Jake Rosenthal, of the Rose in Troy, would soon be charging a straight 15 cent admission seven days out of the week. He is now running what he terms professional tryouts on Friday nights, playing to capacity with 15 cents to everyone. He is now charging fifteen cents four nights a week, although the Rose was originally a ten cent house.

When Lew Fischer completes the improvements now under way at the Bradley theatre in Fort Edward, he will run vaudeville along with the pictures. During the past week, a contract was let for a new lighting system in the house as well as the complete redecorating of the interior.

T. Roy Kiefer, the well known conductor of the orchester at the Troy theatre, is just back from a week's automobile trip through the New England states. During his absence, the orchestra was handled by John Gamble.

Ted O'Shea, manager of the Metro-Goldwyn exchange in Albany, hasn't had a vacation in seven years, and doesn't intend to take one this year. Mr. O'Shea asserts that he was not only extremely busy just now but also extremely healthy and between the two he can not figure out any reason for even a week's rest.

The Majestic theatre in Elmira, after having been closed for a month, is scheduled to reopen the forepart of August with Benjamin Berinstein looking after the details. Julius Berinstein, a brother, who runs the Palace in Troy, plans to resume his matinees during the week as soon as business picks up at the collar factories.

Dave Epstein is manager of the King theatre in Troy, which is now being run by James Rose. Mr. Rose is a firm believer in advertising of both the newspaper and lobby variety. He now has a half dozen houses in Troy and elsewhere and reports business as being satisfactory in all of them.



Montague Glass, who did titles for Fox version of John Golden stage success, "The Wheel."

L. J. Carkey, who has been serving as manager of three theatres in Carthage, has just been appointed a district manager for Schine brothers, and will make his home hereafter in Little Falls. He will be succeeded in Carthage, by his brother, George J. Carkey, who has been associated with him for some time past. It is understood that the Schines have decided upon combining their many theatres into districts of a dozen or more houses each, placing a district manager over each group, and giving each theatre a house manager, who will report to the district manager, and who in turn will be held responsible by the Schines for the conduct of the houses generally.

Jake Golden, manager of the Griswold theatre in Troy, is planning to hold an Old Home Week, starting on August 16, at which time he will employ whatever professional talent may be home during the summer. Pictures will be run along with the acts, with plenty of prizes and plenty of contests. Mr. Golden has just returned from a week spent at his former home in Boston.

Accompanied by his two sisters, Benjamin Berinstein, of Elmira, has been enjoying an automobile trip of two weeks to Chicago.

A report to the effect that a stock company would replace pictures at Harmanus Bleecker Hall in Albany, was denied during the past week, with the statement that the same policy as at present would prevail at the Hall during the fall and winter months.

The Troy, Lincoln and Mark Strand theatres in Albany and Troy, are participating in the Greater Movie Season, being about the only large houses in this section to take advantage of the proposition.

W. W. Mase, who runs the "Mase" theatre in Prattsville, was among the visitors along Film Row during the past week. Thomas Bush and F. A. Sullivan, of Middleburg, were also in town.

Mrs. Francis McGraw, who owned the Gem theatre in Little Falls for several years, and who recently sold her house to the Schine brothers, will continue to be in charge. The little theatre is still running and will continue to do so.

Abe Stone, of the Delaware and Arbor Hill theatres in Albany, is back from a 1,000-mile trip that took him to New York City, Atlantic City, Washington, Gettysburg and other places. He was accompanied by Mrs. Stone, their baby and his mother-in-law.

Bob Wagner, veteran showman and former manager of the Gateway theatre in Little Falls, is busy these days in buying up all outstanding stock in the theatre which was recently taken over by the Schine brothers. The house is scheduled to reopen early in August and with a brand new sign, as well as many improvements within, the house will be more attractive than ever.

Miss Agnes Riley, a bookkeeper in the Fox exchange, is enjoying a two weeks' vacation at Loon Lake. Employees in the local Pathe exchange, are now planning for another picnic, but no definite date has yet been fixed.

Basil Brady, manager of the Pathe branch in Buffalo, and Harry Knappen, of New York city, a special feature representative, arrived in Albany during the past week, and in company with Leon Medem, local manager, swooped down on the Schine brothers in Gloversville for an entire day.

Sam Hochstim, who has a theatre in Hudson and his brother, Ed, who peddles Pathe product out of Albany, may some day become the "Warner brothers" of the industry, for both of the young men plan to become producers as soon as the way opens and the necessary cash and opportunity are forthcoming.

Business continues to be good at all of the local motion picture theatres, largely through the fact that the evenings are cool and that there has been a great deal of rain during the month of July. Many persons who had planned on leaving town on vacations, have changed their minds on account of the weather, and this has brought additional business to the theatres. Some of the exhibitors, pleased at the attendance, and seeking to stimulate the same, are showing pictures that ordinarily would be held for the winter months.

Bringing back no fish, but returning with tales of wonderful scenery and many strikes, Uly S. Hill, managing director of the Strand group of houses in Albany and Troy, is once more on the job after a week spent in Canada.

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San Francisco

ELLIS LEVY, formerly popular manager of the Coliseum Theatre, one of the largest residential motion picture houses on the Pacific Coast, has resigned his position to take over the New Colma Theatre at Colma on a percentage basis. Mr. Levy is also starting a Lobby Display Exchange, which will be the first of its kind in San Francisco. Levy will be prepared to cover the Pacific Coast. This new system will enable the small theatres to install the same display that the larger ones have at a small expense.

Starting August 1st the Union Square Theatre, under the management of C. A. Grissell, will inaugurate Ackerman & Harris' new policy of running very high class first run feature pictures together with the Union Square Reviews which will consist of selected feature vaudeville acts. Both will run for a full week. The vaudeville acts will be the first ones under the Ackerman & Harris connection with Gus Sun & Company. Ackerman and Harris will control 89 houses in the West, Canada and Australia.

A. Sifuentes contemplates again opening an Airdome Theatre in his former home town of Atwater.

L. Weir, P. D. C. division manager, left for Chicago to attend a district managers' convention.

Walter J. Rudolph, former orchestra leader for the Union Square leaves July 28th with a ten-piece orchestra, known as the "Diamond Jubilee Orchestra," for Melbourne, Australia, where for the next two years Rudolph and his men will be the feature of the Wattle Path Palais, a dancing hall and concert pavilion and one of the chief amusement attraction in Australia. More than 5000 dancers at one time can be accommodated on the floor of the Wattle Path Palais.

Beatty's Casino re-opened July 18th under an entire new policy. The theatre will be conducted, according to the announcement of James Beatty, as a strictly motion picture house with the adjunct of good music. Good pictures at low admissions will be the slogan of the Casino.

Ed Maguire, who has been handling the sale of Bio Carbons in the Southern end of the State made a brief visit to this city.

Max Blumenfeld's new house in San Mateo, of which he is the sole lessee and manager, will be opened July 23rd with a ceremonial opening.

Wm. Horsley of the L. A. Horsley Studios was a San Francisco visitor recently.

Barney Gurnette, who has been in Los Angeles due to ill health, paid the Row a short visit recently. Everyone was glad to see Barney again. His plans at the present are to remain in the South, working out of the Universal studio.

Manager Frank Voigt of Metro is back at the big desk again, having been welcomed by his many friends.

J. A. Harvey and H. V. Harvey, opened their new Pajaro Theatre at Watsonville, on July 3rd to capacity business. The house of 264 seats was promoted by J. A. Jr., who is operating the Strand at Merced most successfully.

Ralph Clark, formerly booker at the old T. & D. Exchange, and manager of the World Film Exchange, has returned to San Francisco.

Floyd St. John of the Co-operative Exchange, San Francisco, is at the Los Angeles office for two weeks.

W. S. Wessling, Pathe District Manager, stopped in San Francisco en route to Los Angeles, where he is to relieve R. A. Jenner during his vacation.

J. A. Haas, who for many years ably managed the Progress Theatre for the Louis R. Greenfield Theatres has been transferred to the American Theatre, which this concern has recently acquired, at which time they closed the Progress Theatre.

M. E. Corey, P. D. C. manager, got in on the purse won by the Western Division, when they tied with the Eastern office, in a recent contest.

Morris Markowitz, of First National is vacationing in Los Angeles.

Local Muehlman of First National has returned after spending a few days in the Sacramento Valley territory and reports business good.

Roy Hudquist, who on May 10th, succeeded Dave Bolton as manager of the Sunset Theatre, after an illness of over a month, from which he was apparently recovering, passed away at his home Tuesday, July 7th.

G. A. Rowens, who has been shipping Metro product for the last six years, is leaving on similar duties at the F. B. O. Exchange.

Joe Enos, house manager of the Portola has just moved into a new beautiful bungalow at 30th St. and Lincoln Way.

A film fire occurred in the projection room of the Fairyland Theatre, recently, partially destroying the machines and film. Quick action on the part of the projectionist in extinguishing the flames and keeping the fire confined to the projection room saved the building and what might have been a very serious fire.

The Lyric, owned by the National Theatres, Inc., Monrovia, Calif., is to have a new Wurlitzer Unit organ.

A Wurlitzer Unit organ is being installed by the Sutter Theatre Corp., San Francisco.

The local office of The Rudolph Wurlitzer Company has just announced the sale of two Wurlitzer Unit Organs to Harry T. Walz. One is to be installed in the Pasadena Photoplay Theatre, Pasadena; the other in the Tujuga Theatre, Tujunga.



Jean Acker, just signed as member of De Mille stock company and loaned to Metropolitan Prod. to appear in "Simon the Jester," a Prod. Dist. Corp release.

Philadelphia

OFFICIALS of the Stanley Company of America state that the present season has been the best in the history of the house. For the summer months business has been exceptionally good, despite the extreme heat that was experienced in June.

The Philadelphia office of the Producers Distributing Corporation, located at 1235 Vine Street, is planning the acquisition of the adjoining premises, 1237 Vine St., now occupied by the Consolidated Exchange, owned and operated by Harry Smith. If satisfactory arrangements can be made, the first floor of 1237 will be renovated. If this deal does not go through, Producers will in all probability move into the old Fox quarters at 1327 Vine Street.

New members of the DeLuxe sales force are J. J. Delson, formerly with Paramount, who was at one time connected with Lubin, J. A. Flynn, formerly with Vitagraph, and E. M. Bailey, of Georgetown, Del. Mr. Delson will assist Bill Bethel in Philadelphia, Mr. Flynn will cover Northern Pennsylvania, and Mr. Bailey's field will be Central and Western Pennsylvania.

Al Boyd, Vice-President of the Stanley Company, is attending the annual race meet at Saratoga Springs, N. Y.

Tom North, who has been assigned to co-operate with exchange managers throughout the country in exploiting and maintaining interest in short subjects, has arrived in Philadelphia, his first assignment. He is conferring with managers of short subject exchanges in regard to plans for arousing additional interest in this type of entertainment.

Harry Perlman, who operates the Lehigh Palace, recently purchased the West Allegheny Theatre, 27th and Allegheny Ave., from Sam Balaman at a price said to be $85,000. He will take possession about the middle of August.

Sam Hockfeld and Dan Heenon, of the Pathe sales force, are spending their vacations in Atlantic City.

Mr. and Mrs. Sam Stiefel, of the Roxborough Theatre, are spending the month of August in the Maine lake region.

A new fire alarm system has been installed in the local Pathe Exchange. Nine signal boxes have been placed in the building, two of which register directly in the nearest fire station.

John P. Bethel, of American Feature Film Co., S. Whitman, of Universal, and Joseph Hebrew, of Warner Brothers, have been named as Film Board of Trade representatives on the arbitration board for the month of August.

Field sports, dancing, base ball and contests of various kinds will be among the features of the Film Board of Trade outing, which will be held August 23rd. A committee consisting of J. Emanuel of Metro-Goldwyn, Charles Goodman of Educational, and Bill Heenon, of First National, is in charge of the arrangements. The outing will be limited to exchange employees and their friends.

Jack Greenburg, secretary of the Film Board of Trade, David Barrist, editor of the 'Exhibitor,' and Jos. Schaeffer, of the Fox sales force, are spending their vacations at the Arcady Country Club, Lake George, N. Y.

Notwithstanding a serious illness which has confined him to the house for several days, George B. Aarons, secretary of the M. P. T. O. of Eastern Penna., Southern N. J. and Delaware, and recording secretary of the M. P. T. O. A., attended the recent meeting of the board of directors in Detroit.

The Nash roadster of E. M. Whaley, salesman for the Producers Distributing Corp., was recently destroyed by fire a short distance outside of Millersburg. Mr. Whaley lost not only his personal effects but some valuable

Cleveland

STANLEY HATCH, First National home office executive, is in Cleveland temporarily at the helm of the local First National exchange. He will remain until the position left vacant by the resignation of Norman Moray is filled.

William Brown has resigned as manager of Keith's East 105th St. theatre. His successor has not been announced.

Nat Barach was in town last week. He brought up a lot of wonderful tales of real estate deals in Florida. He is a bona fide operator down there now. He just came back to get the wife and the son and to move down to Miami permanently. So the movies have lost another one of their best boosters.

Harry Rogers has joined the local Producers Distributing Corporation as sales representative in the Toledo territory. Mr. Rogers was formerly with Famous Players in the south.

Chester Loewe is now with P. D. C. as district representative working directly under Robert Cotton, division manager of District No. 4, which includes northern Ohio. Loewe has been handling educational non-theatrical pictures in and around Cleveland.

Tommy Carroll is with us once more for which we are all duly grateful. Mr. Carroll has returned from trip abroad just in time to take up the job of manager of Loew's State theatre. Everybody around here knows Tommy. He has managed motion picture theatres and vaudeville theatres, and has even been on the near side of the footlights upon occasion. For the past year he has been out of town. He succeeds Fred Holzworth, who has resigned to go into business for himself.

Emory Downs returns unto the fold of Cleveland exhibitors again. This time in the guise of house manager for Loew's Allen theatre. Mr. Downs has recently been managing the Dome theatre in Youngstown. Long years ago he managed the Knickerbocker thetre, Euclid Ave and East 82nd St. At that time, the Knickerbocker was the only high-class East Side neighborhood motion picture theatre. Now there are dozens of 'em. In the interim between selling high class amusement at the Knickerbocker, and his return engagement at the Allen, Mr. Downs has been in the automobile business.

L. Cowan has sold his two motion picture theatres, the Pictorium at Dennison, and the Vale at Urichsville, to G. M. Jardon.

Mr. and Mrs. E. F. Harlan, owners and managers of the Gem theatre, Fremont, are the proud parents of a newly arrived seven-and-a-half pound boy, who will henceforth be known to the world as Jean Haworth Harlan. Congratulations!

Mr. and Mrs. Van Wormer of the Melvin theatre, Toledo, stopped off in Cleveland for a few days before leaving for a protracted motor trip through the east which will include Pittsburgh, Philadelphia, New York and Atlantic City.

Paul Gusdanovic, president of the Cleveland Motion Picture Exhibitors Association, has returned from a hurried trip to Chicago. Gusdanovic went to the Windy City to get some things for his new picture house which he is erecting on Lorain Ave and West 117th St.

Fred E. Walters has resigned as manager of the Temple theatre Toledo. J. S. O'Connors, formerly with local P. D. outfit, now has the job.

The Bryerly brothers who operate a chain of Rainbows,—one Rainbow theatre in Mechanicville and another Rainbow theatre in West Liberty,—were in town last week one day, looking and booking.

The Film Bldg. register made a poor showing this week. The only new signatures for the week were R. G. McIntosh, manager of the Rialto, Bellevue, and J. Rubin, of the Strand, Newton, Falls.

Bert Stern, special representative from the Warner home office, is spending a few weeks in the northern Ohio territory, making his headquarters in the Cleveland Vitagraph exchange.

During the remainder of the summer season, the Fairbanks theatre in Springfield will show the ever popular priced picture entertainment, changing its program every other day. Manager Ed. C. Paull has arranged for many high-class pictures. He also has announced that persons who write to him, asking for a return engagement on any picture that has been missed when it was offered for the first time at the theatre, he will attempt to secure a return of the picture just as soon as the booking can be arranged.

E. F. Albee, president of the Keith-Albee circuit, on a visit in Columbus, Ohio, stated that when the new Keith theatre in Columbus is opened in the great new American Insurance Union building, now under construction, Columbus will have a theatre befitting its size and importance. The new theatre will probably be opened in September of next year, Mr. Albee stated. The opening will not be rushed, he said, in order to have everything ready on the opening date. The first Keith theatre was opened in Columbus twenty years ago in March.

J. Real Neth, manager of the James theatres, William Prosser, manager of the Keith theatre and Albert Taylor, director of a stock company were the three judges in the bathing review held at Olentangy park in Columbus recently as a part of a community celebration.

St. Louis

ART LA PLANTE has succeeded C. D. Hill as manager of the St. Louis office of Producers Distributing Corporation. He had acted as assistant manager for Hill in St. Louis for about five years and is among the most popular young men of the local film world.

R. L. Nelson, formerly with First National, comes into the Producers Distributing Corporation, as personal representative of the district manager. He will make his headquarters in St. Louis.

Miss Helen Knudsell, formerly chief stenographer of the St. Louis branch offices, has been promoted to private secretary of district manager Hill.

Harry Weiss, manager of the local First National office has been elected president of the St. Louis Film Board of Trade to succeed C. D. Hill, resigned. When Hill was promoted to district manager for Producers Distributing Corporation it became necessary for him to surrender his board of trade office.

Al Lichtman is in town again.

Bob Werth succeeds Claude McKean as city salesman for Fox while George Ware, formerly manager of the local Vitagraph offices, fills the vacancy in the traveling sales force made necessary by Werth's promotion. McKean, as has been reported, will manage the new Fox branch office at Memphis, Tenn. He departed July 28 for a tour of his new territory.

A. H. Kline, booker for Fox, has joined the Warner Brothers organization as booker succeeding Gray Curren who goes with Metro-Goldwyn. Miss Florence Patke becomes booker for the local Fox office.

Mr. and Mrs. C. W. Lilly leave July 28 for a vacation trip in the Wisconsin country. They will motor.

Granite City's new 600 seat theatre will open shortly. S. Zertanian who formerly operated the Lincoln Theatre there will be the owner and manager.

W. W. Watts of Springfield, Ill., will depart this week for a trip to Oregon and Washington. While in the Northwest he will visit with relatives.

John Karzin of Casino and Frank Speros of the Marquette motored to Springfield, Ill., during the week and visited their old friend Gus Kerasotas.

Will Finke, proprietor of the Opera House at California, Mo., dropped dead during the past week. His friends in St. Louis were sad when they learned of his sudden demise.

Mr. and Mrs. J. Willis have taken over the Rex Theatre, La Grange, Mo.

The Gayety Theatre at Springfield, Ill., has closed for two weeks and will hold a grand opening on August 8.

Jack Sidney, the singing comedian, who is a brother of Louis K. Sidney, division manager for Loew's, Inc., spent several days in St. Louis as the guest of Harry Greenman, manager of Loew's State Theatre. Sidney and Greenman became fast friends when the former was playing the Keith circuit and Greenman managed a Keith house in New York City.

Jack Underwood, manager of the local Enterprise Distributing Corporation, spent several days in the Southern Illinois territory. He brought back the first ray of sunshine that has come out of the Coal Belt in many, many months. Jack is a close student of economics and is of the opinion that conditions in Egypt will improve steadily and that a nice Fall business will be enjoyed by the houses in that section. He is not predicting any boom, but expects a decided improvement.

Croy's Opera House, Toledo, Ill., has closed for the summer.

The Pullman Theatre Company, Chaffee, Mo., has taken over the Majestic, Oran, Mo.

Charles Harned has opened his Cozy Theatre, Bethany, Ill.

Harry Weiss of First National, is back from his vacation. The boys started him off right by making him President of the Film Board of Trade.

Julius Schmidt, Grand Theatre, Breese, Ill., passed through en route to Yellowstone Park. He expects to make all of the hills on high. Plenty of gas and the motor is all pepped up.

Houses that have closed include: Liberty, Cowden, Ill.; Marthasville, Mo.; Roland, Payson, Ill.; Princess, Lexington, Tenn.; Premier, Grayville, Ill.; Gem, Stonington, Ill.; Lyric, Salem, Mo.; Palace, Vallier, Ill.

The Missouri Theatre, Grand boulevard and Lucas avenue, St. Louis, Mo., has installed a new cooling system at a reputed cost of $150,000. The Carrier Engineering Corporation, Newark, N. J., installed the system.

The Typhoon Fan Company has installed a cooling system in the Venus Theatre, 4264 West Finney avenue, St. Louis. The theatre is owned and operated by A. Sanowsky.



Denver



MAX ROTH, Home Office representative of the Fox Film Corporation, has left for Salt Lake City. Exhibitors will see many new faces in the Fox office. Mel Wilson is the new manager and H. Hahn is the new assistant manager. Mr. Hahn is a new comer in the Denver territory and has already made many friends among exhibitors. He hails from Albany, New York.

G. E. Rosenwald, Universal special sales representative, is a visitor with the local branch of his organization for a few days. Paul Berger, special representative of Metro-Goldwyn, is also in the city visiting R. J. Garland, local manager of Metro-Goldwyn.

Irving Ehrensoft is located at the J.C.R.S. Sanatorium, Colo. His many friends in the Denver and Los Angeles territories will be pleased to learn that Irving is steadily improving and indications are that it will be only a matter of time before he will again be able to call on his exhibitor friends as of old.

J. E. "Tommy" Thompkins of Colorado Springs, is in Denver visiting film row and viewing all the latest productions. Tommy is always a welcome visitor. He owns and operates the America theatre, the great tourist theatre of Colorado Springs.

Marcel Drucker, brother of E. J. Drucker, manager of the local branch of DeLuxe Feature Film Exchange is in Denver with his family visiting friends. The visitor is the owner of the Guarantee Specialty Co. of New York City. He will return Wednesday, July 29, leaving his family in Denver for a more extended visit.

Barney Rose, the live wire salesman for Universal, has just returned from a trip through Nebraska and Wyoming.

O. J. Thomas, the new salesman for Film Booking Offices has just arrived from a sales trip into the New Mexico territory. Mr. Thomas also is an exhibitor in Raton, N. M. He has proven to the boys he can sell pictures as well as he can buy them.

Another salesman who is back with a smiling face is Chas. Beale of Metro-Goldwyn.

Sid Weisbaum, manager of Film Booking Offices of America has just returned from the Western Slope of Colorado.

C. H. Reeder, the exhibitor of La Voye, Wyo. who was recently forced by the Government to move his theatre along with the rest of the city of La Voye plans on reopening the first of August. Mr. Reeder has the distinction of having been subjected to something never before experienced by a theatre owner. His townspeople were ordered to move their buildings to a nearby location in order to make the lands available for oil drilling purposes. They moved, buildings and all, and Reeder went with them.

C. M. Van Horn, manager of Denver branch of Pathe, Inc., left for a hurried trip to Durango, Colo. He will return within a few days and leave immediately for Salt Lake City. A convention of all western Pathe managers has been called by Harry Scott, Pathe feature sales manager. The convention will cover a period of three days starting July 30th.

Among exhibitors visiting the various exchanges during the past week were I. C. Floersheim, Springer, N. M.; Paul Dunn, Valentine, Neb.; R. V. Mallory, Brighton, Colo.

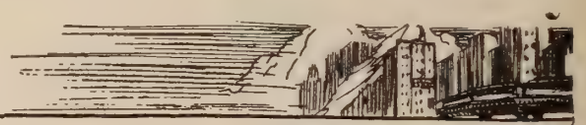
Max Schubach, of the Midwest Theatres Co. has returned to his desk after an extended visit in California.

A local sales meeting has just closed in the Warner Bros. office. The meeting was conducted by Chas. R. Gilmour, the local manager of Warner Bros. The boys learned all about the new Warner "40" and immediately left to impart their information to the exhibitors of the territory.

Mrs. Lena Roth, mother of Joseph Roth, who manages the Isis theatre of Denver, recently submitted to an operation at Mercy Hospital. Reports today are that she is in a very serious condition and small hope is held for her recovery.



Chicago



ASHATZ plans to build a thousand seat motion picture theatre at the intersection of Belmont and California avenues. The building, which will cost about $250,000 has been designed by Sidney Minchin, Inc., architects and engineers, and will contain, in addition to the theatre, eight stores and ten offices. The architects state that the treatment of the theatre and lobby will be Grecian, and the interior will resemble, as closely as posible, the Outdoor Greek Theatre, with colonnades on each side of the seating area, through which a vista of the open spaces will be seen. The ceiling of the theatre will be a sky, giving effects of day or night, as required. Gust Stathis and Gregory Pantos, who operated the Elston Theatre on this site, have secured the lease of the proposed new house which will be known as the Elston.

Universal's "See America First," traveling film company, arrived in Chicago this week, aboard their special "auto train" and promptly started work on the Chicago chapter of the film. The arrival of the "See America First" train is also serving to stimulate interest in the Greater Movie Season. The members of the traveling company include: C. B. Holah, director; Garrett Graham, assistant; Al Gregory, chief engineer; Wayde Miller, assistant engineer; Fred Eldridge, chief cameraman; John Hickson, assistant cameraman; and Bonnie Villanervai, private secretary.

Julius Schmidt, of the Grand Theatre, Breese, Ill., is enjoying a motor vacation which will take him through Yellowstone Park.

Leo and Harry Brunhild, of Brunhild Brothers, owners of the Temple, New Era, Rogers and Magnolia Theatres, have just returned from an extensive motor trip which took them as far east as the White Mountains, New York City and Atlantic City.

The New Cozy Theatre at Bethan, Illinois, has just been opened by Charles Harned.

A number of Southern Illinois theatres are reported as having closed for the summer. They include the Croy's Opera House, at Toledo; the Liberty at Cowden; the Premier at Graysville; the Roland at Payson; the Gem at Stonington and the Palace at Valier.

A new addition to Balaban & Katz's staff is Burton Bidwell, who is in charge of the art department. Louis R. Lipstone, who has been with the organization for several years, has been promoted to managing director of all the company's orchestras.

E. H. Robinson of the Film Transport Company, Detroit, has been in Chicago for several days and plans on extending his motor delivery service to Illinois. Mr. Robinson brought two trucks with him and the first route contemplated is Chicago, Peoria and way points. It is understood that the service has operated successfully in Michigan territory for several years.

Balaban & Katz's Uptown Theatre will be opened on August 10th, if present plans are carried out, and the B. & K. advertising staff, headed by W. K. Hollander, is all set for the big publicity and advertising campaign which will announce the opening of this theatre, which will be the largest of the B. & K. Chicago houses.

President E. T. Peter, of the Atlas Distributing Corporation, was in Chicago this week in the interest of distribution.

S. J. Gregory Theatrical Enterprises have chosen the name for their new three thousand seat theatre at 35th and Archer Avenue, from those submitted in the prize contest, and the new house will be called the Embassy. It is scheduled to open on November 1st.

Greatly improved musical programs are planned for the Lyceum Theatre by the Theatre Operating Co., Peoria, Ill. A Wurlitzer Unit Organ is being installed.



Indianapolis



H. H. WILSON, for nine years proprietor of the Sherman theatre at Sullivan, Ind., has leased the house to H. E. McCarrell of the McCarrell Entertainment Enterprises. Ira Long is resident manager for McCarrell. Wilson will remain in Sullivan for other business interests.

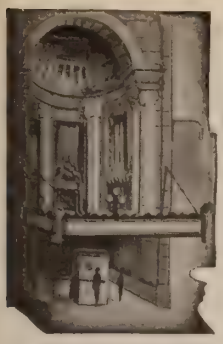
H. A. Giles, proprietor of the Royal theatre at Garrett, Ind., has purchased the Pastime theatre from L. C. Swartout.

Irvin Grimes has sold the Empire theatre at Auburn, Ind., to Allen B. Visk, manager of the Court.

V. U. Young has announced he will have a $15,000 three-manual Kilgen organ installed in the Broadway at Gary, Ind.

The lease of the Victory Theatre Corporation of Ft. Wayne, upon a site at Ninth and Main Sts., in Richmond, Ind., has been sold to the City Securities Corporation of Indianapolis for $15,000. The Securities Corporation will build a $200,000 theatre which will show First National pictures and Pantages vaudeville, it was announced. The new theatre will be named "Tivoli."

Work on the new 1,200-seat $175,000 Tivoli, neighborhood theatre at Forty-second St. and College Ave., Indianapolis will be started in about two weeks.



CONSTRUCTION & EQUIPMENT DEPARTMENT



Saenger Amuse. Opens Million Dollar House

Strand, Shreveport, La., Embodies Latest Theatre Design; Has 2,200 Seats

THE Saenger-Ehlrich Enterprises, Inc., recently opened a new million dollar theatre in Shreeveport, La., that is held forth as an example of the most advanced science and art of modern motion picture theatre design and appointment. This new house has a seating capacity of 2,200 and is named the Strand. A complete detailed description of this amusement palace has been submitted to the News and is herewith published as a source of reference for other exhibitos contemplating building elaborate houses of their own:

Combines Beauty and Utility

The exterior of the Strand represents a grouping into a beautiful and practical construction plan the best elements of the leading playhouses of this and other countries.

Emile Weil, architect for the Saenger Ehrlich interests, has traveled afar. In these travels he has visited some of the world renowned homes of the drama, show palaces, the boasts of great metropolitan centers of this and other countries. He selected detail of construction and adornment which have been incorporated in the exterior lines and interior embellishments of the Strand.

The Strand represents, exclusive of ground value, an investment of fully one million dollars.

For one and one-half years this theatre has been in the course of construction. The period of time spent in construction is indicative of the thoroughness and painstaking attention to details.

The builders desired a theatre beautiful, elaborate, elegant and safe, with every comfort provided and in every line and decoration a delight to the eye.

Compels Attention

Seen from the exterior, the Strand compels the attention of the passerby. The great dome, artistic by day and beautiful in its varied colored myriad lights by night, attract the eye. But in this lighting as in the announcement signs about the marquise and the wall signs, there is a dignified softness, nothing garish, yet attracting the eye to the messages and beauties of construction.

The Crockett Street side of the Strand is embellished with a great Gothic arch, patterned along the lines of the Cathedral windows of great European centers. The keystone of the arch tells the message and there is an inscription, hewn in the stone and gilded, which further declares the purposes of this great temple of art, namely to furnish wholesome amusement for progressive people.

The lobby of the Strand is in solid marble and genuine travitine stone walls. The floor is laid with marble blocks. The ticket windows are practicable and in harmony with elaborateness of the lobby in general. Gazing above the eye sees lights of many colors twinkle as the stars in the firmament.

Marvelous Painting

Surrounding the upper wall of the circular lobby is a marvelous work of art, painting by Paul Heerwagen, one of the South's leading artists. This painting portrays a falcon hunt. There is flashed before the eye a picture of the scene of old and mental pictures revived of the lore of childhood and the records of history



The new million dollar theatre recently opened by the Saenger-Ehrlich Enterprises, Inc., at Shreveport, La. This house is held forth as an example of the latest design and engineering. The left view shows the exterior while on the right is shown one of the boxes.



The new million dollar Strand theatre, opened by the Saenger-Ehrlich Enterprises, Inc., at Shresveport, La. The stage is 45 feet wide while the proscenium arch is 52 feet high. The house has a seating capacity of 2,200.

Saenger Amuse. Opens Million Dollar House

(*Continued from preceding page*)

when the Old World was in the heyday of its glory.

From the lobby one steps into the great foyer. One is compelled to hesitate involuntarily by the scene of beauty.

There are great mirrors, in golden frames. Rich carpets, cover the floor. Draperies, damask, silk and velour, of soft tones add their touch and in the center there is a fountain with a mirrored background in which the waters are reflected, deep red and blue, glow being produced by artistically conceived and arranged lighting effects.

There are a number of chandeliers. Each has many globes. Each sparkles resplendently through the crystals. And leading above there are wide stairways, the steps of solid marble and the balustrades of marble and artistically wrought metal.

From the foyer stairs lead down also into the men's smoking room where every provision is made for their comfort. The smoking room is a circular room with lavatories adjoining.

From the foyer one enters into the lower floor auditorium of the theatre. Throughout the house the aisles are carpeted. The carpet is costly and soft of tasteful design.

All Seats, "Good Seats"

All 2,200 seats are "good-seats" that is they are comfortable, upholstered in genuine leather and with visibility unobstructed to each. There are no posts in the Strand to mar the view.

Off the stage, there are great loges, or boxes, handsomely draped and beautifully decorated. These boxes, uppers and lowers on each side are capable of comfortably seating nearly 200 persons.

The orchestra pit is ample. A feature of the Strand musical equipment is the Robert-Morton-Duplex organ. The acoustics of the theatre are so excellent that the sound swells and rolls through the great structure, delighting every ear with the mellowness of the music.

There is the stage. The proscenium arch 46 feet wide and 52 feet high is among the largest stages of the country. The drop curtain is of costly material.

Cooling System

So many degrees colder than without, the message which is taken "with a grain of salt," in the case of the average theatres. is a presentment of truth in the case of the Strand.

The cooling and ventilation' system of this great theatre is the last word in perfection. The spectator coming from the sultry and torrid outside, can be assured every comfort while in the theatre.

Henry Seel, for many years connected with the Saenger Organization is the Managing Director of the Strand, and Howard L. Swain, Supervising Manager of Saenger Amusement Co's Shreveport Theatres, is the Strand's Director of Publicity.

Rousseau Bros. Building New Theatre Near Granada, S. F.

Following in line with the success of the Aztec and Egyptian Theatres, San Francisco, Rousseau Bros. are building another theatre to add to their holdings, several doors from the Granada Theatre. The house will be slightly larger than the twin theatres, and it is planned to open about July 15th and to call it the Pompeian. It will be under the supervision of Max Graf.

Ontario Theatre Destroyed in $200,000 Blaze

Howard Hager, owner of the Regal Theatre at Hagersville, Ontario, lost his theatre on the night of June 14 when the handsome building was destroyed by fire which started in adjoining premises from unknown cause. The total property loss, including the adjacent structures, amounted to $200,000. It is the announced intention of Mr. Hager to rebuild the theatre without delay.

It's expected

"Eastman" and "Kodak," in black letters in the margin, identify the genuine Eastman product—the film that carries quality through to the screen.

Eastman Positive Film assures the kind of photographic reproduction that audiences are entitled to—and expect.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

POWERLITE

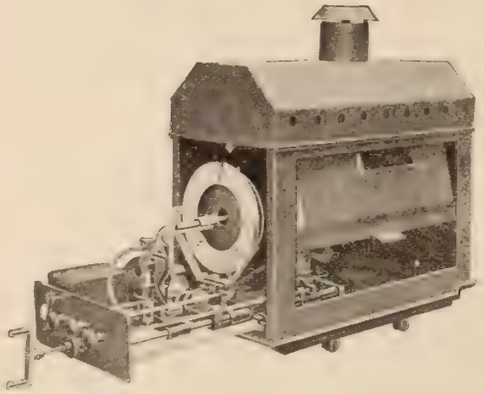
This company has long been fully aware of the value of the reflector lamp but did not feel justified in placing one on the market until a lamp of this type could be offered to the motion picture industry which would fully live up to the reputation we have established for Power's Projectors and Power's Products. In offering Powerlite we feel that a reflector lamp has finally been produced which overcomes the serious defects of the earlier lamps and in addition has a number of important improvements and patented features which will win the strong approval of exhibitors, managers and projectionists.

Control apparatus is very neat and compact and is attached inside the lamphouse, thus eliminating the necessity for extra shafts, gears and control handles. Constructed so that perfect control of the arc is secured and carbons fed intermittently and automatically upon an infinitesimal rise of voltage brought about by the burning of the carbons. Control apparatus is thoroughly protected and it is impossible for the current to reach the motor until the arc is struck regardless of whether the line switch is open or closed. This permits the control motor to be wound for proper arc voltage and to operate positively at full voltage as soon as it is brought into the circuit. The control mechanism forms part of the lamp itself and only the necessary controls project from the rear of the lamphouse.

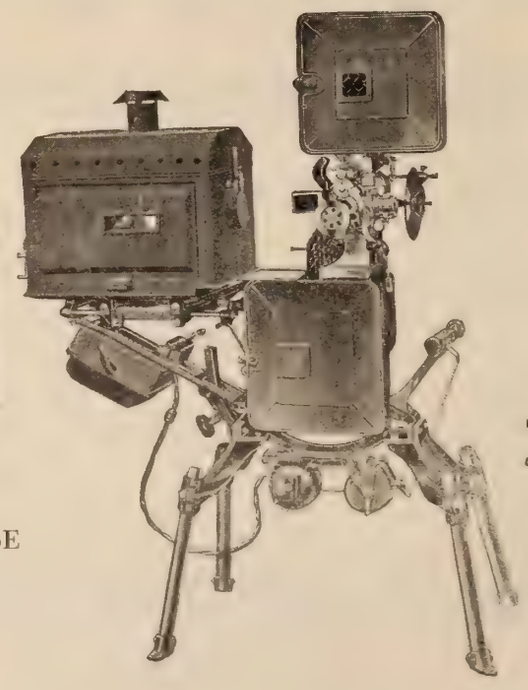
The method of inserting carbons will be found a real convenience to the projectionist. It is merely necessary to press a lever, insert carbons into the carbon holders FROM THE SIDE and release the lever. The carbons are then locked into position ready for operation without the use of tools. Vertical adjustment of the negative carbon and lateral adjustment of the positive carbon have been provided for in a manner which will be found very satisfactory to the projectionist and Powerlite also permits an exceptionally long carbon trim. An improved friction device allows the arc to be struck and fed without unlocking it from the motor feed system.

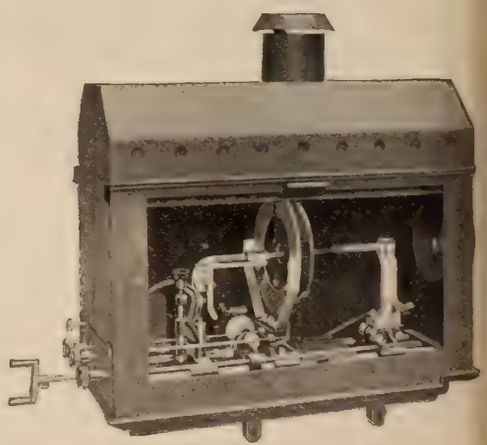
Special attention has been given to the design and construction of the mirror which has been made according to our own specifications. Improved insulated mirror supports and latch allow the mirror to be readily removed for cleaning. A radical departure and a great improvement in lamphouse construction has been made in Powerlite by having the door slide quickly and easily into the top of the lamphouse. This action is similar to that of the door in a sectional bookcase and leaves the interior clear and accessible for the projectionist's manipulation. The lamp slides easily into or out of the lamphouse and this will be found extremely convenient when cleaning or making replacements.

Powerlite can be attached in about five minutes to Power's, Simplex or Motiograph and no lining-up or similar adjustments are required.



LAMP PARTLY OUT OF LAMPHOUSE WITH DOOR HALF OPEN





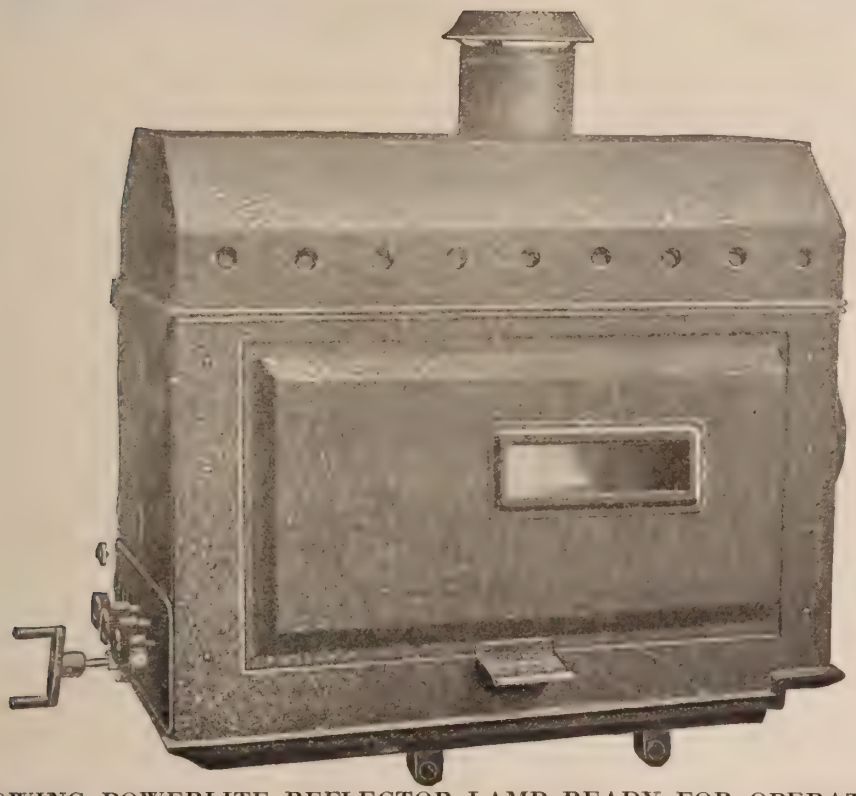
DOOR SLIDES EASILY INTO TOP OF LAMPHOUSE



NICHOLAS POWER COMPANY
NINETY GOLD ST. NEW YORK, N.Y.



REFLECTOR LAMP



SHOWING POWERLITE REFLECTOR LAMP READY FOR OPERATION

POWERLITE REFLECTOR LAMP

Lamphouse

Powerlite lamphouse is of ample capacity and this is extremely important as the reflector lamp requires a certain minimum space in order to secure the most efficient results.

Stereopticon attachment may be easily swung into position for projecting slides, operating in a manner similar to that of the ordinary arc lamp.

Entire lamphouse is finished in black crystallized lacquer and makes a very attractive appearance.

ECONOMIES

Practical tests and actual use in thousands of theatres have definitely shown the tremendous economies effected by the use of the reflector arc lamp. The figures given on this page may therefore be accepted without doubt or hesitancy, and investigation will fully substantiate all statements made.

Powerlite Reflector Lamp using approximately 20 amperes actually delivers more light and of a better quality than the ordinary arc lamp using 75 to 80 amperes direct current. This means that an immediate saving is effected of 75% in current consumption alone in addition to the superior results obtained upon the screen. A house using 75 ampere arcs (ignoring entirely the fact that two of them are burnt for a portion of the day and taking only one into consideration) paying for current at the rate of 5c per kilowatt and running ten hours a day for one year, by using Powerlite Reflector Lamp will effect a saving of over $1,000 in current.

A large saving is also effected in carbons as the ordinary D. C. arc using from 70 to 80 amperes requires 7/8 x 12 positive carbons and 7/16 x 6 negative carbons. At least two negative carbons will be used for each positive carbon consumed. Using 1,000 positive carbons per year at $161.00 per thousand and 2,000 negative carbons at $72.00 per thousand, the amount paid for carbons during the year would be approximately $305.00. As against this 1,000 sets of carbons for the reflecting arc will cost at the most $85 and only one negative is necessary for each positive consumed. Figuring that only 1,000 sets of carbons are used per year (and this estimate is fairly conservative) the carbon saving with Powerlite would be $220.00 — a saving of approximately 70%.

The method of carbon support in the Powerlite permits the stubs to be burned extremely short and this of course prevents unnecessary waste. Other economies are also effected through the elimination of condenser breakage and on such items as carbon holder replacements.

Powerlite Reflector Lamp will also be found more reliable than the ordinary reflector lamp and its simplicity and convenience will make a strong appeal to the projectionist.

The economies secured through the use of Powerlite seem so extraordinary and the figures are so startling it may be difficult at first to believe they are not exaggerated. Making reasonable allowances for the size of the house, the number of hours the projectors are operated and other conditions of a similar nature, the figures will be found approximately correct but we will be very glad to furnish further detailed information based upon the current consumed in any particular theatre.

NICHOLAS POWER COMPANY
NINETY GOLD ST. NEW YORK, N.Y.



Inquiries and Comments

A Comeback

SOME little while ago we gave a rather lengthy friendly criticism of a letter from an Ohio projectionist who tried in rather vague terms to convince us that the projection in certain Ohio theatres was something above the ordinary. This in support of his contention that the small town projectionist was, as in many cases, as fully qualified to render top-notch work as his big city brother.

It appears that Brother Johnson, of Washington, C. O., Ohio, possesses a persevering nature for he comes back with another letter intending to justify himself and at the same time making himself a little more explicit concerning his idea of good projection.

He writes as follows:—

"Dear Sir:—

In response to your article concerning "Friend Johnson", must beg to advise you that the letter you received was not intended to "bawl" you out. On the contrary, I believe your article seemed to give me the biggest part of the bawling out.

However, we won't argue about that, so we will just call it even. The letter that was typewritten happened to be written on a friend's machine and my not knowing it thoroughly, in addition to the ribbon being twisted explains why part of the letter was in one color and the rest in another.

Agrees

I am not near a typewriter now or I might try the same over again.

I will agree with you in most of your articles and feel that you have given a clear explanation of how the city fellow excels the small-town man. I do believe, however, that you have exaggerated things in some parts of your article and in my opinion you seemed to believe that I might not have good judgment when I really do see good screen results.

Here is what I call perfect projection and I think you will agree with me: a good steady picture and sub-titles; a bright steady light all over the screen; practically no flicker; clear pictures and sharp definition; excellent changeovers. Don't you think that these fulfillments would be good enough for any large theatre in any large city?

Well these conditions were observed in the theatres I mentioned and in the order in which I listed them. You know, after a fellow has been in the projection game for many years he may easily pick out a good many minor faults of other projectionists which may not even be apparent to the public.

Some projectionists think they can fool the public but in my mind a poorly projected picture will easily ruin the entire meaning of a play and people seeing this will surely leave the theatre dissatisfied. Am I not right?

So brothers, let's get together and pull the same way. Give the public the best possible in the way of projection as I do not think that anyone willingly wants to put on a jumpy, poorly lighted picture on the screen.

I hope this gives you the information you have been wanting."

Relieved

Well, Friend Johnson, we are certainly relieved to learn that the vivid color scheme used in your last letter was not caused by an impassioned desire to annihilate us as we surely thought that was what you were longing to do. We cannot recall ever having compared the small-town and big-city men's qualifications in these columns, so were at a loss to account for it. Probably some one else put this bee in your bonnet.

As for our implying that you were incapable of judging the quality of projected pictures or could not recognize a well projected picture when you saw one, why, such a thing was never intended. Far be it from us to cast aspersions on fellow "critters'" knowledge. Life is too short for such things.

Not So Good

The principle thing we were interested in was securing a concise statement of your ideas of the projection merits in the theatres you mentioned, not so much for our sake, as for that of the other readers of this department. The mere statement that a thing is so may be all right but unless considerably amplified by details, provides dry reading.

While admitting that the things you mention as being requisite for good projection are so, we still do not agree with you that they alone indicate first class workmanship and this is the point we have been trying to get home—a statement of all the conditions.

Give an experienced man a high powered arc and it is comparatively easy for him, by exercising care, to do the things you mention. That is merely the part of a machine attendent and calls mostly for care and patience.

The mark of a true projectionist, however, rests in his ability to project pictures efficiently with no waste effort or excess power. It goes without saying that the screen results should, at the same time, be all that could be desired.

For any particular size of theatre there is a certain screen intensity which is desirable from the standpoint of picture brightness and comfortable viewing. To secure this intensity with any given optic system requires just so much electrical power—no more. In order to secure the desired screen brightness at a minimum power cost requires that each and every element in the optic system clear to the screen be of the correct type and properly used. If this is not so, a loss will be incurred and the system will be inefficient. In other words, the projectionist will not be doing first class work.

So in any future letters describing the excellence of any projectionist's work do not forget to include a description of his optic setup starting with the diameter of the arc crater, through the various elements, clear to the screen.

Engineering Report Gives OK for Comerford Theatre Site

Engineers who made examinations of the site of the proposed West Scranton, Pa., theatre to be erected by the Comerford Amusement Company, to determine whether there was any danger of a cave-in due to coal mining operations in that vicinity, have reported that the location is a safe one, the underground void having all been packed with fill. As a result the work of razing buildings on the site has begun, and one large structure is being moved across the street to make way for the theatre, which is to be a large, modern structure with a seating capacity of 2,000. Actual building operations will be started early in August, according to plans of the company, and it is hoped to have the theatre ready for formal opening about the first of the new year.

Wilmer & Vincent House Remodelled for Vaudeville

Walter Vincent, of New York, one of the heads of the Wilmer & Vincent Theatre Company, was in Harrisburg on July 17, inspecting the company's six theatres there, and particularly the Orpheum which is being reconstructed, almost from the ground up, into a vaudeville house that will seat 2,500. Earlier in the week his partner, Mr. Wilmer, was in Harrisburg on a similar errand. They were shown about the properties by C. Floyd Hopkins, their Harrisburg representative.

Omaha, Nebraska, to Have a $50,000 Picture House

Plans are being drawn by John & Alan McDonald, 2nd Floor, Standard Oil Building, for the erection of a motion picture house to be erected on a site 50 by 128 at 50th and Dodge Streets, Omaha, Nebraska, at a cost of $50,000. The owner is A. R. Hansen, 4901 Dodge Street, Omaha, Nebraska.

Lobbies Are the Show Windows of Motion Picture Theatres

By S. Weinstein, Pres., Menger, Ring & Weinstein, Inc.

IN order to properly understand the functions of the frame as a means of displaying pictures attractively, a realization must be brought about of the fact that the exhibitor is not like the average merchant along the avenue, who simply places his wares in the window and lets them do the rest, be it a well shaped pair of shoes, an attractive shirt, a modish dress, or a well finished piece of furniture; they all have their economic as well as aesthetic appeal, even in the matter of food. It has been recognized by leading restauranteurs that an appeal to the palate alone is not enough—they have learned to lay their sea-food and other delicacies in the window, not only temptingly, but artistically, so as to appeal to your sense of beauty in addition to tantalizing your palate.

Not so with the exhibitor; he cannot display his wares; all he can do is show you pictures of it, and whatever he is able to show, must carry with it an appeal to your sense of beauty,—to that part of us that is not so materialistic—that something within us that loves pretty flowers, beautiful sunsets, poetry, and music.

It will readily be seen that the frame surrounding the exhibitor's wares must possess beauty of design, harmony of color, symmetry, and warmth. From time immemorial it has been recognized by artists and painters the world over, that the frame is an essential part of the picture; it serves as a background and border; it gives a picture perspective and finish. To such an extent have the old masters appreciated the value of the frame that a good many of them were in the habit of making the frames for their paintings, and in fact, this is what has brought about the vogue for the highly carved artistic frames that can be seen in the famous art galleries of the old world, also in the great museums of this country.

It is quite customary for artists of the present day to select the frames for their paintings; they will not intrust the selection to even the most advanced framing establishments, but prefer to personally supervise every detail, knowing what a great bearing the frame will have on the final appearance of the picture.

It is astonishing what a change a well selected piece of plush will make, if placed behind even a simple frame. A snipe, framed tastefully, and mounted on an attractive background, will assume a dignity and poise approaching a work of art. Some of the gelatines and photos, if placed in a well set off frame, assume the proportions of masterpieces. A very startling effect can be secured by cutting out a head or figure from a one-sheet or three-sheet poster, and mounting it on a plush background in a frame.

Of late, very artistic cards, highly colored and well executed by expert letterers, have become the vogue, amongst the higher grade theatres; indeed, it is a known fact that one theatre in New York is paying a card writer $300.00 per week for work that could be classed as works of art. comparable in quality to some of our high grade illustrations, but even such cards must have the proper setting and background in order to show to best advantage.

S. M. P. E. Convention Oct. 5-8 at Lakewood Farm Inn

THE Society of Motion Picture Engineers has announced that the semi-annual meeting will take place October 5, 6, 7 and 8 at Lakewood Farm Inn., Roscoe, New York.

The Society held a spring convention at Lakewood Farm Inn a year ago last spring. The members attending that meeting were so pleased with the place that many special requests have been received by the board of governors which influenced the selection of this mountain resort for the coming convention.

Rex Hedwig Laboratories Print Fight Films

The motion pictures taken of the Greb, Wills and Shade bouts at the Polo Grounds in New York City, on the night of July 2, for the benefit of the Italian Hospital Fund, were processed at the Rex Hedwig Laboratories. At the close of each fight the negatives were rushed to the laboratory, where they were immediately developed, printed, cut, assembled, and early Friday afternoon they were thrown upon the screens of leading theatres throughout the New York Metropolitan area.

TransVerteR

Alternating current is changed by it into much more satisfactory direct current, giving several times the candle power of an alternating current arc of the same amperage.

This is only one of its many operating advantages.



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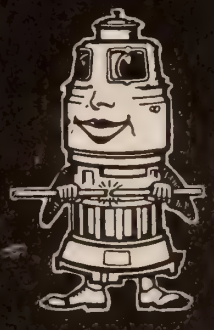
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Montreal, Toronto, Winnipeg.

TransVerteR Says

"I WANT to thank A. H. Schwartz Enterprises for their order just received for *five* double 30 ampere Transverters, as well as *one* double 125 ampere Transverter.

"Now watch me make them thankful I'm on the job."



This is typical of many fine orders we are receiving from all over the country.

The Transverter means better pictures, easier operation, less expense.

Ask us to explain why.

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OLD AGE AND YOUR THEATRE

Thousands of theatre chairs, through neglect, are suffering from the effects of **"Old Age."** Are your theatre chairs passing into this class? Under present day competition no theatre can afford to allow its theatre chairs to suffer from the effects of **"Old Age."**

Through our method of procedure, which is an innovation, we can recondition and transform, **Like Magic Over Night,** unsightly theatre chairs into ones of real beauty, comfort and distinction, automatically creating an entirely new auditorium atmosphere that has definite box-office value, at reasonable cost in any part of the U. S. A.

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REACH THE THEATRE BY MAIL THRU OUR UP-TO-DATE MAILING LIST SERVICE
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As trial to new customers.
We do high grade work. Send us your film.
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The Strand theatre, Shreveport, La., owned by the Saenger-Ehrlich Enterprises, Inc. This house is thoroughly up-to-date in every respect.

Opens First of Five Theatres at Long Beach, Cal.

The Brayton theatre, Long Beach, Cal., has opened and is the first of a string of five houses that are to be operated by the Brayton Holding Co. This house has a seating capacity of 1,000 and has installed a Marr & Colton organ. The decorations are Spanish throughout.

Joe Howard, formerly of Rickards and Nace and West Coast Langely, has been retained as general manager of the newly formed company. Construction on the second theatre will begin immediately upon completion of this house.

$35,000 Addition Planned by Moller Organ Co.

Growth of the business of the M. P. Moller Organ Company, of Hagerstown, Maryland, manufacturers of pipe organs used in motion picture theatres, has resulted in the announcement, on July 21, of plans for the enlargement of two departments of the plant, in that city. The two additions are to be built at an expenditure of $35,000. One of the additions will be to the erecting room and the other one will connect the offices with the erecting room.

Record Earnings Shown by Morgan Lithograph Co.

The Morgan Lithograph Company, according to preliminary unofficial reports, closed its fiscal year June 30, 1925, with the best showing that it has made in its fifty-nine years of successful operation. The report states that the Morgan Lithograph Company alone, before giving effect to the result of operations of the companies which it has recently purchased, earned for the fiscal year aproximately $500,000 net before Federal taxes. The newly acquired companies and the contracts which they hold, the report states, will double the present volume of business of the Morgan Company, which will be largely reflected in the net earnings of the combination for the coming year. The outlook, the report states, is very bright.

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ROLL AND FOLDED TICKETS FOR EVERY PURPOSE
USTICO
GET OUR CASH WITH ORDER PRICES
ALL-NIGHT AND DAY SERVICE
FORT SMITH, ARK.
"THE TICKET CITY"

Storm and Burnouts; But Show Goes on or Bust

HERE'S an instance that serves to explain why this industry has a fashination to all who ever enter its folds. The appeal of showwomanship—the show goes on or bust spirit is witnessed in these few following lines.

The Amuzu Theatre, Oakland City, Ind., writes:

Due to a severe electrical storm our compensarc converting system was burned out during performance. Next morning at eight o'clock, we called Joe Bommerscheim of E. E. Fulton Co., Indianapolis. Leaving Indianapolis at nine-thirty, by hard driving Mr. Dommerscheim made the distance of about two hundred miles arriving here at three o'clock. By starting time we had installed a new Mazda Projection system and lost but the one night, that of the mishap.

Winter Garden, Jamestown, Installs Marr & Colton

Peterson & Wood, the well known exhibitors of Jamestown, N. Y., have just purchased another Marr & Colton organ for their Winter Garden Theatre, Jamestown.

This organ is a two-manual with all the modern tone colors and effects. At present the theatre is closed, for redecoration and installation of organ. It will be re-opened about August 15th.

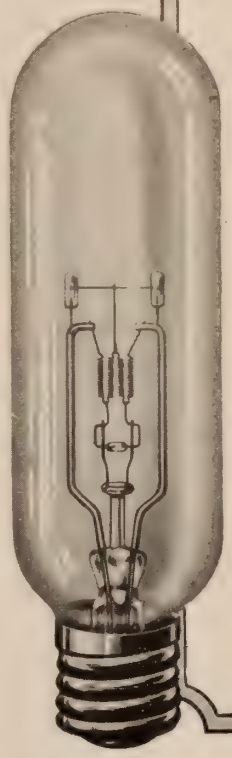
New Theatre at Indianapolis to Cost $175,000

Indianapolis is to have a new theatre to be erected on College Ave., north of 42nd Street at an approximate cost of $175,000. The plans for the new theatre building are now being drawn, and the construction is to be of brick and concrete and erected on a plot 80 x 160. The seating capacity of this theatre is to be 1,200.

Plans Being Drawn for New House in Michigan

Plans are being drawn for the erection of a theatre building on plot 100 x 200 to be erected at Schoolcraft and Carferry Avenues, Brightmoore, Michigan. The structure is to be of brick and stone. The owner of this new house is LeWin Development Co., 1003 Hofman Bldg., Detroit, Mich.

These Dealers Sell National MAZDA Projection Lamps



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California Motion Picture Equipment Co., Los Angeles.
Electrical Products Corporation, Los Angeles.
B. F. Nichols, Los Angeles.
J. Slipper & Co., Los Angeles.
Walter G. Preddy, San Francisco.
Theatre Equipment Supply Co., San Francisco.

Colorado
Exhibitors Supply Co., Denver.
Seeman-Mitchel Supply Co., Denver.

Washington, D. C.
Scientific & Cinema Supply Co.

Florida
Drollinger Theatre Supply Co., Jacksonville.

Georgia
Theatre Supply & Equipment Co., Atlanta.

Illinois
Amusement Supply Co., Chicago.
Exhibitors Supply Co., Chicago.
Kinema Film Co., Chicago.
Monarch Theatre Supply Co., Chicago.

Indiana
Exhibitors Supply Co., of Indiana, Indianapolis.
Gologroph Co., Indianapolis.

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Kansas
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Kentucky
Louisville Film & Supply Co., Louisville.

Louisiana
Geo. Vivirito, New Orleans.

Maine
Howe Theatre Supply Co., Portland.

Maryland
N. C. Haefele & Co., Baltimore.

Michigan
Brenkert Light Projection Co., Detroit.
Exhibitors Supply Co., of Michigan, Detroit.
Michigan Film Library, Inc., Detroit.
Service Theatre Supply Co., Detroit.

Minnesota
National Equipment Co., Duluth.
Safety Projector Co., Duluth.
Exhibitors Supply Co., Minneapolis.
United Theatre Supply Co., Minneapolis.

Missouri
Exhibitors Supply Co., St. Louis.

Nebraska
U. S. Theatre Supply Co., Omaha.
White, Jordan & White, Omaha.
Exhibitors Sup. Co., Omaha.

New York
J. F. Adams, Buffalo.
Graphoscope Service Co., New York City.
Chas. E. Mason, Rochester.

North Carolina
Exhibitors Supply Co., Charlotte.

North Dakota
McCarthy Supply Co., Fargo.

Ohio
Dwyer Brothers Co., Cincinnati.
Exhibitors Supply Co., Cleveland.
Theatre Supply Co., Cleveland.
American Theatre Equipment Co., Columbus.
International Church Film Co., Dayton.
W. E. Park, Toledo.

Oklahoma
W. R. Howell, Tulsa.

Oregon
Portland Motion Picture Machine Co., Portland.

Pennsylvania
Chas. E. Bennett, Philadelphia.
The Electric Construction Co., Philadelphia.
Hollis-Smith-Morton Co., Pittsburgh.

Rhode Island
H. A. & E. S. Taylor, Providence.

Vermont
Hicks & Pryce, Inc., Burlington.

Washington
Doug'ass Light Co., Seattle.
Spokane Theatre Supply Co., Spokane.

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Exhibitors Supply Co., Milwaukee.
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No. 2 Size
The new Gundlach Radiant Projection Lenses are the only ones made in No. 2 Size for all focal lengths from 4½" upward.

Theatres still using No. 1 lenses in focal lengths of 4½" or over may either reduce their current consumption or improve the illumination of their pictures, by adopting the new Gundlach Radiant Projection Lenses in No. 2 Size. Why not investigate? Write to

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At night, the well illuminated Marquise is even more efficient as an attention getter.

Our illustrated catalog shows marquise for all types of theatres, write for it today

PROBERT SHEET METAL CO.
COVINGTON, KY.



New High Intensity Studio Arc Placed on Market

A new high intensity lamp has just appeared on the market, for which many advantages are claimed. This lamp is presented by Max Mayer, New York City, whose electrical connection with the film producing industry is well known.

These lamps, manufactured by Hall & Connolly, of New York, under the Sperry patents, are entirely automatic and will operate, it is said, for a full half hour without any attention whatsoever. The striking or starting device is instantaneous in action and so arranged that it will not break the carbon crater in striking.

Extreme steadiness and silence of operation are obtained by an ingenious compensated constant feed mechanism.

The permanent accurate alignment of the carbons and new manner of mounting of lamp and mirror, result in overcoming the usual ghost or shadow in the light beam.

Much thought and practical study have been given to every detail in the design and construction of this lamp with the result that exceptional sturdiness and serviceability are claimed along with a considerable reduction in weight over similar units.

A specially designed mirror mounting provides for a great spread of light beam without shadow and without objectionable lengthening of the lamp housing.

The first three of these lamps have been in constant use in the Paragon Studios, Fort Lee, N. J., for over two months.

Kansas City Letters Protest New Theatre Building

The City Plan Commission of Kansas City has received nine letters of protest against the proposed construction of a motion picture theatre at Fifty-ninth street and the Paseo, which is unusual in the records of Kansas City. The letters protested against the proposed modification of the zoning law to permit the construction of the theatre.

The modification was requested by G. M. Baltis, who filed a petition of 160 property owners in the neighborhood in support of his request, which has been taken under advisement.

Fish-Schurman Corp. Take New Los Angeles Offices

The Fish-Schurman Corp. advise that they have moved to new offices and warehouses at 1050 Cahuenga Avenue, Los Angeles, Cal., just off Santa Monica Blvd., where is kept on hand considerable quantities of Goerz raw stock for the convenience of their customers.

Theatre Construction

We are in a position to thoroughly analyse any theatre proposition from every point of view. We will prepare you a statement showing the probable net returns on investment, cost of construction and equipment and methods of finance. We also prepare plans and specifications and supervise the construction from inception to completion, turning the theatre over to you complete in every detail, ready to operate. Send us your proposition for analysis.

Our Motto is Efficiency with Economy

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Engineers
70 East 45th St. New York City

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Don't be satisfied to have it just glare impotently. Have it move, attract attention, and "say something." That's real sign advertising.

Reco FLASHERS quickly pay back modest first cost by current saving. They're standard.

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PHELCO PERFECT ARC CARBONS
"You Want Phelco!"
Charles W. Phellis & Co.
Incorporated
130 West 42nd Street
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TICKETS
Of all kinds
USED ALL OVER THE EARTH
Write for samples
WELDON, WILLIAMS & LICK
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WELDED WIRE REELS
For Sale by
Howells Cine Equipment Co.,
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RADIO-MAT
PATENTED
TALK from your screen WITH your quickly TYPEWRITTEN MESSAGES.
WHITE, AMBER or GREEN.
Accept no substitute.
RADIO-MAT SLIDE CO. NEW YORK
IS THE STATIONERY OF THE SCREEN

FEATURE RELEASE CHART

Productions are Listed Alphabetically under the distributor's name and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming, will be found on succeeding pages.

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH RELEASES

By Associated Exhibitors

	Star	Length
Adventurous Sex, The	Clara Bow	5,039 feet
Percy	Charles Ray	5,384 feet

By Famous Players-Lasky

Air Mail, The	Special cast	6,976 feet
Dressmaker From Paris, The	Rod La Rocque	7,080 feet
Goose Hangs High, The	Constance Bennett	6,186 feet
Men and Women	Special Cast	6,223 feet
New Lives for Old	Betty Compson	6,796 feet
Sackcloth and Scarlet	Alice Terry	6,732 feet
Too Many Kisses	Richard Dix	5,759 feet

By First National

I Want My Man	Sills-Kenyon	6,175 feet
New Toys	Richard Barthelmess	7,250 feet
One Year to Live	Special Cast	6,064 feet
Playing With Souls	Special Cast	5,831 feet
Sally	Colleen Moore	8,636 feet

By Fox

Hunted Woman, The	Seena Owen	4,954 feet
Marriage in Transit	Edmund Lowe	4,800 feet
Riders of the Purple Sage	Tom Mix	5,578 feet
Scarlet Honeymoon, The	Shirley Mason	5,080 feet

By F. B. O.

Forbidden Cargo	Evelyn Brent	4,850 feet
Jimmie's Millions	Richard Talmadge	5,167 feet
Scar Hanan	Yakima Canutt	4,684 feet

By Metro-Goldwyn

Confessions of a Queen	Terry-Stone	5,820 feet
Daddy's Gone a Hunting	Joyce-Marmont	5,851 feet
Denial, The	Special Cast	4,791 feet
Great Divide, The	Terry-Tearle	7,811 feet
Monster, The	Chaney-Arthur	6,435 feet
Seven Chances	Buster Keaton	5,113 feet
Zander the Great	Marion Davies	5,851 feet

By Producers Distributing Corp.

Beauty and the Beast	Special Cast	5,794 feet
Beyond the Border	Harry Carey	4,469 feet
Crimson Runner, The	Priscilla Dean	4,775 feet
Friendly Enemies	Weber and Fields	6,288 feet
Stop Flirting	Special Cast	5,161 feet

Through States Rights Exchanges

Billy the Kid	Franklin Farnum	4,800 feet
Blood and Steel	Desmond-Holmes	5,300 feet
Border Justice	Bill Cody	5,432 feet
Coast Patrol, The	Katharine McDonald	5,000 feet
Double Action Daniels	Buffalo Bill Jr.	4,650 feet
Fighting Romeo, A	Al Ferguson	5,000 feet
Fighting the Flames	Haines-Devore	5,800 feet
Golden Trails	Special Cast	5 reels
Just Traveling	Bob Burns	4,400 feet
Renegade Holmes, M.D.	Ben Wilson	4,947 feet
Romance and Rustlers	Yakima Canutt	4,994 feet
Speed	Betty Blythe	6,000 feet
Where Romance Rides	Dick Hatton	4,301 feet

By United Artists

Waking Up The Town	Jack Pickford	4,208 feet

By Universal

Head Winds	House Peters	5,309 feet
Last Laugh, The	Emil Jannings	6,519 feet
Let 'Er Buck	Hoot Gibson	5,547 feet
Mad Whirl, The	May McAvoy	6,184 feet

By Warner Bros.

My Wife and I	Special cast	6,700 feet
Recompense	Prevost-Blue	7,480 feet

APRIL RELEASES

By Associated Exhibitors

Sky Raider, The	Capt. Charles Nungesser	6638 feet

By Famous Players-Lasky

Adventure	Starke-Moore	6,602 feet
Charmer, The	Pola Negri	6,076 feet
Code of the West	O. Moore-C. Bennett	6,777 feet
Crowded Hour, The	Bebe Daniels	6,558 feet
Kiss in the Dark, A	Special cast	5,767 feet
Madame Sans Gene	Gloria Swanson	9,994 feet
Night Club, The	Griffith-Reynolds	5,732 feet
Spaniard, The	Cortez-Goudal	6,676 feet

By First National

	Star	Length
Declasse	Corinne Griffith	7,869 feet
Heart of a Siren, The	Barbara La Marr	6,700 feet
My Son	Nazimova-J. Pickford	6,500 feet
One Way Street	Special cast	5,569 feet

By Fox

Gold and the Girl	Buck Jones	4,521 feet
She Wolves	Alma Rubens	5,783 feet
Wings of Youth	Madge Bellamy	5,340 feet

By F. B. O.

Galloping Vengeance	Bob Custer	5,095 feet
Love's Bargain	M. Daw-C. Brook	5,641 feet
Ridin' Comet, The	Yakima Canutt	4,354 feet
Tearing Thru	Richard Talmadge	4,714 feet
That Devil Quemado	Fred Thomson	4,768 feet

By Metro-Goldwyn

Man and Maid	Special cast	5,307 feet
Proud Flesh	Special cast	5,770 feet
Sporting Venus	Special cast	5,938 feet
Way of a Girl, The	Boardman-M.Moore	5,025 feet

By Producers Distributing Corp.

Awful Truth, The	Agnes Ayres	5,917 feet
Private Affairs	Special cast	6,132 feet
Silent Sanderson	Harry Carey	4,841 feet

Through States Rights Exchanges

After Business Hours	Hammerstein-Tellegen	5,800 feet
Bandit Tamer, The	Franklyn Farnum	5,000 feet
Border Vengeance	Jack Perrin	4,500 feet
Courageous Fool, The	Reed Howes	5 reels
Eyes of the Desert	Al Richmond	4,500 feet
Fighting Parson, The	Al Ferguson	5,000 feet
Fighting Sheriff, The	Bill Cody	4,500 feet
Getting 'Em Right	George Larkin	4,669 feet
Go Straight	Gladys Hulette	6,107 feet
Justice Raffles	Henry Edwards	6,000 feet
Rough Going	Franklyn Farnum	4,800 feet
Shackled Lightning	Frank Merrill	5,783 feet
Tale of a Thousand and One Nights	Special cast	6,800 feet
Two Fisted Sheriff, A	Yakima Canutt	4,149 feet
Western Engagement	Dick Hatton	5 reels
Winning a Woman	Perrin-Hill	4,865 feet

By Universal

Dangerous Innocence	La Plante-E. O'Brien	6,759 feet
Fifth Avenue Models	Mary Philbin- N. Kerry	6,581 feet
Roaring Adventure, The	Jack Hoxie	4,657 feet
Straight Through	Wm. Desmond	4,867 feet

By Warner Bros.

How Baxter Butted In	M. Moore-D. Devore	6,650 feet
Kiss Me Again	Prevost-Blue	7,200 feet

MAY RELEASES

By Famous Players-Lasky

Any Woman	Alice Terry	5,963 feet
Little French Girl	Betty Bronson	5,628 feet
Old Home Week	Thomas Meighan	6,780 feet
Shock Punch, The	Richard Dix	6,151 feet
Welcome Home	Special cast	5,909 feet

By First National

Chickie	Mackaill-Bowers	7,767 feet
His Supreme Moment	B. Sweet-R. Colman	6,600 feet
Necessary Evil, The	Dana-Lyon	6,307 feet
Soul Fire	Richard Barthelmess	8,262 feet
Talker, The	A. Nilsson-L. Stone	7,861 feet

By Fox

Every Man's Wife	All Star	4,365 feet
Rainbow Trail	Tom Mix	5,251 feet
Scandal Proof	Shirley Mason	4,400 feet

By F. B. O.

Bandit's Baby, The	Fred Thomson	5,291 feet
Fighting Demon, The	Richard Talmadge	5,470 feet
Lilies of the Streets	J. Walker-V. Corbin	7,160 feet
Speed Wild	Lefty Flynn	4,700 feet
Texas Bearcat, The	Bob Custer	4,770 feet
White Fang	Strongheart (dog)	5,800 feet
White Thunder	Yakima Canutt	4,550 feet

Through States Rights Exchanges

Barriers of the Law	Desmond Holmes	5,400 feet
Crackerjack, The	Johnny Hines	6,500 feet
Fear Fighter, The	Billy Sullivan	5 reels
Fugitive, The	Ben Wilson	4,892 feet
Lunatic at Large, A	Henry Edwards	6,000 feet
Makers of Men	Kenneth McDonald	5,000 feet
Phantom Rider, The	Al Richmond	4,750 feet
Quick Change	George Larkin	5 reels
Red Love	Lowell-Russell	6,500 feet
Snob Buster, The	Reed Howes	5 reels
Wolves of the Road	Yakima Canutt	4,375 feet

By Universal

Burning Trail, The	William Desmond	4,783 feet
Raffles	House Peters	5,557 feet
Saddle Hawk, The	Hoot Gibson	5,468 feet
Up the Ladder	Virginia Valli	6,023 feet
Woman's Faith, A	Rubens-Marmont	6,023 feet

By Vitagraph

School for Wives	Tearle-Holmquist	6,750 feet
Wildfire	Special cast	6 reels

By Warner Bros.

Eve's Lover	Irene Rich	6,450 feet
Woman Hater, The	Helene Chadwick	7,000 feet

JUNE RELEASES

By Associated Exhibitors

Introduce Me	Douglas McLean	5,980 feet

By Famous Players-Lasky

Eve's Secret	Betty Compson	6,305 feet
Grounds for Divorce	Florence Vidor	5,712 feet
Lost—a Wife	Special cast	6,420 feet

By First National

Desert Flower, The	Colleen Moore	
Just a Woman	Windsor-Tearle	6,500 feet
Making of O'Malley, The	Milton Sills	6 reels
Man She Bought, The	Constance Talmadge	
White Monkey, The	Barbara LaMarr	6,121 feet

By Fox

Hearts and Spurs	Buck Jones	4,600 feet

By F. B. O.

High and Handsome	Lefty Flynn	7 reels
Human Tornado, The	Yakima Canutt	
Smooth as Satin	Evelyn Brent	6,003 feet
Whirling Lariats	Fred Thomson	

By Metro-Goldwyn

Mike	Special cast	

Through States Rights Exchanges

Dangerous Odds	Bill Cody	4,800 feet
Double Fisted	Jack Perin	
Down the Border	Al Richmond	4,750 feet
Faint Perfume	Special Cast	6,228 feet
Man from Lone Mountain, The	Ben Wilson	
Mist in the Valley	Alma Taylor	5,500 feet
My Lady's Lips	Special cast	
Ridin' Easy	Dick Hatton	
Rough Stuff	George Larkin	
Youth's Gamble	Reed Howes	

By Universal

I'll Show You the Town	Reginald Denny	7,400 feet
Man in Blue	Herbert Rawlinson	6,543 feet
Meddler, The	William Desmond	8,490 feet
Ridin' Thunder	Jack Howie	4,354 feet

By Warner Bros.

Tracked in the Snow Country	Rin-Tin-Tin (dog)	6,900 feet

JULY RELEASES

By First National

Lady Who Lied, The	Stone-Valli	
Marriage Whirl, The	Corinne Griffith	

By F. B. O.

Lady Robinhood	Evelyn Brent	
Mysterious Stranger, The	Richard Talmadge	

By Metro-Goldwyn

Don't	S. O'Neill-Bert Roach	
White Desert, The	Special cast	

Through States Rights Exchanges

	Star	Length
Cold Nerve	Bill Cody	5,000 feet
Danger Signal, The		
Duped	Holmes-Desmond	5,400 feet
Fighting Youth		
Pipes of Pan	Alma Taylor	6,200 feet
Secret of Black Canyon	Dick Hatton	
Strange Rider, The	Yakima Canutt	
Trailed	Al Richmond	4,750 feet

By Universal

Don Daredevil	Jack Hoxie	4,810 feet
Taming the West	Hoot Gibson	

By Vitagraph

Ranger of the Big Pines	Kenneth Harlan	5,800 feet

AUGUST RELEASES

By Associated Exhibitors

Camille of the Barbary Coast	Busch-O. Moore	5,600 feet
His Buddy's Wife	Glenn Hunter	5,600 feet
Manhattan Madness	Dempsey-Taylor	5,500 feet

By Chadwick

American Pluck	George Walsh	5,000 feet
Wizard of Oz	Larry Semon	6,300 feet

By Famous Players-Lasky

In the Name of Love	Cortez-Nissen	
Lucky Devil, The	Richard Dix	5,935 feet
Street of Forgotten Men	Special cast	
Wanderer, The	William Collier, Jr.	

By First National

Fine Clothes	L. Stone-A. Rubens.	
Graustark	Norma Talmadge	
Halfway Girl, The	Doris Kenyon	
Her Sister from Paris	Constance Talmadge	

By F. B. O.

Drusilla With A Million	Special cast	7,391 feet

By Metro-Goldwyn

Only Thing, The	Special cast	

Through States Rights Exchanges

Children of the Whirlwind	Lionel Barrymore	
Girl Who Wouldn't Work	Special cast	
My Pal	Dick Hatton	
Overland Limited, The	Special cast	
Parisian Love		
Penalty of Jazz, The		
Range Justice	Dick Hatton	
Speed Demon, The		
Unwritten Law, The		

By United Artists

Don Q, Son of Zorro	Douglas Fairbanks	
Gold Rush, The	Charles Chaplin	10 reels

By Vitagraph

Love Hour, The	Ruth Clifford	5,900 feet

By Warner Bros.

Limited Mail, The	Monte Blue	6,250 feet
Wife Who Wasn't Wanted	Irene Rich	6,400 feet

SEPTEMBER RELEASES

By Associated Exhibitors

Fifty-Fifty	L. Barrymore-Hampton	5,564 feet
Keep Smiling	Monte Banks	
Ship of Souls	B. Lytell-L. Rich	6,800 feet
Under the Rouge	Tom Moore	6,500 feet

By Chadwick

Prince of Broadway, The	George Walsh	
Some Pun'kins	Charles Ray	
Unchastened Woman, The	Theda Bara	

By First National

Lost World, The	Special cast	9,700 feet

By F. B. O.

If Marriage Fails	J. Logan-C. Brook	6,006 feet
Parisian Nights	Hammerstein-Tellegen	6,278 feet

Through States Rights Exchanges

Marrying Money		5,800 feet
New Champion, The		
Sealed Lips		
Souls for Sables		6,500 feet
S.O.S. Perils of the Sea		
Three in Exile		5,800 feet

By United Artists

Bronze Collar, The	Rudolph Valentino	

By Universal

Throwback, The	Special cast	

By Warner Bros.

Below the Line	Rin-Tin-Tin	6,100 feet
Bobbed Hair	Prevost-Harlan	6,700 feet
Three Weeks in Paris	M. Moore-D. Devore	5,900 feet

COMEDY RELEASES

By Associated Exhibitors

	Star	Length
Now or Never (reissue)	Harold Lloyd	3 reels

By Educational Film Exchange, Inc.

Air Tight	Bobby Vernon	2 reels
Baby Blues		2 reels
Below Zero	Lige Conley	2 reels
Bobby Bumps & Co.	Cartoon	1 reel
Cloudhopper, The	Larry Semon	2 reels
Cotton King	Lloyd Hamilton	2 reels
Crime Crushers	Lige Conley	2 reels
Curses	Al St. John	2 reels
Dome Doctor, The	Larry Semon	2 reels
Don't Pinch	Bobby Vernon	2 reels
Dragon Alley	Jackie McHugh	2 reels
Dynamite Doggie	Al St. John	2 reels
Fares Please	Al. St. John	2 reels
Fun's Fun	Bowes-Vance	1 reel
Going Great	Eddie Nelson	2 reels
Great Guns	Bobby Vernon	2 reels
Half a Hero	Lloyd Hamilton	2 reels
Hello, Goodby	Lige Conley	2 reels
Hello, Hollywood	Lige Conley	2 reels
High Hopes	Bowes-Vance	1 reel
Inside Out	Bowes-Vance	1 reel
Iron Mule	Al St. John	2 reels
King Cotton	Lloyd Hamilton	2 reels
Love Goofy	Jimmie Adams	2 reels
Mellow Quartette	Pen & Ink Vaudeville	1 reel
Merrymakers	Bowes-Vance	1 reel
Monkey Business	Pen & Ink Vaudeville	1 reel
Never Fear	Bowes-Vance	1 reel
Oh, Bridget	Walter Hiers	2 reels
Prop Dash for Cash		1 reel
Rapid Transit	Al St. John	2 reels
Rarin' Romeo	Walter Hiers	2 reels
Red Pepper	Al St. John	2 reels
Rock Bottom	Bowes-Vance	1 reel
Ship Shape	Bowes-Vance	1 reel
Sit Tight	Jimmie Adams	2 reels
Tender Feet	Walter Hiers	2 reels
Two Cats and a Bird	Cartoon	1 reel
Two Poor Fish	Pen & Ink	1 reel
Waiting	Lloyd Hamilton	2 reels
Wake Up	Bowes-Vance	1 reel
Welcome Danger	Bowes-Vance	1 reel
Why Hesitate	Neal Burns	2 reels
Wide Awake	Lige Conley	2 reels
Wild Waves	Bowes-Vance	1 reel

By F. B. O.

Dinky Doodle and Cinderella	Cartoon	1 reel
Helping Hand	Jimmy Aubrey	2 reels
He Who Gets Crowned	Jimmy Aubrey	2 reels
Home Scouts	Jimmy Aubrey	2 reels
House That Dinky Built	Cartoon	1 reel
King Dumb	Jimmy Aubrey	2 reels
Little Red Riding Hood	Cartoon	1 reel
Meet the Ambassador	Jimmy Aubrey	2 reels
Over the Bottom	Stan Laurel	2 reels
Pie-Eyed	Stan Laurel	2 reels
Snow-Hawk	Stan Laurel	2 reels
Twins	Stan Laurel	2 reels

By Fox

Amateur Detective	Earle Foxe	2 reels
Apache, The	Earle Fox	2 reels
Apollo's Pretty Sister		2 reels
At the Seashore	Monkey	2 reels
Brainless Horsemen		2 reels
Butterfly Ma The		2 reels
Dumb and Daffy	Al St. John	2 reels
Help Yourself		2 reels
High Jinx, A		2 reels
House of Flicker, The		2 reels
Lion Love		2 reels
Neptune's Stepdaughter		2 reels
Papa's Darling		2 reels
Poor Sap, The		2 reels
Say It With Flour		2 reels
Spanish Romeo, A	Earle Foxe	2 reels
Stop, Look and Whistle		2 reels
When Dumbells Ring		2 reels

By Pathe

Adventures of Adenoid	Aesop's Fables	1 reel
Are Husbands Human	James Finlayson	1 reel
Ask Grandma	Our Gang	2 reels
At the Zoo	Aesops Fables	1 reel
Bad Bill Brodie	Charley Chase	2 reels
Bad Boy	Charley Chase	2 reels
Bark in the Woods	Harry Langdon	2 reels
Bashful Jim	Ralph Graves	2 reels
Big Red Riding Hood	Charley Chase	1 reel
Black Hand Blues	Spat Family	2 reels
Breaking the Ice	Ralph Graves	2 reels
Chasing the Chasers	James Finlayson	1 reel
Clean-up Week	Aesops Fables	1 reel
Daddy Goes a Grunting	Glenn Tryon	2 reels
Darkest Africa	Aesops Fables	1 reel
Deep Stuff	Aesops Fables	1 reel
Dog Days	Our Gang	2 reels
Echoes From the Alps	Aesops Fables	1 reel
End of the World, The	Aesops Fables	1 reel
Excuse My Glove	Spat Family	2 reels
Fast Worker, A	Aesops Fables	1 reel
First Love	Our Gang	2 reels
Fishermen's Luck	Aesops Fables	1 reel
For Love of a Gal	Aesops Fables	1 reel
Giddap	Special cast	2 reels
Good Morning Nurse	Ralph Graves	2 reels
Hard Boiled	Charley Chase	2 reels
Hard Working Loafer, A	Arthur Stone	2 reels
Haunted Honeymoon	Tryon-Mehaffey	2 reels
He Who Got Smacked	Ralph Graves	2 reels
His Marriage Wow	Harry Langdon	2 reels
Hold My Baby	Glenn Tryon	2 reels
Horace Greeley, Jr.	Harry Langdon	2 reels
Hot Times in Iceland	Aesops Fables	1 reel
Housing Shortage, The	Aesops Fables	1 reel
In Dutch	Aesops Fables	1 reel
Into the Grease	James Finlayson	1 reel
Is Marriage the Bunk?	Charley Chase	1 reel
Isn't Life Terrible?	Charley Chase	2 reels
Jungle Bike Riders	Aesops Fables	1 reel
Lion's Whiskers		2 reels
Looking for Sally	Charley Chase	2 reels
Love Bug, The	Our Gang	2 reels
Marriage Circus, The	Ben Turpin	2 reels
Office Help	Aesops Fables	2 reels
Official Officers	Our Gang	2 reels
Over Here	Harry Langdon	2 reels
Pie Man, The	Aesops Fables	1 reel
Plain Clothes	Harry Langdon	2 reels
Plain and Fancy Girls	Charley Chase	1 reel
Raspberry Romance	Ben Turpin	2 reels
Riders of the Kitchen Range	Engle-Mohan	1 reel
Remember When	Harry Langdon	2 reels
Royal Four-Flush	Spat Family	2 reels
Runaway Baloon, The	Aesops Fables	1 reel
Runt, The	Aesops Fables	1 reel
Sailor Papa, A	Glenn Tryon	2 reels
Shieks of Bagdad		1 reel
Sherlock Sleuth	Arthur Stone	2 reels
Shootin' Injuns	Our Gang	2 reels
Should Husbands Be Watched?	Charley Chase	2 reels
Skinners in Silk		2 reels
Sneezing Beezers	Bevan-Hurlock	2 reels
S. O. S.	Aesops Fables	1 reel
Super-Hooper-Dyne Lizzies	Bevan-Hurlock	2 reels
Sure Mike	Martha Sleeper	1 reel
Tell It To a Policeman	Glenn Tryon	2 reels
Thundering Landlords	Glenn Tryon	2 reels
Transatlantic Flight, A	Aesops Fables	1 reel
Water Wagons	Special cast	2 reels
What Price Goofy	Charley Chase	2 reels
When Men Were Men	Aesops Fables	1 reel
White Wing's Bride	Harry Langdon	2 reels
Whose Baby Are You?	Glenn Tryon	2 reels
Wild Papa	Spat Family	2 reels
Wine, Women and Song	Aesops Fables	1 reel

Through States Rights Exchanges

Alice's Egg Plant	Cartoon	1 reel
Artists Blues	G. Joy-J. Moore	2 reels
Balboa Discovers Hollywood	"Red Head"	1 reel
Big Chief Ko Ko	Cartoon	1 reel
Bride Tamer, The	Milburn Moranti	2 reels
Cat's Shimmy, The	"Kid Noah"	1 reel
Cleopatra and Her Easy Mark	Cartoon	1 reel
Columbus Discovers a New Whirl	Cartoon	1 reel
Cure, The	Cartoon	1 reel
Dog'on It	Bobby Dunn	2 reels
Expensive Ebony	"Ebenezer Ebony"	1 reel
Felix Fool O'Fight	Cartoon	1 reel
Felix Gets His Fill	Cartoon	1 reel
Felix Grabs His Brab	Cartoon	1 reel
Goldfish's Pajamas	"Kid Noah"	1 reel
Good Scouts		2 reels
Gypping the Gypsies		1 reel
Hey! Taxi!	Bobby Dunn	2 reels
Honeymoon Heaven	Cartoon	1 reel
Horrible Hollywood		2 reels
Hot Dog	Animal	2 reels
Ice Boy, An	Cartoon	1 reel
James Boy's Sister	Cartoon	1 reel
Kidding Captain Kid	Cartoon	1 reel
Ko-Ko Trains Animals	Cartoon	1 reel
Love's Tragedy	Cartoon	1 reel
Moonlight Nights	Gloria Joy	2 reels
Nero's Jazz Band	Cartoon	1 reel
Never on Time		2 reels
Old Family Toothbrush		1 reel
One Glorious Fourth		2 reels
Orphan, The	Al Joy	2 reels
Pegg's Love Affair		2 reels
Peggy the Vamp		2 reels
Raid, The	Gloria Joy	2 reels
Rip Without a Wink	Cartoon	1 reel
Ripe Melodrama, A	Cartoon	1 reel
Rivals	Billy West	2 reels
Robinson Crusoe Returns on Friday	Cartoon	1 reel
Robbing the Rube		2 reels
Saturday		2 reels

Through States Rights Exchanges

Should a Husband Tell		1 reel
Sir Walt and Lizzie	Cartoon	1 reel
Skyscraper	Harry Langdon	2 reels
Stick Around	Bobby Dunn	2 reels
Storm, The	Cartoon	1 reel
Teaser Island	Cartoon	1 reel
This Week End		2 reels
Tough Night, A	Jimmy Callahan	2 reels
West is West	Billy West	2 reels
Why Sitting Bull Stood Up	Cartoon	1 reel

By Universal

Across the Hall	Edna Marian	2 reels
After a Reputation	Edna Marian	2 reels
Almost a Husband	Buddy Messinger	2 reels
Andy in Hollywood	Joe Murphy	2 reels
Bachelors	Special Cast	2 reels
Black Gold Bricks	Roach-Edwards	1 reel
City Bound	Charles Puffy	1 reel
Clear the Way	Buddy Messinger	2 reels
Day's Outing, A	"The Gumps"	2 reels
Discord in "A" Flat	Arthur Lake	1 reel
Don't Worry	Wanda Wiley	2 reels
Dry Up	Singleton Burkett	2 reels
For Hire	Edward Gordon	2 reels
Getting Trimmed	Wanda Wiley	2 reels
Gridiron Gertie	Wanda Wiley	2 reels
Guilty Conscience, A	Eddie Gordon	2 reels
Heart Trouble	Arthur Lake	1 reel

	Star	Length
Here's Your Hat	Arthur Lake	1 reel
Her Lucky Leap	Wanda Wiley	2 reels
Hysterical History	Series	1 reel
Ice Cold	Arthur Lake	1 reel
Itching for Revenge	Eddie Gordon	2 reels
It's All Wrong	Karr-Engle	1 reel
Just in Time	Wanda Wiley	2 reels
Kicked About	Eddie Gordon	2 reels
Lead Pipe Cinch, A	Al Alt	1 reel
Locked Out	Arthur Lake	1 reel
Lost Cord, The	Bert Roach	2 reels
Love Sick	Constance Darling	2 reels
Lucky Accident, The	Charles Puffy	2 reels
Married Neighbors	Engle-Darling	2 reels
Met by Accident	Wanda Wiley	2 reels
Milky Way, The	Charles Puffy	1 reel
Miss Fixit	Wanda Wiley	2 reels
Nearly Rich	Charles Puffy	1 reel
Nice Pickle, A	Edwards Roach	1 reel
Nicely Rewarded	Charles Puffy	1 reel
Nobody Wins	Arthur Lake	1 reel
No Place to Go	Arthur Lake	1 reel
Oh, What a Gump	"The Gumps"	2 reels
On Duty	Wanda Wiley	2 reels
Papa's Pet	Roach-Edwards	1 reel
Plain Luck	Edna Marian	2 reels
Plenty of Nerve	Edna Marian	2 reels
Polo Kid, The	Eddie Gordon	2 reels
Powdered Chickens	Edna Marian	2 reels
Putting on Airs	Edna Marion	2 reels
Puzzled by Crosswords	Eddie Gordon	2 reels
Queen of Aces	Wanda Wiley	2 reels
Raisin' Cain	Constance Darling	2 reels
Regular Girl, A	Wanda Wiley	2 reels
Rolling Stones	Charles Puffy	1 reel
Rough Party	Al Alt	2 reels
Short Pants	Arthur Lake	1 reel
Sleeping Sickness	Edwards-Roach	1 reel
Slick Articles	Engle-Karr	2 reels
Smoked Out	Lake-Hasbrouch	1 reel
Speak Freely	Edna Marian	2 reels
Tenting Out	Roach-Edwards	1 reel
Too Young to Marry	Buddy Messinger	2 reels
Tourists De Luxe	Hayes-Karr	2 reels
Uncle Tom's Girl	Edna Marian	2 reels
Unwelcome	Charles Puffy	1 reel
Wolly West, The	Buddy Messinger	2 reels

SHORT SUBJECTS

By Educational Film Exchanges, Inc.

	Star or Series	Length
Balto's Race to Nome	Special	2 reels
Earth's Other Half	Hodge-Podge	1 reel
In the Spider's Grip	Novelty	1 reel
Judge's Cross-Word Puzzle	Novelty	1 reel
Little People of the Garden	Secrets of Life	1 reel
Little People of the Sea	Secrets of Life	1 reel
Mexican Melody	Hodge Podge	1 reel
Movie Morsels	Hodge Podge	1 reel
Only a Country Lass	Novelty	1 reel
Our Six-Legged Friends	Secrets of Life	1 reel
Paris Creations	Novelty	1 reel
Paris Creations in Color	Novelty	1 reel
Plastigrams	Novelty	
Strangler Lewis vs. Wayne Munn	Wrestling Match	2 reels
Village School, The	Hodge Podge	1 reel
Voice of the Nightingale, The	Novelty	1 reel

By F. B. O.

Barbara Snitches	The Pacemakers	2 reels
Covered Flagon, The	The Pacemakers	2 reels
Merton of the Goofies	The Pacemakers	2 reels
People You Know	Screen Almanac	1 reel

By Fox

Concerning Cheese	Varities	1 reel
From Mars to Munich	Varities	1 reel
Klondike Today	Varities	1 reel
Perfect View, The	Varities	1 reel
Race, The	Van Bibber	2 reels
Rock Bound Brittany	Educational	1 reel
Steam Heated Islands	Varities	1 reel
Van Bibber and the Navy	Earle Fox	2 reels
Where the Waters Divide	Varities	1 reel
White Paper	Varities	1 reel

By Pathe

Action	The Sportlight	1 reel
All Under One Flag	The Sportlight	1 reel
Animal Celebrities	The Sportlight	1 reel
Beauty Spots	The Sportlight	1 reel
Dude Ranch Days	The Sportlight	1 reel
Golden Panther, The	Serial	
Idaho	Serial	10 episodes
Learning How	The Sportlight	1 reel
Luna-cy	Stereoscopik	1 reel
Neptune's Nieces	The Sportlight	1 reel
Olympic Mermaids	The Sportlight	1 reel
Ouch	Stereoscopik	1 reel
Play Ball	Serial	10 episodes
Record Breaker, The	Serial	
Sporting Judgment	The Sportlight	1 reel
Stereoscopiks	Novelty	1 reel
Sunken Silver	Serial	10 episodes
Tiger Kill, The	Review	
Traps and Troubles	The Sportlight	1 reel
Zowie	Stereoscopik	1 reel

By Universal

Battle of Wits	Josie Sedgwick	2 reels
Bashful Whirlwind, The	Edmund Cobb	2 reels
Beauty and the Bandit	George Larkin	2 reels
Captured Alive	Helen Gibson	2 reels
Close Call, The	Edmund Cobb	2 reels

	Star	Length
Cowpuncher's Comeback, The	Art Accord	2 reels
Fighting Cowboy, The	Series	
Fighting Ranger, The	Serial	15 episodes
Fighting Schoolmarm, The	Josie Sedgwick	2 reels
Fire Trader, The	Serial	15 episodes
Ghost City, The	Serial	15 episodes
Great Circus Mystery, The	Serial	15 episodes
Knockout Man, The	Mustang	2 reels
Leopard's Lair, The	Serial	
Line Runners, The	Arnold Gregg	2 reels
Loaded Dice	Edmund Cobb	2 reels
One Glorious Scrap	Edmund Cobb	2 reels
Outlaw, The	Jack Perrin	2 reels
Pronto Kid, The	Edmund Cobb	2 reels
Queen of the Round-Up	Josie Sedgwick	2 reels
Rim of the Desert	Jack Perrin	2 reels
Roaring Waters	George Larkin	2 reels
Ropin' Venus, The	Mustang	2 reels
Shadow of Suspicion	Eileen Sedgwick	2 reels
Show Down, The	Art Accord	2 reels
Storm King, The	Edmund Cobb	2 reels
Straight Shootin'	Harry Carey	2 reels
Valley of Rogues, The	Western	2 reels
Wild West Wallop, The	Edmund Cobb	2 reels

Through States Rights Exchanges

Animated Hair	Cartoon	1 reel
Broken Trails		2 reels
Cabaret of Old Japan		1 reel
Color World		1 reel
Cocoon to Kimona		1 reel
Come-Back, The	Benny Leonard	2 reels
Cross Word Puzzle Film	Comedy-Cartoon	1 reel
Day With the Gypsies		1 reel
Divertisement		1 reel
Do You Remember?		1 reel
East Side, West Side		
Film Facts		1 reel
Floral Feast, A		1 reel
Frederick Chopin	Music Masters	1 reel
Frontier Love	Billy Mack	2 reels
Fugitive Futurist		
George F. Handel	Music Masters	1 reel
Gems of the Screen		1 reel
Hittin' the Trail	Fred Hank	2 reels
If a Picture Tells a Story		
Jazz Fight, The	Benny Leonard	2 reels
Let's Paint		
Lizzie's Last Lap		
Mad Miner, A	Western	
Magic Hour, The		1 reel
Marvels of Motion		1 reel
Marvellous Manhattan		1 reel
Mexican Oil Fields		1 reel
Power God, The	Serial	10 episodes
R. Valentino and Eighty-Eight Prize Winning American Beauties		3 reels
Secrets of Life	Educational	1 reel
Smoke of a Forty-Five, The	Western	
Soft Muscles	Benny Leonard	2 reels
Song Cartunes	Novelty	1 reel
Stratford on Avon		1 reel
Surprise Fight, The		2 reels
Thundering Waters	Novelty	1 reel
Turf Mystery	Serial	15 episodes
Waiting For You	Music Novelty	
Wheels of the Pioneers	Billy Mack	2 reels
Wonder Book, The	Series	500 feet

COMING ATTRACTIONS

By Associated Exhibitors

	Star	Length
Headlines	Alice Joyce	
Hearts and Fists		
Lover's Island	Hampton Kirkwood	
Miracle of Life, The	Busch-Marmont	
Million Dollar Doll		
Stranger of the North	Richard Travers	6 reels

By Chadwick

Blue Blood	George Walsh	
Count of Luxembourg, The	Larry Semon	
Man of Iron, A	L. Barrymore	6 reels
Winner, The	Charles Ray	

By Famous Players-Lasky

Crossroads of the World	Pola Negri	
Grand Duchess and the Waiter, The	Adolphe Menjou	
Grass		
I'll Tell the World	Richard Dix	
Jungle Law, The	Richard Dix	
Kiss for Cinderella, A	Betty Bronson	
Lord Jim	Percy Marmont	
Man and the Law	Thomas Meighan	
Sorrows of Satan	Special Cast	
That Royle Girl	Kirkwood Dempster	
Trouble With Wives, The	Vidor-T. Moore	
Wanderer, The	William Collier, Jr.	
When Honor Ends	Richard Dix	
Womanhandled	Richard Dix	
Woman Scorned, A	Pola Negri	

By First National Pict.

Ashes	Corinne Griffith	
Atlantis		
Beautiful City, The	Richard Barthelmess	
Forever After	Corinne Griffith	
Heir's Apparent	Special Cast	
Invisible Wounds		
Iron [illegible]	Colleen Moore	
Lov[illegible], The	Johnny Hines	
Mo[illegible] Steel		
Out[illegible]	Emil Jannings	8,945 feet
S[illegible] The	Ben Lyon	

	Star	Length
Scarlet Saint, The	Lyon-Astor	
Sea Woman, The	Sweet-McLaglen	
Splendid Road, The	Anna Q. Nilsson	
Stella Dallas		
Twin Sister, The	Constance Talmadge	
Viennese Medley	Special Cast	
We Moderns	Colleen Moore	
Winds of Chance	Anna Q. Nilsson	

By Fox Film Corp.

As No Man Has Loved	Edward Hearn	
Fighting Heart, The		
First Year, The	Special Cast	
Fool, The	Special Cast	
Havoc	Special Cast	
Iron Horse, The	Special Cast	11,335 feet
Kings of the Turf		
Lazybones		
Lightnin'	Jay Hunt	
Loyalties		
Lucky Horseshoes	Tom Mix	
Once to Every Man	O'Brien-Dove	
Rime of the Ancient Mariner, The		
Seventh Heaven	Special Cast	
Thank U	Special Cast	
This Woman	Special Cast	
Timber Wolf	Buck Jones	
Trailing Shadows	Edmund Lowe	
Wheel, The	Special Cast	
Wild Ridin'	Buck Jones	
Clean Up, The	Richard Talmadge	
Dollar Mark, The	Mildred Harris Fraser	
Face on the Air, The	Evelyn Brent	
Flaming Waters		
Her Father's Daughter		
That Man from Arizona	D. Revier-W. Fairbanks	
Wild Bull's Lair	Fred Thomson	
Wise Guy, The	Lefty Flynn	

By Metro Goldwyn

Ben Hur	Special Cast	
Big Parade, The	John Gilbert	
Brown of Harvard		
Charity Ball, The		
Circle, The		
Dance Madness	Pringle-Cody	
Exchange of Wives, An	Special Cast	
Exquisite Sinner, The	Special Cast	
Face to Face	Viola Dana	
Go West	Buster Keaton	
La Boheme	Lillian Gish	
Lights of New York	Marion Davies	
Man and the Moment		
Mare Nostrum		
Merry Widow, The	Mae Murray	
Message to Garcia, A		
Midshipman Sterling	Ramon Novarro	
Old Clothes	Jackie Coogan	
Paris	Pauline Starke	
Quality Street		
Return of a Soldier	Special Cast	
Slave of Fashion, A	Special Cast	
Strange Bedfellows		
Sun Up		
Temptress		
Tower of Lies	Chaney Shearer	
Unholy Three, The	Lon Chaney	
What Will People Say		
Women and Wives		

By Pathe

Black Cyclone	Rex (horse)	

By Producers Distributing Corp.

Coming of Amos	Rod LaRocque	
Dark Horse, The	Harry Carey	
Detour		
Painted Woman, The	Kirkwood-Lee	
Road to Yesterday, The	Special Cast	
Ten to Midnight		
Three Faces East		
Without Mercy		

By United Artists

Back Wash	Mary Pickford	
Little Annie Rooney	Mary Pickford	
Scraps	Mary Pickford	
Wild Justice	Peter the Great (dog)	

By Universal

Ace of Spades, The	Desmond-McAllister	
An Old Man's Darling	Laura La Plante	
Beautiful Cheat, The	Laura La Plante	
Beauty and the Brute	Norman Kerry	
Beyond the Law	Jack Hoxie	
Blackmail	Special Cast	
California Straight Ahead	Reginald Denny	
Captain Fearless	Reginald Denny	
Claim No. 1	Special Cast	
Clinging Fingers	Special Cast	
Demon, The	Jack Hoxie	
Extra Man, The		
Goose Woman, The		
Gulliver's Travels	Special Cast	
Home Maker, The	Alice Joyce	
Lariat, The	William Desmond	
Lightning Lover, The	Reginald Denny	
Love Cargo, The	House Peters	
Married Hypocrites	Fredericks-La Plante	
Miss Vanity	Mary Philbin	
Moonlight Kisses	Mary Philbin	
Napoleon the Great		
Oats for the Women	Special Cast	
Open Trail, The	Jack Hoxie	
Peacock Feathers	Virginia Valli	
Phantom of the Opera	Lon Chaney	
Pony Express, The	Special cast	
Prince, The	Philbin-Kerry	
Red Clay	William Desmond	
Siege	Virginia Valli	

	Star	Length
Skyline of Spruce, The	Special cast	
Souls That Pass in the Night	Special cast	
Spook Ranch	Hoot Gibson	5,147 feet
Stella Maris	Mary Philbin	
Still Alarm, The	Russell-Chadwick	
The Storm Breakers	House Peters	
Teaser, The	Laura La Plante	
Tenderfoot, The	Jack Horie	
White Outlaw, The	Jack Horie	4,830 feet
You Can't Live on Love	Reginald Denny	

By Vitagraph

Baree, Son of Kazan	Wolf (dog)	7 reels
Friends	Special cast	
Happy Warrior, The		6 reels
Road That Led Home, The		
Steele of the Royal Mounted		6 reels
Tides of Passion	Mae Marsh	6,279 feet
Unknown Lover, The	Elsie Ferguson	

By Warner Bros.

Barrier That Was Burned	Monte Blue	
Broken Hearts of Hollywood	Harlan-Miller	
Cave Man, The	Harlan-Miller	
College Widow, The	Syd Chaplin	
Easiest Road, The	Marie Prevost	
Golden Cocoon		
Hell Bent for Heaven		
Hero of the Big Snows, A	Rin Tin Tin (dog)	
Honeymoon Express, The	M. Moore-D. Devore	
Lady Windermere's Fan	Special cast	
Man on the Box, The	Syd Chaplin	
Man without a Conscience	Louis-Rich	
Night Call, The	Rin Tin Tin (dog)	
Pleasure Buyers, The	Irene Rich	
Rose of the World	Special cast	
Sap, The	M. Moore-D. Devore	
Satan In Sables	Lowell Sherman	
Social Highwayman, The	Harlan-Miller	
Vengeance of Durand, The	Irene Rich	
Why Girls Go Back Home		
Yoke, The	Special cast	

Through State Right Exchanges

Amazing Quest, The	Henry Edwards	5,500 feet
An Enemy of Men		
Aristocrat, The	Special Cast	
Beloved Pawn, The	Reed Howes	
Blind Virtue	Special Cast	
Boden's Boy	Special Cast	5,300 feet
Bohemian Girl, The	Gladys Cooper	
Border Intrigue	Franklyn Farnum	5 reels
Border Women	Special Cast	5,000 feet
Crack of Dawn	Reed Howes	
Crashing Through	Jack Perrin	5,000 feet
Cyclone Bob	Bob Reeves	
Cyrano de Bergerac	Special Cast	10 reels
Deerslayer, The		4,780 feet
Does Marriage Pay?		
Down Upon the Swanee River	Special Cast	
Dumb Head		6,500 feet
Ermine and Rhinestones		
Fair Play	Special Cast	
Fall of Jerusalem		6,800 feet
Fighter's Paradise, The	Rex Baker	5,000 feet
Fighting Courage	Ken Maynard	5 reels
Fighting Smile, The	Bill Cody	4,630 feet
Forest of Destiny, The		
Free to Love	C. Bow-R. McKee	
Frivolity		
Galloping Dude, The	Franklyn Farnum	
Going the Limit	Richard Holt	
Handsome Brute, The		
Hearts and Spangles		
His Master's Voice	Thunder (dog)	
Hurricane		5,800 feet
Justice of the Far North		5,500 feet
Knockout Kid, The	Jack Perrin	
Law and the Lady	Special Cast	6 reels
Lew Tyler's Wives		
Life of a Woman		6,500 feet
Lightning Jack	Jack Perrin	5,000 feet
Lightning Passes, The	Al Ferguson	
Little Girl in a Big City, A		
Lodge in the Wilderness		6,500 feet
Lost Chord, The	Alice Lake	6,300 feet
Love Gamble, The	Special Cast	5 reels
Lure of Broadway, The		
Lying Wives	Special Cast	7 reels
Mad Marriage, The	Special Cast	6 reels

	Star	Length
Midnight Flames		
Morals for Men		6,500 feet
Morganson's Finish		6,500 feet
Outlaw Tamer, The	Clayton-F. Farnum	
Passionate Youth	Special Cast	6 reels
Part Time Wife, The		
Peak of Fate, The		8 reels
Police Patrol, The	James Kirkwood	
Quicker'n Lightning	Buffalo Bill	5 reels
Racing Blood		
Reckless Courage	Buddy Roosevelt	4,851 feet
Reckless Sex, The	Special Cast	6 reels
Resurrection		
Romance of An Actress		
Salvage		5,800 feet
Saton's Son	Special Cast	
Savages of the Sea	Frank Merrill	4,850 feet
Shadow on the Wall		
Shadow of the Mosque	Odette Taylor	6,200 feet
Shattered Lives	Special Cast	6 reels
Shenandoah		
Shootin' Square	Jack Perrin	5,000 feet
Sign of the Claw		
Span of Life	Betty Blythe	
Speed Limit, The		
Sunshine of Paradise Alley	Special Cast	
Super Speed	Reed Howes	
Tale of a Vanishing People		6,500 feet
Tearing Loose	Wally Wales	4,900 feet
Too Much Youth	Richard Holt	4,800 feet
Transcontinental Limited, The	Special Cast	
Travelin' Fast	Jack Perrin	5,000 feet
Travis Coup, The		6,500 feet
Up and At 'Em	Jack Perrin	5,000 feet
Where the Worst Begins		8,005 feet
White Mice	Jacqueline Logan	
Wild Girl		5,800 feet
Winning of Barbara Worth		
With Kit Carson Over the Great Divide	Special Cast	
Women		
Worst Woman, The	Special Cast	
Wrong Coat, The		6,500 feet
Wrongdoers, The	L. Barrymore	



"A Slave of Fashion"—M. G. M., Capitol, N. Y.

Daily News: "If you were to have your choice for the ideal starring story for Norma Shearer you couldn't do better than 'A Slave of Fashion.' It's a Cinderella story with 5th Ave. trimmings. The sub-titles fairly snap with humor and the direction is as smooth as Norma's hair. Norma Shearer, a gal that's good for a twenty-four hour look, never tires one. Lew Cody is suave and charming as the gentleman who discovers he had a wife on his return home."

Brooklyn Eagle: "Norma Shearer is making her bow as a full-fledged star in 'A Slave of Fashion' this week at the Capitol Theatre and is demonstrating (as if a demonstration were still necessary) that she deserves her elevation. Miss Shearer has been very much present in previous pictures, but this reviewer cannot recall one in which she was more engaging. Miss Shearer and Cody come off with the principal honors, but Vivia Ogden shines in the small part of the girl's aunt."

Telegraph: "Norma Shearer again proves versatile in a story cleverly directed and sumptuously dressed. The whole affair is extremely well done, in the better class of movie fare, with Norma Shearer proving conclusively her value as a box office attraction. The writer must admit that Cody is better in a sympathetic role than as the deep-dyed villain of old. 'A Slave of Fashion' will please our feminine movie goers."

Journal: "Major Edward Bowes, the managing director of this ever popular playhouse displayed his accustomed keen judgment when he picked 'A Slave of Fashion.' It would be difficult to find a film to furnish Miss Shearer with a finer vehicle for attainment to stardom. It is an eye-filling picture throughout—plenty of action, plenty of romance, plenty of everything. You will enjoy 'A Slave of Fashion'."

Herald-Tribune: "Norma Shearer is far too beautiful and alluring! She dazzles the eye. 'A Slave of Fashion' is a good story. Lew Cody is the hero instead of the villain, and William Haines is the villain instead of the hero. An exciting picture!"

'The Fool"—Fox, Keith's Palace, Cleveland

Times: "This picture should be as effective as a good sermon. It is films like this to which reference is made when we speak of the educational value of the screen. Filmdon is overcrowded with trash and superficialty, but when pictures like 'The Fool' are produced we get a glimpse of the power that could be influenced for the raising of the standard of screen entertainment.

"We have always held that preachment should find no place on the stage or screen, and our indorsement of 'The Fool' is not because Channing Pollock has woven his story around religion and the tenets of Christianity, but rather because he has carefully avoided anything that might savor of preachment."

"Declasse" First National, Palace, Philadelphia

Philadelphia Inquirer: Corinne Griffith is a very charming and personal lady. She gives a most impressive performance in 'Declasse.' The picture is, to our mind, a real success."

Philadelphia Record: "While the screen production of 'Declasse' does not have Ethel Barrymore for its Lady Helen as did the stage production, there is ample compensation in Corinne Griffith's interpretation of that pathetic character. Miss Griffith has the charm and manner that well fitted her for membership in the noble Varick family. The interest was well sustained."

Philadelphia Public Ledger: "Corinne Griffith compares as favorably as any actress we can think of to Ethel Barrymore as Lady Helen Haden. Miss Griffith has sympathy, interest and intelligence coupled with the appearance of the gallant lady whose tradition was to choose 'death rather than dishonor.'"

Philadelphia Public Ledger: "Miss Griffith is a beautiful and accomplished actress and is ably supported by Lloyd Hughes."

"Soul Fire" First National, Stanley, Philadelphia

Record: "The romance of the tropics was such a glorious one that Philadelphians were greatly assisted in forgetting their weather woes. 'Soul Fire' has many merits as a picture besides the work of its stars, and was produced in a most skillful manner. It had not only engaging scenic accessories, but was marked by splendid acting by all who took part."

Inquirer: "At least three things—and maybe four, make the picture on this week's bill at the Stanley worth seeing. And that's a good batting average. First of all, Richard Barthelmess is the male star, and there is much to be said for the picture besides. Its plot is unusual. Each episode is full of interest and there is a real meaning in the whole plot."

Public Ledger: "A picture which contains much of the too-seldom-found gold and a reasonably small amount of the usual motion picture dross is 'Soul Fire.' Four things make it notable: The unusual way in which the story is told, the excellent work done by Richard Barthelmess, the unique screen type of Carlotta Monterey, and the splendid lighting which makes the scenes stand out. The role of young Eric Fane, is one of the best that Richard Barthelmess has had and he gives to it that delicacy and tenderness which seem peculiarly his own."

Evening Ledger: "'Soul Fire' reverses the usual order of things. It is a highly successful photoplay adapted from the stage play 'Great Music.' Richard Barthelmess deserves the lion's share of the credit toward the success of the film's adaptation. It is one of the best roles he has had since 'Tol'able David.' Barthelmess' soulfulness, his peculiar faculty for interpreting such sympathetic characters is shown in this picture."

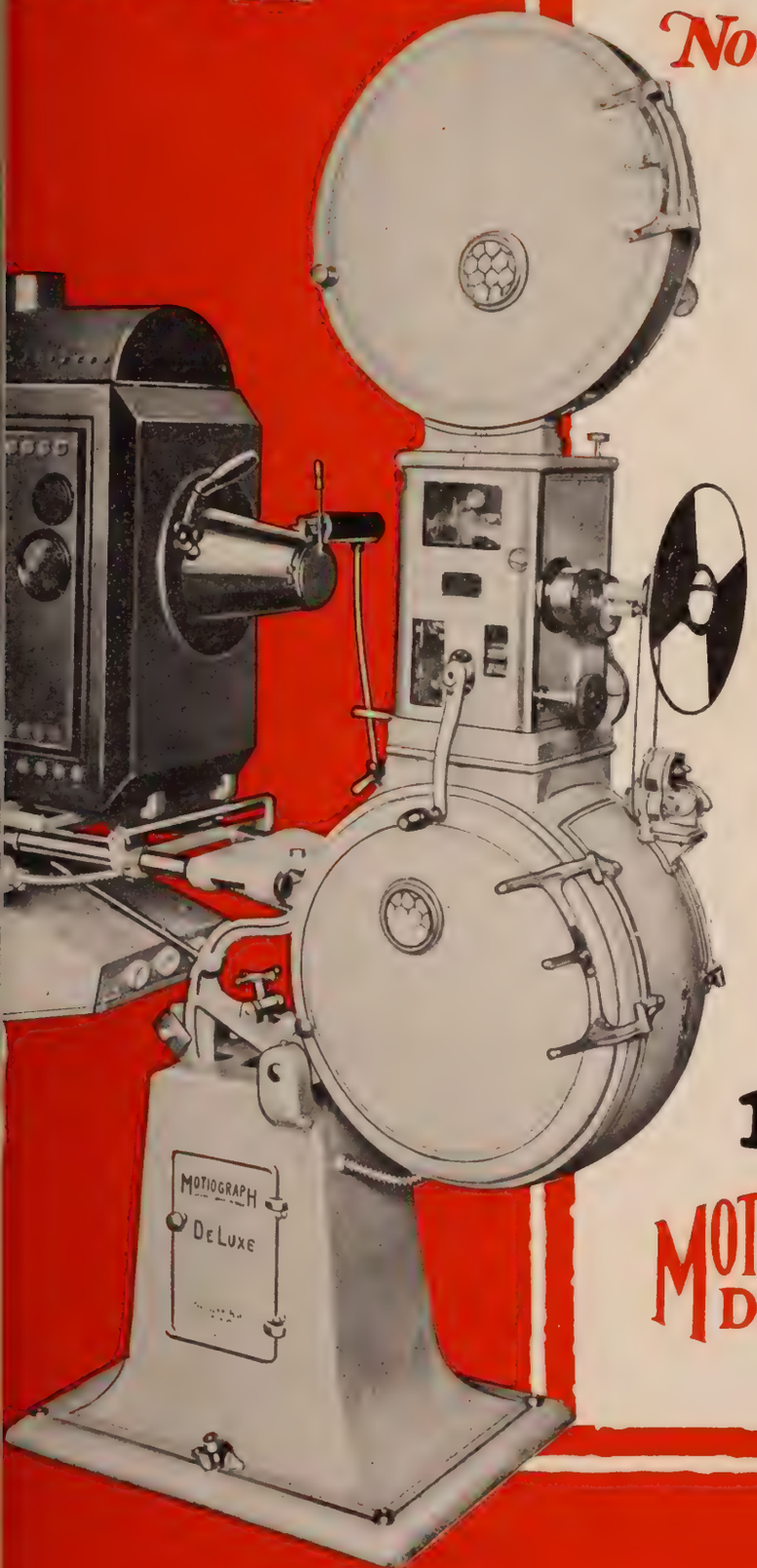
Public Bulletin: "A pleasing portrayal by Richard Barthelmess. He very capably demonstrates his versatility on the screen."

Sun: "Richard Barthelmess in the best picture he has had lately."

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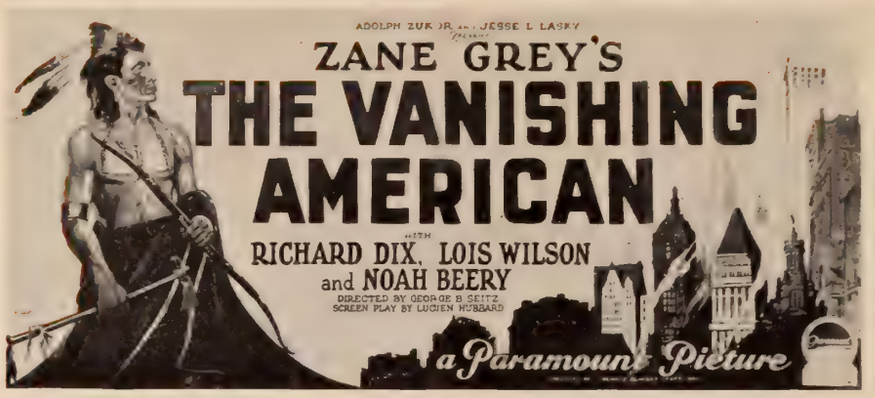
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"The HOME MAKER" SETS

"The Home Maker"

Universal Produces, With Alice Joyce and Clive Brook, One of the Finest Pictures Ever Made

Reviewed by Sumner Smith

"The Home Maker," with Alice Joyce and Clive Brook, will be an outstanding picture of the coming season. Exhibitors will throw their hats in the air and cheer when they see its effect upon their audiences, for in addition to its unquestionable box-office value, it is the sort of clean, wholesome, gripping domestic drama which will do the reputation of the whole industry a world of good. Universal has been making some fine pictures lately and "The Home Maker" will be near the top of the White List, if it doesn't lead them all.

This is a box-office picture par excellence for all audiences. It is hard to conceive an audience that will dislike it. The drama is simply done but so tense and absorbing in its import that it will hold the eyes glued on the screen. Women will eat it up, and cry, and men will like it fully as well as the women, for it does man no injustice by putting woman on an unscalable pinnacle.

"The Home Maker's" many points of interest—and its wonderful exploitation angles—may be analyzed without a single justifiable criticism except that of length, and on that point there is ample ground for argument. The general opinion of reviewers who sat enthralled throughout its 7,755 feet was that it might be cut a few hundred feet, but nobody insisted that eliminations were imperative. Possibly the critics couldn't believe that here was a picture which couldn't be criticized. Oh yes, two of the subtitles are too flowery.

King Baggot is responsible for "The Home Maker" and Universal owes him a flock of congratulatory telegrams and a museum of medals.

The picture is really wonderful in the simplicity of its story and settings and acting. It is a perfect emotional unit from start to finish. An accident in which the husband is crippled and a fire threatening loss of life might have been over-stressed, but they have been carefully subordinated to the telling of the story.

"The Home Maker" opens with scenes of ordinary domestic routine. The wife is performing her daily work, stopping only to reprove

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THE WORLD AFIRE!

OPENS AT B. S. MOSS' COLONY, BWAY, N. Y., AUGUST 9TH.

the children. In this role Alice Joyce is perfect. She does the ordinary things which we see done from day to day, does them simply and naturally, yet rivets attention on herself. The same is true of Clive Brook. These two accomplished artists—may their tribe increase—bring a wealth of humanity to the picture that assures the utmost in realism. We cannot for the moment recall any picture which is so real as "The Home Maker."

While the entire cast does expert work, two other members deserve especial mention. Martha Maddox is superb as a sour-faced, dyspeptic old maid. Her work is restrained like that of the others, but remarkably effective.

The other player? Say, you must see little Billy Kent Schaffer. In this picture he ranks with Jackie Coogan, not as Jackie is now, an experienced actor, but as he was when about Billy's age—four years. Little Billy is called upon to sulk and he does it in such delightfully realistic fashion that women's arms will go out toward him; he is called upon to smile and there was never a more winning baby seen on the screen.

In closing, a word about the exploitation angles of this picture. They are there—big and self-evident. The wife takes the husband's place as the wage-earner, having failed to inspire happy children; the husband, a business failure, succeeds in the home. In the end, smiles replace scowls on the children's faces and there is joy.

Don't fail to book this picture. It will please your patrons as few pictures have done; it will do your prestige as a theatre owner untold good. Book it, boost it, get the clergy to see it, for they will preach about it, and you'll live in the hope that the gods will be kind and give you another picture just as good sometime in the not too distant future.

Cast

Eva Knapp	**Alice Joyce**
Lester Knapp	**Clive Brook**
Stephan	**Billy Kent Schaffer**
Henry	**Maurice Murphy**
Helen	**Jacqueline Wells**
Harvey Bronson	**Frank Newburg**
Dr. Merritt	**George Fawcett**
Aunt Mattie Farnum	**Margaret Campbell**
Mrs. Anderson	**Martha Mattox**
John (janitor)	**Alfred Fisher**
Miss West	**Alice Flower**
Mrs. Prouty	**Virginia Boardman**
Molly Prouty	**Elaine Ellis**

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Otto Matiesen

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WOW!

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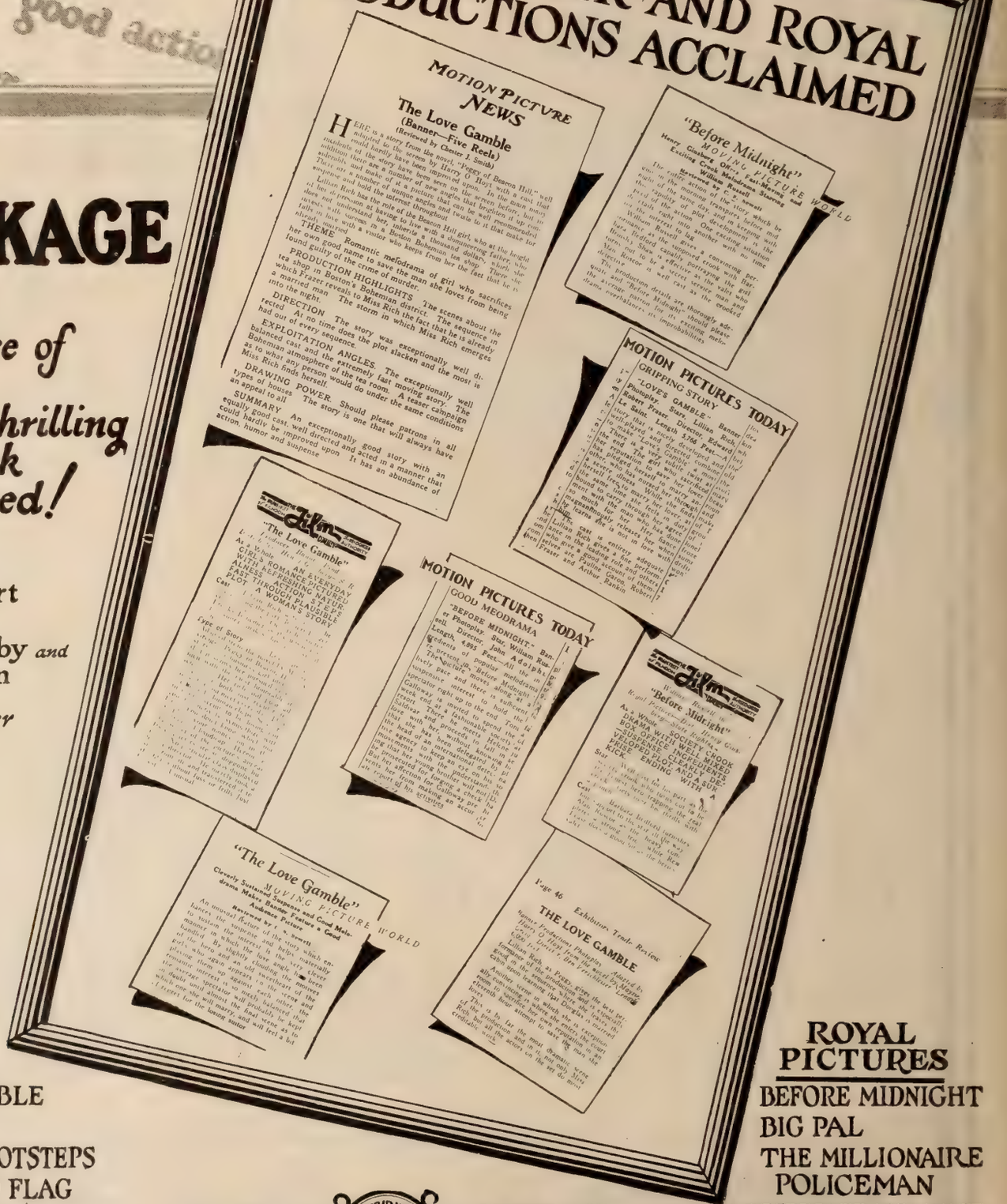
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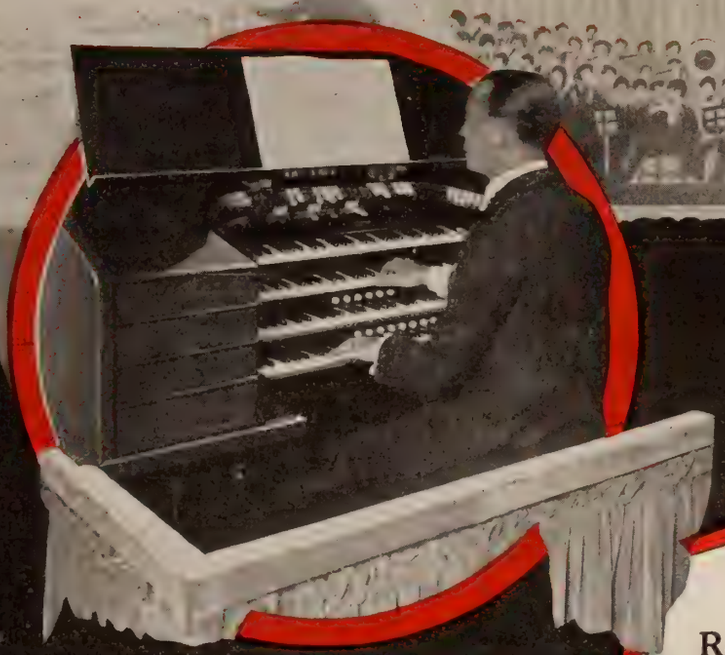
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The average sale of a popular novel is from 4000 to 5000 copies. The publishers are printing 150,000 copies in the first edition!

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Gene Stratton Porter's "Keeper of the Bees" directed by J. Leo Meehan is the greatest box office proposition exhibitors have been offered in a decade—because it has that most substantial of all values—circulation!

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This is one of twelve F. B. O. Gold Bonds for 1925-1926. Each will have some unusual and extraordinary value that will make it a self seller for the theatre.

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"Happiness"
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"Flaming Waters"
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Nationwide
August
16th



The Unholy Three

Lon Chaney

With Mae Busch, Matt Moore. By Tod Robbins. Adapted by Waldemar Young. A Tod Browning Production.

Nationwide
August
23d



A Slave of Fashion

Norma Shearer

With Lew Cody
By Samuel Shipman
A Hobart Henley Production

EVERY WEEK

Metro-Goldwyn

The Talk of The

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

Nationwide
August
30th



Romola

Lillian Gish

With Dorothy Gish. By George Eliot. Directed by Henry King. An Inspiration Picture (Chas. H. Duell, Pres.)

A BIG STAR NAME

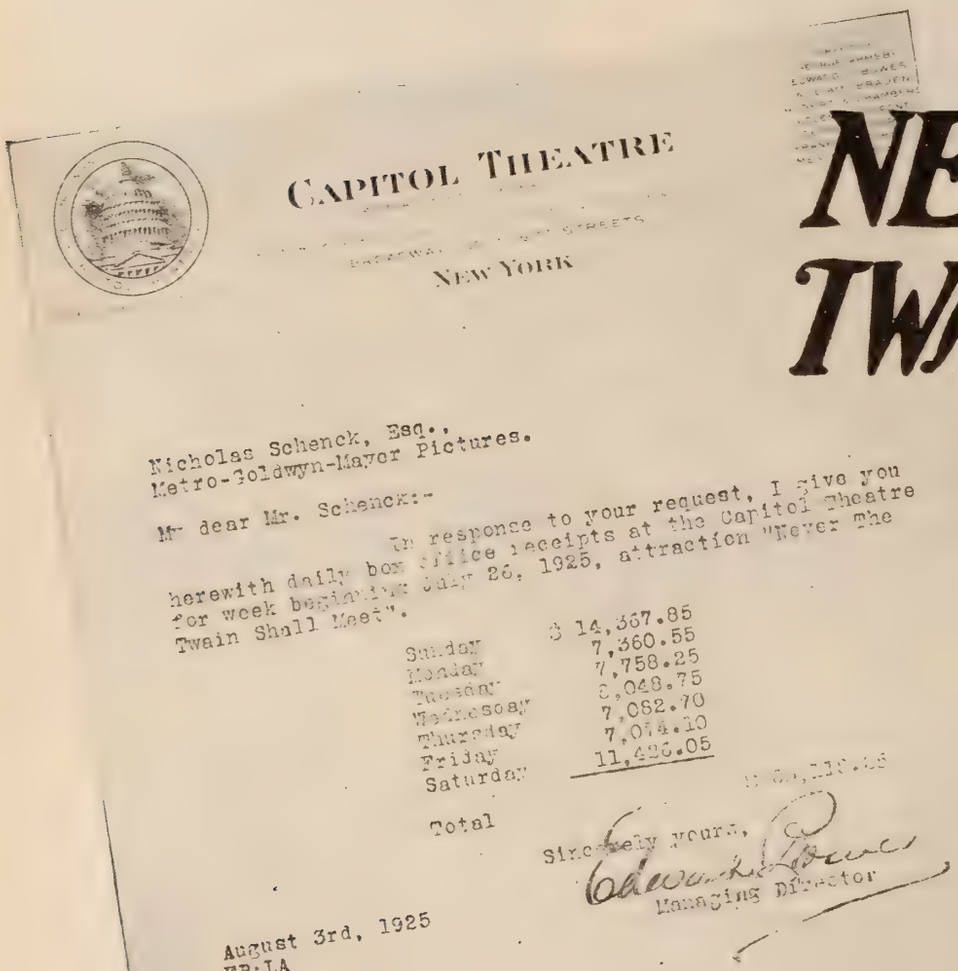
ONE after another in August you get from Metro-Goldwyn-Mayer these big stars: LON CHANEY, NORMA SHEARER, LILLIAN GISH. Week after week these popular star names in front of your theatre mean bigger crowds and bigger profits. And this is the kind of service that you can depend on throughout 1925-26. With these money-winning August releases Metro-Goldwyn-Mayer starts out on what is unquestionably the most marvelous line-up ever delivered to exhibitors.

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The Quality 52

$63,118.25

IN ONE WEEK
at the CAPITOL, N.Y.
—And in July, too



CAPITOL THEATRE

NEW YORK

Nicholas Schenck, Esq.,
Metro-Goldwyn-Mayer Pictures.

My dear Mr. Schenck:-

In responce to your request, I give you herewith daily box office receipts at the Capitol Theatre for week beginning Sday 26, 1925, attraction "Never the Twain Shall Meet".

Sunday	$ 14,367.85
Monday	7,360.55
Tuesday	7,758.25
Wednesday	8,048.75
Thursday	7,082.70
Friday	7,074.10
Saturday	11,426.05
Total	$ 63,118.25

Sincerely yours,
Edward L. Peace
Managing Director

August 3rd, 1925
EB:LA

NEVER THE TWAIN SHALL MEET

by Peter B. Kyne

directed by
Maurice Tourneur
with an All-Star Cast

settings by Joseph Urban
adapted by Eugene Mullin

A Cosmopolitan Production

The Quality 52

Metro-Goldwyn-Mayer's

The Talk of the Industry

ANTHONY J. XYDIAS PRESENTS FOR THE SEASON OF 1925-26

POSITIVELY THE GREATEST BOX-OFFICE ATTRACTIONS

OF THEIR KIND
EVER OFFERED TO EXHIBITORS

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KNOWN TO EVERY MAN, WOMAN AND CHILD IN AMERICA

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"With Buffalo Bill On the U. P. Trail"
"With Davy Crockett at the Fall of the Alamo"
"With Daniel Boone Thru the Wilderness"
"With Sitting Bull at the Spirit Lake Massacre"
"With General Custer at Little Big Horn"

Six Box-Office Casts

KNOWN TO EVERY THEATRE-GOER IN THE WORLD. STARS SELECTED FOR THEIR ADAPTABILITY TO THE PART REGARDLESS OF COST. THE FIRST TWO PICTURES COMPLETED WITH CASTS INCLUDING

ROY STEWART—CULLEN LANDIS—HENRY B. WALTHALL
SHELDON LEWIS — EARLE METCALFE — KATHRYN McGUIRE — BILLY FRANEY — MARGUERITE SNOW — MILBURN MORANTI — EDDIE HARRIS FRED DE SILVA — NELSON McDOWELL. HUNDREDS OF OTHERS.

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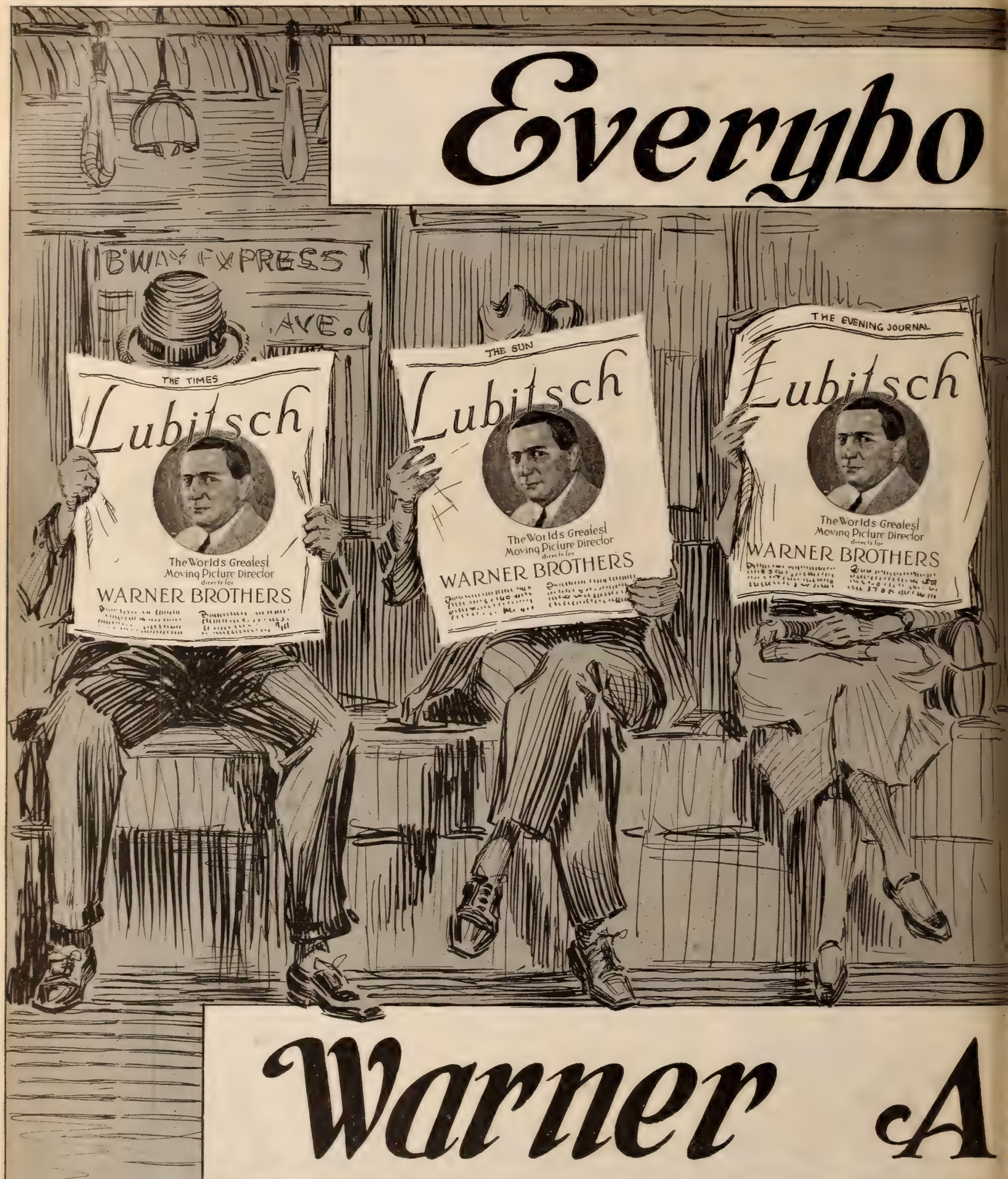
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WARNER BROS.
Classics of the Screen



WARNER BROS.
Classics of the Screen





I tell you here is the greatest picture zat

Look! I am ze nice good wife and my husband he does not like it. I cook ze doughnuts and he throw them around—next time I buy them.

I leave him and then I meet my twin sister who is most famous

Constance Talmadge



you or anyone has ever seen!



actress and I tell her all my troubles and we think up ze grand idea. Oh! It is so funny.

But you wait and see. All the world will laugh when I show them how I won back my husband.

Presented by JOSEPH M SCHENCK

with RONALD COLMAN

Story by . . . . . HANS KRALY

A SIDNEY FRANKLIN PRODUCTION

Photography by . . . ARTHUR EDESON
Art Direction by . . WILLIAM C MENZIE
Wardrobe by . . . . . ADRIAN
Assistant Director . . . . SCOTTY BEAL

A First National Picture

in # Her Sister from Paris

Foreign Rights Controlled by First National Pictures Inc. 383 Madison Avenue, New York

Members of Motion Picture Producers and Distributors of America Inc.—Will Hays *President*

–finest picture of west he ever ran!

Form 1204

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GREELY COLORADE AUG 1 1925

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NEW YORK

CONGRATULATIONS ON YOUR RELEASE OF ANOTHER BOX OFFICE
WINNER THE SCARLET WEST ONE OF THE FINEST WESTERN PICTURES
WE HAVE EVER RUN BROKE HOUSE RECORDS DESPITE HOT WEATHER
HIGHLY PRAISED BY REGULAR PATRONS AND MADE MANY NEW FRIENDS
FOR US FIRST NATIONAL PICTURES CANNOT BE BEAT

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Motion Picture News

VOL. XXXII ALBANY, N. Y., AND NEW YORK CITY, AUGUST 15, 1925 NO. 7

The Meeting at Detroit

MOTION PICTURE NEWS is not printing a detailed story of what happened at the recent session of the Board of Directors of the M. P. T. O. A. at Detroit. This, we are perfectly willing to admit, is an unusual procedure for a publication dedicated week in and week out to the recording of the vital news of the industry.

In this instance, however, we depart from established custom for what seems to us a perfectly justifiable reason. We do not believe the interests of exhibitor organization are served, or will be served, by the printing of acrimonious remarks passed by exhibitor leaders in the heat of argument.

The perpetuation of quarrels is often found more in the relentless medium of type than in the quarrels themselves. One statement leads to another statement until the result is a mountainous mass of printed words.

To those who have submitted statements for publication on the Detroit meeting, may we say that we have considered them carefully, and wish to be understood as intending no discourtesy in not putting them in type. We believe the course we are following will appeal to all reasonable men as constructive and helpful.

What we have to say here is all that we shall say about the Detroit meeting—unless the situation changes greatly. We prefer to record the simple fact that the Detroit meeting accomplished these results, about the authenticity of which, we believe, there can be no controversy:

The appointment of an Administrative Committee, consisting of A. Julian Brylawski, M. E. Comerford, Nathan Yamins, Harry Davis and Jake Wells. Glenn Cross was originally named on the committee. He resigned and was succeeded by Mr. Yamins.

The Finance Committee was re-named. It is composed of Sydney S. Cohen, Harry Davis and M. E. Comerford. The work of Joseph M. Seider on contract and arbitration matters was unanimously endorsed.

The Administrative Committee was empowered to engage a business manager. It was further authorized to make expenditures up to $5,000 on a majority vote of the committee, and a sum not to exceed $25,000 on unanimous vote.

A committee, composed of Messrs. Seider, Cohen and Yamins, was appointed to handle the copyright situation and was empowered to engage counsel.

A special committee to negotiate an equitable contract with the Independent Motion Picture Association was named. It consists of Messrs. Brylawski, Seider, R. R. Biechele, Davis and Yamins.

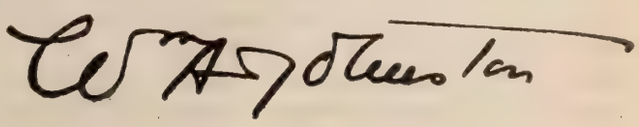
Independence Week was endorsed. A resolution of thanks was extended to Messrs. Cohen and Davis for their work.

The committee to represent the M. P. T. O. A. on the Board of Trade and Commerce was named as follows: Sydney Cohen, Nathan Yamins, L. M. Sagal, Harry Davis and J. J. Harwood. W. A. Steffes and A. Julian Brylawski were originally named on the committee. They resigned, and were succeeded by Messrs. Davis and Harwood.

These, we say, appear to be the definite results of the Detroit meeting.

If there is one thing the exhibitors of this country need above all, it is a firmly-knit national organization. Much good work has already been done by the exhibitor body. Still greater work lies ahead of it, waiting to be done.

In the interest of the exhibitor—and in the interest of the whole industry—we want to see the M. P. T. O. A. go ahead and fulfil its destiny in the highest degree. And we believe we are contributing to its welfare by refusing to contribute the destructive quality sometimes found in the printed word.



MOTION PICTURE NEWS

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On the Subject of Art

GILBERT SELDES, critic and essayist, writes an article for *The Nation,* generally considered a "highbrow" publication, on the subject of "Art in the Movies." This question of art and the screen troubles a great many people, but Mr. Seldes seems to have some pretty clear ideas worth listening to. Here is what he says:

"The hardest thing a critic of the movies has to face is the accusation that he wants to make the movies artistic. The reason this is a crime is, of course, that art doesn't sell; and the critic, whenever he has the good fortune to talk to a professional, feels the underlying hostility which means 'you want to bankrupt me.'

"The last thing I want to see is a movie made for the pleasure of a few aesthetes. I have been assured that we shall come to it; that a chain of little movie houses, like the little theatres, will give new vitality and new artistic standards to the movie; and that gradually the movie, like the commercial theatre, will incorporate the good discoveries of the artistic groups. This is possible; but unless there is a great confusion of terms, it seems to me unnecessary. 'Art' when used roughly about the movies usually means good interior decoration, Duse-like restraint in registering emotions, and the elimination of banal plots and incidents. It also suggests a great infusion of 'artiness;' the whole attitude of movies for the few is arrogant and patronizing. Regard the mechanics of the stage and you are instantly aware that at its best a play can have only a few hundred auditors at one time; look at the mechanics of the film and you see that, while you can have a movie for one spectator, the natural thing is to have hundreds of thousands simultaneously—the limit is really the product of multiplying the number of prints by the number of spectators; it approaches infinity. I am in favor of its doing so.

"The confusion, I suspect, arises from our habit of saying that a film is inartistic when we dislike the plot, a standard we might as well apply to the 'Vanities of 1925.' We say it, again, when the methods used are a little obvious, when, in order to show us that a husband is no longer in love with his wife, a director can think of nothing but having the gentleman thumb his nose at the lady in public. But these are largely matters of intelligence; the directors may be right in assuming that their spectators do not understand a shrug of the shoulder, and the whole notion that subtlety is the basis of art is open to question. It is possible that the moving picture can handle only broad effects; it is certain that a satisfactory picture can be made with them.

"The artistic elements can exist in a film without for a moment touching upon the subject in such a way that the spectator is made uncomfortably aware of them. The structure of the whole film, the relation of part to part, the rhythm of the action and its variations—all these can give a picture artistic qualities, and they are as possible in a slap-stick comedy as in a super-spectacle.

"We get further if we ask of a picture only that it be technically a good picture—that it utilize the capacities of the camera to the full. In this respect the most interesting films made in America today are the quarter, half, or one reel 'short subjects' which usually follow the news of the day. Sometimes they are scenics, sometimes trick photography, sometimes drawn pictures or combinations of drawn and photographed pictures; and they are always interesting. The aesthete of the films hardly recognizes them, because they offer very little scope for imagination, in the story sense, or for composition; and none for plot. But these films are made with complete mastery of the instrument. The last one I saw in the way of trick photography was a joy. It represented a cow in a meadow. The cow walked. Presently the fore part lengthened itself and then again collapsed, or walked away entirely from the hind quarters; a moment later the cow was facing itself and walked head-on into itself. The whole thing was pure movie and was done with perfect skill.

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PICTURES AND PEOPLE



Laura Jean Libby, authoress of "His Love Grew Cold," which F. B. O. will film, and a score of other popular sellers.

PICTURES AND PEOPLE

GREATER Movie Season on Broadway got off to a fine start by registering three pictures this week fairly entitled to rank as "super-features." A much-abused and over-used phrase, due to rough handling by the publicity sharps, but in the present case hitting the mark squarely. The films in question are—D. W. Griffith's production for United Artists, "Sally Of The Sawdust," at the Mark Strand; "Kiss Me Again," directed by Ernst Lubitsch for Warner Brothers at the Picadilly, and "The Unholy Three," Metro-Goldwyn-Mayer, at the Capitol, directed by Tod Browning. Each of the trio is a really great picture in the true sense of the word, and each director has distinguished himself according to his own individual style. It would be foolish to try to make comparisons, just as futile as if one were to criticise three excellent paintings—marine, portraiture and landscape—each the work of an acknowledged master of the brush, with a view to praising one at the expense of another.

With regard to the productions in question the point is that in each case the audience responded warmly to the picture's distinctive appeal. Alternate tears and laughter greeted the sentimental and comic interludes of "Sally," unrestrained mirth reigned as the deft, light Lubitsch creation of sparklingly bright Continental comedy unfolded on the screen; and the weird, bizarre atmosphere, fierce melodramatic urge and occasional glinting humor of "The Unholy Three" held the on-lookers spell bound. Truly a triple triumph for the silent drama, achieved just at the right time. We do not recall any previous occasion where the Broadway houses made such a three-ply killing both from the artistic and commercial standpoint. It is worth noting that a revival of a former Griffith success—"Orphans of the Storm" graces the Cameo screen, and that "Sally" and "Kiss Me Again" are being held over for another week.



Flo Kennedy, of the Ziegfeld Follies, one of the five impersonators of "Krazy Kat" (M. J. Winkler) in the Philadelphia Greater Movie Season parade.



The International Beauty Trio Al Christie will use in "Marriage Lucy" (Prod. Dist. Corp.), Jean Lorraine, American, Doris Wynn, English, and Yola D'Avril, French.



Frank Lloyd's "Wings of Chance" company, producing for First National on location.. Those included are:. Philo McCullough, Anna Q. Nilsson, Viola Dana, Vistor B. McLaglen, Dorothy Sebastian, Ben Lyon, Claude Gillingwater, Director Frank Lloyd and William Conklin.



Al Rockett, assistant to Richard A. Rowland, and George Archainbaud, First National director, accompanied by their wives, leave Hollywood to return to New York.



Aileen Pringle, playing in "The Mystic" (Metro Goldwyn), has created a brand new bob, with her hair drawn back on one side over the ear.



Edward Montagne (right) Universal West Coast scenario chief, and Edward Laemmle, director, talk over "The Still Alarm" in front of one of the ancient fire engines used in it.

SOME FAMOUS ACTIVITIES

THE producing units of Famous Players-Lasky are in full swing these sultry days. Thomas Meighan is quartered on the old sod, having invaded Ireland with his company, where exterior scenes will be made for "The Imperfect Imposter." His leading lady, Lois Wilson, is en-route from Hollywood to join the Meighan forces. James Cruze is in Cheyenne, Wyoming, with a company of 300 players, filming "The Pony Express;" in Arizona, at Keyenta, the Indian trading post, Richard Dix heads the enormous cast which will participate in the making of "The Vanishing American," in which 10,000 red men will take part, and D. W. Griffith, accom-



Another of the Metro-Goldwyn-Mayer entries in Greater Movie Season parade in Los Angeles. This float carries out the theme of "The Big Parade."

panied by Carol Dempster, James Kirkwood and Harrison Ford, has returned from Chicago, after filming exteriors for "That Royle Girl," dealing with Jazz-life in the Windy City.

Nor is that all, for in the big timber regions of the State of Washington, Irvin Willat, Billie Dove, Jack Holt and Montagu Love are making lumber-camp scenes for "The Ancient Highway;" Bebe Daniels is at Hollywood, ready to start on "Martinique;" Victoria Fleming has completed "A Son of His Father" in Arizona, and Betty Bronson, under direcion of Herbert Brenon, is filling the title role of "A Kiss For Cinderella" at the Astoria studios.

FOUND BY EXPLORER WHITE

THEY tell the tale thus: Jack White, producer of Mermaid Comedies (Educational Film Exchanges, Inc.) went for a drive through San Bernardino, Cal. He was merely on pleasure bent, but, possessing an unerring eye for both beauty and business, he sighted a damsel of such exceeding fairness, that he slammed on the brakes, stopped abruptly, hot-footed it down the road in pursuit of the lovely stranger and then and there made her a proposition to appear in pictures. The girl, finding that he was in deadly earnest, satisfactory camera tests were made and the engagement of Helen Marlowe as leading lady in Educational-Cameo Comedies, followed.

WALTHALL IN IMPORTANT ROLE

HENRY WALTHALL has been cast for the part of Captain Brandt, a featured role in "Simon the Jester," adapted from William J. Locke's novel, which George Melford is directing for Producers Distributing Corporation at the Hollywood studios. Lillian Rich and Eugene O'Brien head the cast, in which Edmund Burns and William Platt also appear. Walthall's role, that of a French army officer dismissed from his post at Tangiers, who established a gambling den in the heart of the city is said to give him greater scope for the exercise of his talents than any other he has portrayed since his memorable performance as the Little Colonel in "The Birth of a Nation."

CONCERNING MR. FULD

JACK FULD writes postcards from St. Louis in the midst of his exploitation activities for Fox.



One of the First National floats in Greater Movie Season parade, Los Angeles. The Battleship Cadets and Master Edwin Hubbell, Wampas mascot, occupied the float.

HARRY CAREY, ABLE SEAMAN

HARRY CAREY has temporarily forsaken the atmosphere of the prairieland, stopped dodging bullets, sworn off on the cowboy regalia and whir of the encircling lariat. For him it is now sea-fog, surging billows and the heave and swing of the Spanish Main, or something that corresponds to that historical marine highway. Which doesn't mean that Mr. Carey has suddenly hoisted the black flag and may be sighted through a spyglass, stalking a gory quarter deck, with cutlass at his side and humming —"fifteen men on the dead man's chest." Nothing of the sort, me hearties!

The mild truth is that, with his wife and two kiddies, he is putting in a well-earned vacation aboard his two-masted schooner yacht, the Ella J. Ludlum, somewhere off the California coast. And if you ask the erstwhile cowboy hero he'll aver that he deserves a rest after the strenuous time he went through making "The Prairie Pirate," his latest Hunt Stromberg feature, recently completed. Next week he deserts the saltry brine and gets back to his ranch to begin work on "The Man From Red Gulch,"



Group of Famous Players officials photographed outside the Peter Pan log cabin erected at the annual benefit Cinema Garden Party in London, Scandinavia; I. Blumenthal, special European representative; J. C. Graham, general European representative; E. E. Shauer, director of the foreign department; I. C. Oes, general Scandinavian representative; Carl P. York, Scandinavian distributor; Frederick Martin, director of publicity in London.



Claire Windsor and Bert Lytell, otherwise Mr. and Mrs. Bert Lytell, Metro-Goldwyn-Mayer stars, snapped in the Greater Movie Season parade, Los Angeles, and rushed east by air mail.

F. B. O. OUTING

ECHOES of the last F. B. O. week-end party are still ringing through filmland. The executives came to a sudden decision to take a real holiday, all at once, and left Friday, July 31, to spend Saturday and Sunday in Nathan Gordon's camp at Cape Cod. The guests included Major H. C. S. Thomson; Vice-President J. I. Schnitzer; Advertising Director Nat G. Rothstein; Sales Manager Lee Marcus; Charles Rosenzweig, manager New York Exchange; and Al. Boasberg, sales promotion director; with Bill Shapiro, of Franklin Film Company, Boston, acting as pilot. The event was a huge success in every way, and we wouldn't be surprised if a revival showing followed in the near future.

MEIGHAN IN M. C. ROLE

THEY picked out Tom Meighan for master of ceremonies for the concert held aboard the Leviathan, during his trip to Ireland, and the Paramount star distinguished himself by breaking all records for raising money for charitable purposes on the broad Atlantic. He coaxed $1,902 away from the cabin passengers, whereas the most any other person ever got, acting in a similar capacity at a ship concert, was $600, according to officials of the United States Line vessel. The money will go to the Seaman's Fund, an organization that cares for the wants of deserving sailors and dependents. Many international celebrities were present and Meighan's auctioneering abilities excited universal admiration.



Joseph Schenck and Doug Fairbanks drop over to visit Clarence Brown, director, and Valentino, star, as they start "The Lone Eagle" for United Artists release.

GOULDING'S SPEED TEST

EDMUND GOULDING made a whirlwind finish in picture shooting, breaking all existing records at the Metro-Goldwyn-Mayer studios. This feat wasn't accomplished in connection with his production, "Sun-Up," starring Pauline Starks and Conrad Nagel, but was merely a flyer, so as to speak, being a trailer, featuring Norma Shearer and Lew Cody for advertising purposes, a one-reeler.

It was 11 A. M. when Goulding got the assignment. The picture had to be finished by 6 P. M. for use in a San Francisco premiere.



One of the floral floats entered by First National in Greater Movie Season parade, Los Angeles. Each First National star was represented by a gold star, and the central piece revolved.

At 12:30 Goulding rushed Miss Shearer and Mr. Cody to three separate locations, used two studio sets, and by six o'clock he had finished 48 scenes. The film was cut and titled by eleven o'clock next morning and sent to San Francisco early in the afternoon. This, we'll say, was some speed stunt, and surely hangs up a new target for Goulding's contemporaries to shoot at.

BETTER FILMS SELECTIONS

PICTURE selections made by the National Committee For Better Films, affiliated with the National Board of Review, for weeks ending July 25 and August 1, include the following: For General Audience: "Havoc," Fox, war picture, starring George O'Brien and Margaret Livingston. For General Audience and Special "Family"—"Not So Long Ago," Paramount, Romance of early New York starring Betty Bronson and Ricardo Cortez, and "Seven Days," Comedy. For General Audience and Special Family, including Children of grammar school age up—Pathe Review 31, Indian Cathedral, old Spanish Mission in Arizona, etc. Pathe Review 32. Yearly Shearing on Arizona Sheep Ranch, Boston (color), quaint Brittany marriage customs.

WHAT'S IN A NAME?

A whole lot, and then some over, if you ask Beatrice Burnham, Fox Film actress. For Miss Burnham has changed her previously accepted moniker to the more stately sounding—"Inez Rene." And the idea? She believes the new cognomen is better fitted to her Latin personality and will look much finer displayed in electric lights. She has been cast for the part of Giselle, heroine of Fox's production of Joseph Conrad's sea story, "Nostromo." Here again the name question butts in, for the picture will be released under the title of "The Silver Treasure." George O'Brien, will play the hero, others in the cast are Lou Tellegen, Helen D'Algy. Harvey Clark, Hedda Hopper and Stewart Romo.

O. K. FOR LUBITSCH

WARNER BROTHERS recently presented Gloria Swanson with a print of Ernst Lubitsch's latest production—"Kiss Me Again", for a showing in her own home. In a note returning thanks for the courtesy the Paramount star stated that she considered Lubitsch as unquestionably the greatest master of the screen.



Gloria Gould gilds graven gargoyles gladly—gosh! Anywhere, here is the society leader snapped in the new Metro-Goldwyn Embassy theatre on Broadway where she will be hostess.



Twenty years of progress!. At the left is shown the first Warner Bros. theatre, the Cascade at Newcastle, Pa., and at the right the architect's drawing for the new Warner Bros. theatre at Hollywood.



Just to prove that baseball isn't an exclusively American game, Alice Ardell, Parisienne appearing in a comedy series made by Joe Rock for F. B. O., goes to bat.

KIDS MAKE OWN FILM

THE members of "Our Gang," famous for their work in Pathe comedies, were given a "free hand" by director Robert McGowan the other day in the producing line and have turned out a polite satire on the business of improving film material, by making a comedy entitled—"Better Movies." McGowan accepted the juvenile suggestions literally, the result being a plot that jumps frantically from San Francisco's Chinatown to the Nile River and Cleopatra's palace and moves "fast and furiously." To prove that they wanted "bigger and better" pictures, the kiddies put more villains, poisonous looks and strange symbols into the coure of events than are found in ten average movies. This great thriller is said by studio executives to be a real laugh-provoker and perfect imitation of the old-time screen melodramas.



Katherine Bennett, who is starting in pictures with Metro-Goldwyn-Mayer, bears an astonishing resemblance to her sister, Enid Bennett (Mrs. Fred Niblo).

DOUG SEEKS TALENT

DOUGLAS FAIRBANKS is in search of a new leading woman for his next production, so far entitled "The Black Pirate." Screen experience is desirable, although she is not required to have attained the heights of stardom. The specifications are for a young woman, about five feet, six inches tall, handsome and of "regal bearing." Harry D. Buckley, personal representative of Mr. Fairbanks, in charge of the "Don Q, Son of Zorro," showing at the Globe Theatre, New York, warns all aspirants for the position not to go to Hollywood. Applications, enclosing letter and photograph, should be sent to Douglas Fairbanks, care of Pickford-Fairbanks Studio, Hollywood, Cal.



Here is the first photo to be released showing Lillian Gish as she will appear in the role of Mimi in "La Boheme" (Metro-Goldwyn).

MARION IN LUCK

GEORGE MARION, JR., now titling pictures at F. B. O. was recently advised that Ann Nichols, author and producer of the record-breaking stage attraction—"Abie's Irish Rose" will produce his musical play—"The Fatal Blonde." The locale is a film studio, with an Irish script boy and Jewish script girl involved. Book and lyrics are by the well-known title-writer and music by Warner Jansen. Mr. Marion, who is the son of the celebrated character actor and stage director, said that he believes Miss Nichols intends to open the play in August. This is the first attraction Miss Nichols has consented to produce since the sensational "Abie" started out to break all long-run records four years ago.



The Charleston craze has hit Hollywood—and who is better qualified to demonstrate it than dainty Margaret Quimby, Universal player?

JGALSWORTHY MAY WRITE SCRIPT

JOHN GALSWORTHY, author and playwright of international fame is likely to join the brigade of celebrated literary lights that have contributed original scenarios to the screen. That is, if the efforts of Associated Pictures Corporation in that direction bear fruit. Associated wants a new vehicle for Barbara La Marr, who played the lead in Sawyer-Lubin's production of "The White Monkey," an adaption of Galsworthy's novel of the same title for First National.

It is intended to have the new Galsworthy story follow "Spanish Sunlight," based on an Anthony Pryde novel, Miss La Marr's next feature, which will be made on the coast and personally supervised by June Mathis.



Even if his bicycle has come apart, Billy Dooley, Christie comedian, keeps right on smiling. Note the new way of wearing the sailor suit.

Greater Movie Season Opens With Bang Over U. S.

Many Cities Report Brilliant Inaugurations

GREATER Movie Season is in full swing. More than fifteen hundred cities and towns are flying the pennant this week and will continue their campaigns throughout August. Brilliant openings are reported generally in telegrams to the national service bureau that organized the drive from the Will H. Hays office.

A salute of guns in Atlantic City; a parade Chicago witnessed by more people than any like event since the Armistice celebration; a radio pageant broadcast from New York; a demonstration in Denver that amounted to a get-together of civic officials, theatre owners and business men on a basis of mutual co-operation; every city with some outstanding achievement by way of emphasizing the public importance of motion pictures. So runs the history of the first national Greater Movie Season backed by exhibitor exploitation of an unprecedented nature.

Personal appearances of D. W. Griffith, Carol Dempster, W. C. Fields and other popular screen players commenced proceedings at the New York Strand. Special presentations at the Capitol, Rivoli, Rialto and Piccadilly carried the "greatest movie" theme; and an intensive newspaper, billboard and front-of-house campaigns brought immediate results at all the seventy-five participating theatres throughout Greater New York.

The drive nationally developed as many surprises as an election. Atlanta, for instance, contradicted the general belief that the season's principal advantages were for first-run-down-town houses.

"Reports from all theatres here indicate from ten to forty per cent increase in business over the past three months," Willard C. Patterson telegraphed. "Community and second run theatres show the greatest increase. The most outstanding feature of our campaign was the splendid co-operation from big business concerns and newspapers, showing that the people of Atlanta hold their picture theatres in high regard. Greater Movie Season is a success. Let's have it every year."

From present indications Chicago staged the most spectacular function. The highlight proved to be the "King and Queen of Movies" Contest sponsored by the Herald-Examiner. Thirty-six hundred young men and women entered and all participated in the parade as Ladies—and Gentlemen—in-Waiting to the winners, Bert Douglas and Anne Teeman. More than a million and a half people thronged the line of march. Exhibitors throughout Chicago reported one of the best Saturdays and Sundays in their experience, proving that already the campaign has taken effect.

Under the direction of Ralph T. Kettering, everything planned was carried to a successful conclusion. Two contests were conducted simultaneously in the Chicago papers—the essay contest being carried on throughout the country in the Chicago Evening American and the "King and Queen" contest in the Chicago Herald and Examiner. All the other publications were very generous in their support. More than 17,920 lines of free publicity were secured in the six Chicago newspapers, which at the regular advertising rates would have cost $54,760. The writing and placing of the stories was handled by Louis P. Kramer, chairman of the publicity committee. Credit for the parade, which is declared to be the greatest thing arranged by any industry in Chicago, goes to Russell Moon of Paramount.

Chicagoans had a second opportunity to pay homage to the movie king and queen and to continue the celebration of Movie Season at Trianon Ballroom when the winners of the royalty contest were awarded the prizes offered by Chicago's leading merchants. Miss Anne Teeman, the striking brunette queen, received a diamond ring, valued at $1,000 and Bert Douglas, the king, received a similar gift. The "royal couple" also received paid-up life insurance policies for $1,000 and parcels of Florida real estate. Other prizes to the value of $10,000 were awarded competitors.

"There can be no doubt that the campaign on Greater Movie Season has helped to bring together various factions in the motion picture industry," says Louis P. Kramer, chairman of the publicity committee. "Exhibitors and their executives, who were at sword's point before the start of the campaign, are now working in harmony, having learned the value of unified effort through Greater Movie Season. The campaign has also aided business in general. One newspaper handling the Chicago contest has increased its advertising through the month of July by more than four hundred columns over the same period of last year, and has built circulation instead of falling off as most newspapers do during the summer period when people are away on vacations. The industry has not only benefitted, but has made many friends who now fully understand the value of motion pictures and motion picture theatres."

Three hundred Michigan theatre-owners conducted the campaign simultaneously and according to H. M. Richey, "reports indicate a remarkable public interest. It has been a big job but it will be worth the effort."

No less than fifty special window displays were arranged in Detroit. One enterprising Michigan exhibitor in a town of twelve thousand is offering two automobiles as prizes to his patrons; while in Lansing, where the effort behind the national contest is particularly aggressive, twenty valuable local awards have been secured.

Minneapolis, St. Paul, Oklahoma City, Tulsa and Louisville have deferred their season for two weeks in order to develop full publicity impetus.

Telegraph dispatches from other centers where the season has opened follow:

ATLANTIC CITY—A salute of fourteen guns one for each theatre, fired by the Janeway Battery Saturday morning formed the opening shots of Greater Movie Season. This brought thousands on the run to the beach where boy scouts displayed large banners reading, "Atlantic City Welcomes Greater Movie Season Which Opens Today." From there the parade moved down Atlantic Avenue. All theatres and most of the exchanges were represented by floats; theatre employees marched, together with platoons of militia, scouts and mounted police. The country for twenty miles around is twenty-four sheeted; the fronts of street-cars carry one-sheets; and the Greater Movie Season slogan is born on the windshields of over two hundred jitneys as well. There are fifty thousand visitors in Atlantic City at present and with the intensive three weeks' campaign that has been directed at them all houses and the two piers are getting extra money.

NEW ORLEANS—The season has been launched auspiciously, ably supported by ninety per cent of the leading theatre owners. The campaign has been sound and practical and without unnecessary trimmings. It is felt that exhibitors have learned much that will prove valuable next year.

DES MOINES—"The public is in accord with our campaign and know that greater and better motion pictures are to be shown during the coming season," said A. G. Stolte, of the A. H. Blank Enterprise whose efforts have been largely responsible for the successful opening of Greater Movie Season here. "The present line-up of attraction being booked from August to December promises exceptional business, and we are convincing the public of the sincerity of the Greater Movie slogan."

DALLAS—The season opened with capacity audiences all day. Newspapers have given splendid editorial support. While no actual figures regarding box-office increases can be quoted, Si Charninsky of the Capitol, for one, declares himself thoroughly sold on the movement and looks forward to it as a yearly event.

(*Continued on page* 782)

French Production Alliance for "U"

Laemmle Signs Contract for Joint Filming in Paris of " The Man Who Laughs "

CARL LAEMMLE, president of Universal Pictures corporation, has signed a contract with the Societe Generale de Films, Paris, for the co-production by the two companies of "L'Homme qui Rit" ("The Man Who Laughs") by Victor Hugo, according to announcement this week by Rene Batigne, managing director in New York for the French firm.

The contract was signed by Mr. Laemmle, who is now in Europe on his annual trip, and the Duke d'Ayen, president of the Societe Generale de Films, the holding company of the producers of "The Miracle of the Wolves."

This move comes as a striking confirmation of predictions made in the series of articles now running in Motion Picture News on the European situation, to the effect that American concern would find it advantageous to enter into alliances with European producers and distributors for the mutual production of pictures of an international character.

The Victor Hugo story, "The Man Who Laughs," has long been sought by American film companies, but the rights were controlled by the European firm. In most European countries, a copyright runs for 99 years after the death of the author, making the situation in regard to the classics quite different than in America.

John Barrymore appeared on Broadway a few years ago in a version of "The Man Who Laughs," which attracted some little attention at that time. The story is a vivid one, dealing with a man who is punished for a small offense by being slashed across the face with a sword, widening his mouth to a hideous and perpetual grin. This provides the basis for a dramatic and moving tale.



The Duke d'Ayen and Carl Laemmle, president of Universal, signing the contract for the production in France of "The Man Who Laughs," as told here.

An important feature of the production contract entered into is the fact that Universal will select the cast, to be made up of American and French players, with a leading American male star in the lead. Universal will also have a hand in the general supervision of the production. Fuller details of the precise arrangement will be made public shortly.

Universal will distribute the picture in America, while the French company will presumably handle it in France in the same manner as "The Miracle of the Wolves" was distributed.

Plans for the production of "The Man Who Laughs" have been under way for some time by the Societe Generale de Films, and were actively under discussion at the time the Motion Picture News representative was in Paris. It was particularly desired to find a subject which would be a worthy successor in importance to "The Miracle of the Wolves," and the directors felt that "The Man Who Laughs" was especially suitable from this standpoint.

The alliance with Universal for the production and distribution of the picture will increase the scope of these plans, since with American distribution assured it will be possible to film the story on the most elaborate scale.

Positive Exports Show Striking Gain

Department of Commerce Figures Indicate Firm Upward Trend in Film Shipments

PRELIMINARY figures just issued by the Department of Commerce show that exports of positives from the United States for the month of June reached a total linear footage of 20,803,969 at a declared value of $598,199. This is slightly over 2,000,000 feet more than was sent abroad for the month of May and over double the quantity exported during June, 1924.

Slight Negative Drop

For the month of June, 926,944 linear feet of negatives were exported at a declared value of $142,284. This is about 100,000 feet less than were sent overseas during May and a little less than 75,000 feet under what were exported during the same period last year.

For the fiscal year which comprises the 12 months ending June 30, 1925, preliminary Department of Commerce figures show exports of positives to the amount of 210,452,587 linear feet valued at $6,739,786. This shows a net increase of over 67,000,000 feet over exports of positives for the preceding fiscal year.

With respect to individual countries the United Kingdom with 47,000,000 feet approximately as against about 13,000,000 feet the year before topped the list. Next came Canada with 22,000,000 feet in round numbers—about 4,000,000 feet more than the year before—with Australia third. Her total was also about 22,000,000 feet, or 5,000,000 feet more than for the fiscal year 1923–24. Argentine, France, Brazil and Japan followed in order with figures from 10,000,000 to 16,000,000 feet—except Japan, which took about 7,000,000 feet. These all showed gains over last year—France more than double—with the exception of Japan, which showed a slight loss.

Exports of negatives for the fiscal year under consideration reached a total of 9,393,589 linear feet valued at $1,894,314 as compared with 7,319,635 linear feet valued at $1,187,093 for the fiscal year 1923–24. France, Germany and the United Kingdom continue to be our largest customers for these.

Large Gain for Year

While it does not afford any direct comparison, it is interesting to note that American exports of positives for the fiscal year topped by over 40,000,000 feet exports of positives for the calendar year 1924, while exports of negatives for the fiscal period reached about 1,000,000 feet above similar totals for the calendar period.

United Artists Buy Into German Distributor

AS a further step in its recent program of extension, United Artists this week announced the completion of a deal giving that corporation a large interest in the Internationale Aktien-Gesellschaft, a German distributing concern.

The deal was closed on Tuesday of this week by Joseph M. Schenck, chairman of the board, and Hiram Abrams, president of United Artists.

Included in the deal is a hand in the management of the company's holdings, comprising six exchanges in Germany, a building in Berlin and sixteen productions of German make. United Artists will have representation on the board of directors of the Internationale A.-G., and will participate in the administration of both distribution and production.

The sixteen German productions acquired in the deal will be viewed by Joseph M. Schenck, who will pass upon their suitability for release.

"Schaufenster-Theatern" Seen as European Objective

First Runs Needed Abroad By American Firms

By L. C. Moen

WHEN American executives go abroad these days, they are not on pleasure bent, or at least not entirely. European affairs are in a state of flux—anything may happen—and many anxious eyes are directed from America across the sea. Not only are some of the European companies rousing themselves but the American firms are beginning to compete with one another in real earnestness.

An expression has been coined in Germany which sums up the present objective of the leading American companies abroad (identical, incidentally, with their objective at home). This expression is "Schaufenster-Theatern" — Show-window Theatres.

As explained last week in part, the "battle of theatre seats" is assuming much the same complexion in Europe that it bears here, further complicated by certain peculiarities of the Continental situation. I stated last week that the heaviest contenders at the moment are the three leading producer-distributor-exhibitor firms, Famous Players, First National and Metro-Goldwyn.

But there are others. Albert Warner is abroad for Warner Brothers. Winfield R. Sheehan is on the other side and will probably remain there most of the summer in the interests of Fox. Schiller and Rubin are in Europe for Metro-Goldwyn. Abe Berman and Nathan Burkan are looking into matters for United Artists. Carl Laemmle is abroad for the summer as usual. Vogel has been arranging matters for Producers Distributing Corporation.

All of this affords some clue to the deep interest in the European market prevailing at the moment. And by way of clearing the ground for what is to follow, let us consider briefly the position in which some of the leading American concerns find themselves:

Famous Players: As stated last week, this concern occupies easily the strongest position of any American concern in the European field. Having been the first to approach the problem seriously, it is strongly entrenched, with many theatres and a powerful distributing organization. In the matter of production abroad on a reciprocal basis, which will be dealt with at length later, it also has some little experience to serve as a guide in future ventures. Is working independently of European concerns, building its own complete organization.

First National: This company has also built its European revenue up to a considerable point, partly through European distributors and partly through its own exchanges. Its activities seem to be tending toward a development similar to Famous Players, with its own first run houses, exchanges and perhaps some production abroad. This is pure conjecture, however, and the general plans of First National may be said to be in the stage of investigation and consideration rather than definite action. One or more of the principal executives will probaly go abroad shortly to study conditions and lay plans for an offensive to meet the competition of Famous Players. This will be vitally necessary, if the company is to compete with Famous Players on the home market. With Famous Players grossing a million dollars a month in the foreign field, First National must build its own European income up to something like that figure if it is to compete successfully at home on the American market.

Metro-Goldywyn: Through its alliance with Gaumont, this concern immediately leaps into a more important position in the foreign market. If it can continue to work in association with, or through, such concerns as Gaumont in France, Ufa in Germany, Le Mat in Scandinavia, and others, it will probably be unnecessary for this company to build theatres abroad, though it would not be surprising if some production affiliations developed.

United Artists Interested

United Artists: This company's interest in a reciprocal producing and distributing arrangement has been publicly announced. United Artists, handling a relatively limited number of pictures each year, could easily accommodate a few high grade foreign releases each year, provided that they were produced under suitable supervision—and provided that it obtained important first run representation abroad. Had the deal with Ufa, for instance, materialized United Artists would have obtained important first run showings in Germany in return for distribution here of certain pictures made by Ufa under United Artists' editorial supervision. This deal did not go through, for certain reasons, but other important developments may be expected. Much of the United Artists' product is likely to be of great value on the European market, particularly in view of a development which will be dealt with at length later—the waning importance of the program picture in Europe. William S. Hart (known abroad as "Rio Jim") and Chaplin are easily two of the very biggest stars with the European public, and their pictures for United Artists will carry the remainder of the product.

Warner Brothers: By the acquisition of Vitagraph, this company obtained a group of foreign offices that materially strengthens its position. Albert Warner recently announced abroad that his company would like "show window theatres" in London, Paris and Berlin, for exploitation first run purposes. This company's type of product embraces much that is likely to be popular abroad, including the Ernest Lubitsch and John Barrymore productions.

Producers' Status Abroad

Producers Distributing Corporation: Now handling its foreign affairs through William Vogel—but keep your eye on this company. John Flinn had some little chance to view the European situation while still with Famous Players, and is in a position to approach this field intelligently and forcefully. Some important distributing connections have already been made, and this concern might easily become an important factor abroad, particularly if it were to enter into reciprocal distributing arrangements here.

Universal: This is another of the pioneers in the European field. Universal covers England and the Continent, central Europe and the Far East pretty completely. Laemmle stated at the Milwaukee convention that it was the foreign revenue which had enabled Universal to keep its head above water, and there is no questioning this company's importance abroad in its field. Owns theatres in London and Leeds, England, but has not gone into this heavily. Operates its own exchanges, largely. Meanwhile, watch for some important developments in a production way in connection with Laemmle's trip.

Fox: Much of this company's strength, also, has come from its pioneer work abroad. Fox has its own exchanges throughout Europe and the Far East, covering much the same key points as Universal. The Tom Mix tour brought considerable publicity to Fox, which will probably be reflected in the interest in these subjects. This company is strongly entrenched in its own particular niche in the foreign market. Winfield R. Sheehan is now abroad, reorganizing and strengthening the field force, and some interesting announcements may be expected upon his return.

Film Booking Offices: This company has many strong connections abroad and has excellent distribution in certain areas. The head of the company, Major H. C. S. Thomson, is one of the best informed men in the American industry on European conditions, and his next trip abroad is likely to see some important moves toward strengthening this firm's position.

(Continued on page 737)

Greater Movie Season Opens

(*Continued from page 779*)

INDIANAPOLIS—Greater Movie Season opening on Sunday was a big success at all theatres. In addition to special advertising space, the season was featured in individual displays. The campaign here illustrated so graphically the manner in which public spirit and enthusiasm can be developed by a co-operative drive, that city officials and business men will adapt the working plans for a civic demonstration to be known as Greater Indianapolis week, scheduled for September.

TOLEDO—All theatres participating in Greater Movie Season have started off to increased business, according to F. E. Walters of the Temple Theatres, who controlled the campaign. The mayor issued a general proclamation which was published in all newspapers. Theatre-fronts are decorated and a huge banner is stretched across the main thoroughfare. The Toledo News-Bee, conducting the essay contest, is offering thirteen hundred and seventy-three prizes in addition to the three national awards.

Encouraged by the campaign's success, the large theatres intend to carry the season through into September.

The Greater Movie Season was inaugurated in Cincinnati last week with only six of the city's movie houses participating. These are the Capitol, Walnut, Strand, Family, Lyric and Palace and are all of the I. Libson Circuit of theatres. The theatres were decorated both out and in and all in all they presented an appearance of a gala occasion.

The Greater Movie Season campaign in Atlanta broke last Sunday, and is now swinging its way along to a new era in the picture houses. The town was placarded with twenty-four sheets, all the theatres decorated with banners and pennants, advertising the season, and the newspaper advertising was backed up with substantial stories, furnished by Earle E. Griggs, publicity director, and his assistant, Ernest Geyer.

A Six cylinder closed motor car, a Baby Grand piano, a Trip to Los Angeles and return for two, a Diamond studded wrist watch, a Combination radio Columbia phonograph, a Gold engraved pass to all theatres in city, and Personally autographed photographs of movie stars; those are the list of prizes which Kansas City exhibitors will offer in connection with the Greater Movie Season national essay. The Kansas City Star, with a daily circulation of 500,000, has agreed to "carry" the contest by reprinting the winning essays on "What The Movies Mean To Me."

Plans for the three-week celebration in Kansas City in conjunction with the Greater Movie Season campaign practically are completed. Mayor Albert I. Beach, who is on a vacation, has been requested to issue a proclamation, while more than 200 billboards will be used for four showings, there already having been 2,000 pennants purchased and hung about the city.

Greater Movie Season is starting off in a manner that is highly complimentary to the four theatres of Salt Lake city that are putting forth the utmost in effort and capitol to make it an epochal event in motion picture circles of this section. The Kinema Paramount Empress, Pantages and Victory theatres are the houses that are behind the movement.

Special productions, programs and prologues are being featured the opening week of the drive. Indications point to a splendid success locally for the Season.

Greater Movie Season in Detroit and Michigan in general promises to be a huge success. Every theatre is presenting especially selected programs. The essay contest is being conducted by the Motion Picture Theatre Owners of Michigan in conjunction with the motion picture department of the Detroit Times.

One of the longest and largest parades ever held in the history of Denver marked the opening of Greater Movie Season. Thousands of people lined the downtown streets and watched a pageant of cars and floats interspersed with bands and orchestras which extended for a length of three miles. At exactly eleven o'clock A. M. six bombs were exploded from the roof of the Denver Post and the giant procession began to march. The parade was led by the Denver City Officials, a squadron of mounted police, the United States Army band from Ft. Logan followed by a company of soldiers, and a representation from the Denver Fire Department. Then came scores of floats, bands, orchestras, and highly decorated private automobiles, followed by "Diamond" Jack Alterie and a half hundred yelling cowboys.

Metro-Goldwyn-Mayer officially inaugurated the Greater Movie Season on the Pacific Coast Monday evening at Loew's State Theatre in Los Angeles with a gala occasion marking the presentation of "The Unholy Three."

Mayor Cryer represented the city and introduced Fred Niblo who spoke on behalf of the Metro-Goldwyn-Mayer organization and acted as master of ceremonies, introducing Irving G. Thalberg, Harry Rapf and the M-G-M stars, including Lon Chaney, star of "The Unholy Three," Marion Davies, John Gilbert, Lillian Gish, Ramon Novarro, Mae Murray, Norma Shearer, Buster Keaton and Jackie Coogan as well as Eleanor Boardman, Aileen Pringle and Pauline Starke.

"Greater Motion Picture Week" was launched in St. Louis, Mo., Saturday, August 1, under very favorable circumstances.

The weather was ideal for amusements; cool enough to make an indoor show desirable, but not too cold for the venturesome ones who preferred the alfresco style of entertainment.

The week's offering of pictures was in keeping with the spirit of the season.

St. Louis was given some splendid outside aid in putting over Greater Motion Picture Week when Metro-Goldwyn-Mayer's famous trackless trans-continental train breezed into the city via the McKinley Bridge on Friday, July 31, and participated in the opening of the festivities on the following day.

New Companies Are Granted New York Charters

Newly incorporated companies planning to enter the motion picture business in its various branches in New York state, and chartered during the past week by the secretary of state, included the following: Dependable Film Corporation, capitalization not specified, Charles S. Goetz, Betty Goetz, William Goetz, New York; The Village Follies Attractions, Inc., $100,000, William Kaufman, Israel Finkel, Ida Shmunis, New York city; 45th and Broadway Corporation, David Blum, Irving M. Greenfield, Matie Hammerstein, New York.

Bomb Damages Detroit Picture House

The Imperial theatre at 7030 Michigan avenue in Detroit, is the latest to be damaged by a bomb explosion. The missile, which police said was planted in the box office of the house, wrecked the entire front of the structure as well as damaging windows in the neighborhood. No reason has been ascertained for the affair.

Rothacker Making Picture of Labor History

This history of the development of Labor will be the subject of a film which the American Federation of Labor has commissioned the Rothaker Film Mfg. Co. of Chicago to produce. The feature which has been in the course of production for over a month will be completed in six weeks.

U. S. Supreme Court to Review Eastman Case

THE United States Supreme Court will be asked to review the decision of the Circuit Court of Appeals denying the right of the Federal Trade Commission to order the Eastman Kodak Company to dispose of certain laboratories which the commission held were secured for the purpose of fighting efforts to bring about the use in this country of foreign motion picture film.

The court upheld the commission's order requiring the Eastman Kodak Company and the Allied Laboratories' Association to abandon the agreement under which the latter would import no foreign film if the former refrained from operating its laboratories.

The Eastman Kodak case was bitterly fought by the respondents and has been before the commission for a long time. Establishment of the laboratories for producing positives came about, the commission was told, when the kodak company learned that certain laboratories were using imported film, and the company threatened to put its laboratories into operation and "cut under" independent laboratories unless the latter agreed to restrict themselves to the use of Eastman film.

Following the decision of the commission, the Eastman Kodak Company carried the case to the courts, where that part of the commission's decision requiring the abandonment of the agreement was upheld. The court held, however, that the commission exercises administrative and not judicial power and is without authority to order that a citizen sell property acquired in the course of business.

Storey Wins Promotion With Pathe

Is Appointed to Newly-Created Office of Assistant General Manager, While Two Other Executives Also Advance

JOHN E. STOREY has been promoted to the newly created office of Assistant General Manager of Pathe Exchange, Inc., and three others have won executive promotion as a result. Storey will assist Elmer Pearson, Vice-President and General Manager of the company.

Storey will be succeeded in the office of general sales manager by Harry Scott, who has been serving as feature sales manager. The post of feature sales manager will be filled by Pat Campbell, special feature representative. These promotions became effective Monday, August 3rd.

According to the Pathe announcement the past year has witnessed so overwhelming an increase in the duties and responsibilities of General Manager Pearson, that officials of the company decided to create the new post of Assistant General Manager.

Storey has been with Pathe for so long a period and has been so closely associated with the firm's personnel and administrative activities that he is admirably qualified to assist Mr. Pearson in the work of directing the sales and production affairs of the company.

Storey is a Canadian by birth and received his education in Northern New York. In his early business career, he spent a number of years in the executive offices of Middle West Railway companies. In the Fall of 1915, he decided that the motion picture business was a coming industry and made up his mind to break into it. He entered the employ of the Vitagraph and spent seven months as a salesman for that company in Kansas City under Mr. Pearson who was then Vitagraph Manager in that city. Then followed a year as Branch Manager for the George Kleine System in Kansas City.

About that time he joined Pathe and served for a year as Pathe Branch Manager in Kansas City. From this point he was promoted to the position of Pathe District Manager in charge of all Pacific Coast and Western Branches. Afterwards, he was called to the Home Office to act as Assistant Manager of Exchanges. When Pathe took over Associated Exhibitors, Inc., Storey was the man selected for the responsible post of Sales Manager of that organization, and later, when Arthur S. Kane and his associates took control of Associated, Mr. Storey returned to Pathe as General Representative with field supervision over Branches, from which position he was promoted to be General Sales Manager.

The new Pathe General Sales Manager, Harry Scott, was appointed Feature Sales Manager in October, 1923, after a long and varied career in amusement enterprises. For a number of years he was actively identified with theatrical interests and for five years was press representative for Ringling Brothers' Circus. Leaving the circus business for motion pictures, he made his first film affiliation with George Kleine for whom he managed Branch Offices in Columbus, Dallas, and Philadelphia. He was later promoted to the post of Eastern Division Sales Manager for the Kleine organization which he held for some time. At the termination of his connection with Kleine, Mr. Scott joined the Goldwyn organization for which he served as Special Representative.

Later he joined First National and for four years managed its Detroit office, resigning to become Detroit Branch Manager for Pathe. After nearly a year in this capacity, he came to New York where he was appointed New York Branch Manager for Educational, and later was made Manager of Distribution for Ritz-Carlton Pictures from which post he rejoined Pathe as Feature Sales Manager.

The new Feature Sales Manager, "Pat" Campbell, signs his name P. W. Campbell, but is known to newspaper men, exhibitors, exchange men, critics and reviewers the country over as "Pat" Campbell. In 1914, Campbell served as General Manager for his aunt, Mrs. Pat Campbell, the famous English actress, on her American tour, and later as Manager for George Tyler Productions in association with A. L. Erlanger. Then he entered the motion picture business and became affiliated with D. W. Griffith for whom he was General Sales Representative, handling the sale of all Griffith super-features of recent years.

From the Griffith organization, he went to Pathe as one of the Special Feature Representatives appointed by Mr. Scott in June to promote the new Harold Lloyd feature, "The Freshman."

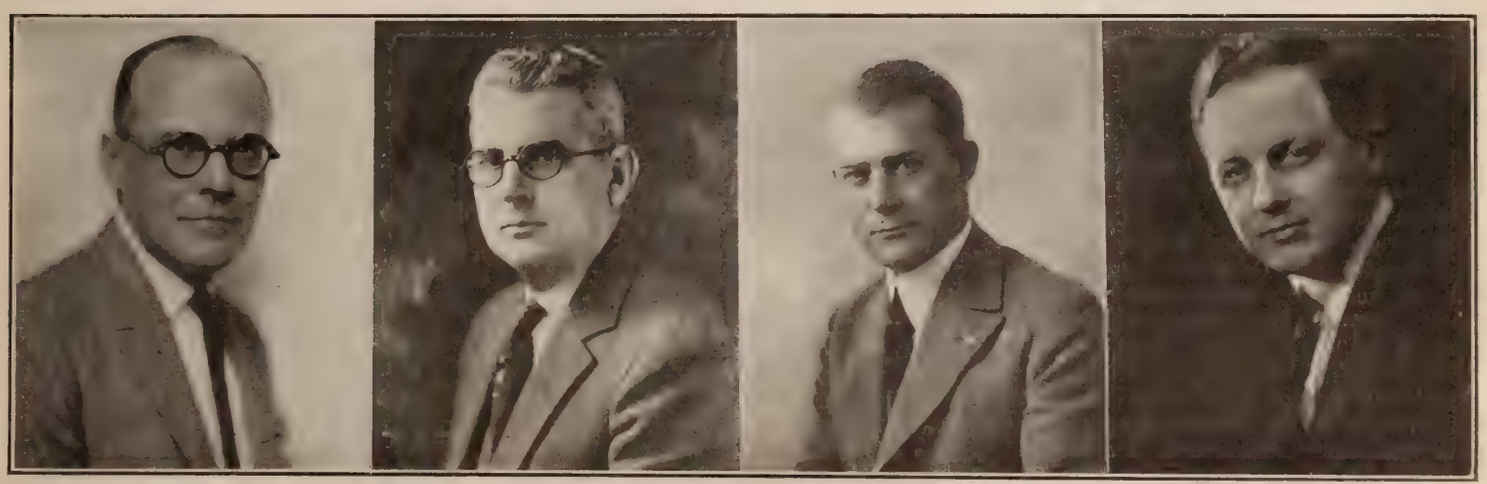
Chicago Musicians Ask Big Increase

CHICAGO UNION MUSICIANS already probably the highest paid in the country, have presented demands for a new wage and working agreement to start September seventh, when the present agreement expires, that are regarded exorbitant and unreasonable and will be bitterly resisted by the Chicago Exhibitors Association, headed by Business Manager Jack Miller. The demands include a twenty-five per cent wage increase, a guarantee of fifty-two weeks work a year, fifty per cent of scale added for musicians playing more than one instrument, the use of seven men in orchestras where four are now employed, and that any musician proving satisfactory after a two weeks tryout shall be retained for the full year. The minimum scale now paid is $52.50 for a thirty-two hour week with forty four weeks employment guaranteed.

Three Personnel Changes in Paramount Branches

George W. Weeks, Paramount distribution head, announces three changes in exchange personnel during the past week. M. C. Hughes, branch manager at Pittsburgh is succeeded by J. E. Fontaine, Cleveland branch manager, who in turn is succeeded by E. H. Brauer, branch manager at Columbus. Carl Weeks, salesman in the Columbus exchange, has been promoted to branch manager at Columbus.

Mr. Hughes has been in poor health for nearly a year, and returned to his duties at Pittsburgh this spring after a leave of absence of several months. On his return to work he found his condition had not improved sufficiently to enable him to carry on, and on his doctor's orders he asked to be relieved.



The new line-up of executives of Pathe Exchange, Inc. Left to right they are: Harry Scott, General Sales Manager; J. E. Storey, new Assistant General Manager; Elmer Pearson, Vice-President and General Manager, and Pat Campbell, new Feature Sales Manager.

Cecil B. De Mille Denies All Affiliation With Famous Players or Others

CECILE B. DE MILLE in a letter to Miss Ray Lewis, editor of The Spotlight, declares that his production activities are absolutely independent, and that Producers Distributing Corporation is not connected with Famous Players, directly or indirectly.

"In your issue of July 4th, you published an editorial headed, 'Cecil De Mille, Is Your Distributing Company Independent? Please answer'.

"My answer is definite, without evasion or subterfuge. The producers Distributing Corporation is not connected with the Famous Players-Lasky Corporation, either directly or indirectly. My production and releasing activities are absolutely independent, without connection or alliance of any sort with the three firms mentioned in your editorial.

"It has been stated by some that I myself might be unaware of such an affiliation. This is untrue and impossible.

"I have become an independent producer because I sincerely believe that independent production and exhibition must be maintained if this great business of ours is to continue to progress and prosper."

Censor Violation Fines Drop

Pennsylvania Statistics Show Only $240 Collected During Past Year

EVERY year since motion picture censorship was established in Pennsylvania, with the single exception of 1918, the amount of money collected in fines for violation of the Act under which the Board of Censors operates, has shown an annual decrease, until in the last year it was reduced to a mere $240. This is a drop from $2,635 collected in 1917. The only year since then in which this amount of fines was exceeded was 1918 when the total was $4,075.

These facts were disclosed by a statistical report of the board's work for the last fiscal year which has just been issued from the Capitol at Harrisburgh. In the last year 22 subjects involving 116 reels of films were disapproved by the board, and within the year the censors approved 10,608 subjects embracing 16,720 reels.

There were 23,704 eliminations, covering 3,034 subjects and 15,282 reels of film ordered and made. The board collected $97,210 from all sources and expended $61,169.

Under the motion picture act all films first must be approved by the board before they may be exhibited in the State. This is done in the general office at Philadelphia and a charge of $2 a reel is made for all reels of 1,200 feet or less, the same rate applying to examinations of both original and duplicate copies. In addition the board has a corps of inspectors throughout the State who visit the picture houses to determine whether or not cuts and deletions ordered by the board have been made.

Members of the board include Harry L. Knapp, Philadelphia, chairman; Catharine A. Niver, Charleroi, and Henry S. Richardson, Philadelphia.

July Capital Decreases

Month Shows Slight Increase in Number of Charters Filed

ONE hundred and forty-two new charters were issued to corporations during the month of July, according to a survey published by The Film Daily this week. This is an increase of but seven over the previous month. The amount of capital involved during June, however, is overwhelmingly greater than that of last month. July is listed with $27,591,000 while the June group showed a total of $103,640,900 in active capital.

New York State leads in the month's charters with 66; California comes next with 21, and Delaware is third with 13. Nine corporations were granted charters in England and one in China. Delaware with $16,640,000 leads the field in listed capital.

Exhibition proved itself again the most active branch of the industry inasmuch as 62 theatre units were chartered. Production followed with 30, and distribution with 16. The remaining 38 were claimed by exporting companies, laboratories, realty concerns, libraries, importers, and holding companies for studios.

Below is a resume of corporate activity since the first of the year:

Month	No. of Cos.	Capital	Not listing Capital
January	166	$66,809,000	53
February	86	21,241,000	23
March	222	36,946,440	63
April	115	42,582,500	35
May	232	29,010,721	74
June	135	103,640,900	30
July	146	27,591,000	42
Totals	1,102	$327,821,561	320

Whitman Bennett Studios Moved to Brooklyn

The Whitman Bennett moving picture studios and the Bennett Book and Binding Company announce the removal of their quarters from 537 Riverdale Avenue, Yonkers, to 3021 Myrtle Avenue, Brooklyn.

Canada Statistics Show Per Capita Tax

Statistics recently issued in Canada serve to indicate how the amusement taxes in the respective Provinces of the Dominion fall upon the individual person, figures being given which show the per capita average for the tax.

British Columbia, which has comparatively few theatres, leads in this respect according to the figures for 1924 just designated. The amusement tax there for the year was 95 cents per head. The people of Manitoba came next with 46 cents per capita for the year and it is interesting to note that the Manitoba average is less than half of the amusement tax per head paid by the residents of British Columbia.

The Province of Ontario, with its numerous theatres and large population, had an amusement tax total which figured out at 43 cents per capita. Alberta, in fourth place in the standing, collected 35 cents per capita in the amusement tax for 1924. Nova Scotia was fifth with an average of 26 cents per person while New Brunswick was sixth with 16 cents per head. Prince Edward Island, the tiny island Province on the Atlantic Coast, collected amusement tax which averaged five cents per person.

Would Ban Film on Cars and Busses

A ban upon the transportation of moving picture films on street cars and busses has been asked of the Public Utilities Commission of the District of Columbia by the Washington Film Board of Trade. This action has been asked as a means of preventing any disaster such as occurred upon a Boston street car some time ago.

In making its request to the commission, the film board of trade points out that moving picture films are a potential fire danger, and that accidents might occur through no fault of the person carrying them.

Commission Refuses Plea of West Coast Theatres

Following a hearing on the question of its jurisdiction, the Federal Trade Commission at Washington has denied a motion by attorneys for the West Coast Theatres, Inc., to quash the complaint against the organization, and will probably hold hearings for the taking of testimony early in October. The West Coast Theatres have been given an extension of time to September 15 in which to file answer to the commission's formal charges.

New Roxy Corporation Files Charter

THE charter of the new Roxy Theatre Corporation was filed in the offices of the Secretary of State at Albany, New York, during the week, and reveals S. L. Rothafel as president of the corporation and W. E. Atkinson, vice-president and general manager.

The corporation was formed for the purpose of building and operating the recently announced chain of motion picture theatres in New York City. The first of these to be erected will be "The Roxy" at Seventh Avenue and Fiftieth Street. It will have a seating capacity of 6212 and will be opened to the public in the Fall of 1926.

Building of Big Theatres Continues

Baltimore, San Francisco, Chicago and Omaha Figure in Important News of the Week

IMPORTANT theatre news of the week centers in Baltimore, Chicago, San Francisco, and Omaha.

Three large houses are to be built in Baltimore, according to well founded reports. The companies involved in the planned building operations are: the Stanley Company of Philadelphia, the Marcus Loew Interests of New York and an unnamed company which is represented by Thomas D. Soriero, formerly general manager of the Combined Whitehurst Interests in Baltimore.

According to H. C. McGuirk, a director of the Stanley organization, that company is planning not only to build another playhouse, but is contemplating the purchase of a theatre already built.

Mr. Soriero is keeping very silent concerning his plans and the company he represents but it is understood that he plans a large theatre and office building on North Howard Street.

The Loew Interests formerly had the Hippodrome theatre there, which is now operated by the Keith Interests of New York, through F. C. Schanberger. But the present report is that he will build another playhouse when a suitable site is found.

In Chicago, Balaban & Katz will build a $4,000,000 theatre on Washington boulevard, Crawford and West End Aves. It will be the first for the newly-organized company owned by B. & K. and Lubliner & Trinz. Novel features will be a miniature theatre for children, a kindergarten, nursery and playground. A jeweled tower will rise seven stories above the street. The new house will be in Spanish Renaissance style. Orchestra pits and organ consoles on elevators, a big freezing plant and a new kind of indirect lighting will be used. Construction begins in the Fall. Rapp & Rapp are the architects.

Another big house for Chicago is announced by Harry Reckas, who will build a 2,200 seat theatre, to cost $1,000,000 at Thirty-Fifth and South Halstead streets.

With the return to San Francisco of Sam Harris and Irving Ackerman of Ackerman & Harris a $4,000,000 theatre program was announced. The latest program calls for a $1,000,000, 2400 seat theatre in Portland, Oregon and new structures at Los Angeles, Oakland, Fresno, San Leandro and Hayward. The Fresno house will be completed within three months.

Announcement has just been made by Herbert L. Rothchild, who recently sold the Granada, California, Imperial and New St. Francis theatres to the Famous-Players-Lasky Corporation, that he has purchased the Coliseum and Alexandria theatres from the Levins. These two houses are among the largest residential motion picture palaces on the Pacific Coast.

Sid Grauman, Hollywood theatre owner, while in San Francisco stated that he had under consideration there a site on which to build a monster new motion picture house.

San Francisco's boom in theatre building reached a new high mark with the announcement of Samuel H. Levin, of plans for the construction of four new theatres in the neighborhood sections of the city. Ground was broken this week for the new theatre at Balboa street and Thirty-eighth avenue; ground is about to be broken for a second at Divisadero and Hayes streets; the third at Polk and Broadway and the fourth at Fillmore and California streets, will be started as soon as leases on existing buildings expire. The houses will seat between 1,200 to 2,000 persons.

Omaha is promised another imposing downtown motion picture theatre. Sam H. Goldberg and W. R. McFarland, representing the World Realty company, signed a 99-year lease for the northeast corner of Sixteenth and Douglas street, 132 x 132 feet, and in the heart of Omaha's "white way."

The corner of this site is now occupied by an old two-story building and part by the Empress theatre which is operated by the World Realty company. The announced plan is to erect a 12-story theatre and hotel building or theatre and office building. The new building will necessitate wrecking the Empress theatre.

Terms of the lease provide for payment of $55,000 a year for first five years; $61,000 a year for 25 years thereafter and $60,000 a year for the succeeding years. The value of the lease is placed at $6,000,000. The World Realty company now holds nine 99-year leases on properties occuiped by their downtown theatres: World, Moon, Sun and Empress. They also operate the Muse, located just outside of the downtown district.

This is the second large motion picture theatre deal in Omaha during the last few weeks. Recently A. H. Blank of Des Moines, head of A. H. Blank Enterprises, Inc., signed a lease for a tract at Twentieth and Farnam streets, where a large movie theatre will be erected without delay, according to announcement.

Harmony Move in New York M.P.T.O.

At O'Reilly's Suggestion, Leaders of Three Zones Will Meet to Form Plans for Co-Operation

CHARLES L. O'REILLY, president of the Theatre Owners Chamber of Commerce, and a former head of the New York State M. P. T. O., is taking the first step toward bringing back harmony within the ranks of the state association and a complete cooperation to all three zones. The other two zones met recently in Syracuse, and elected William Dillon, of Ithaca, as president of the New York State M. P. T. O. New York city and the metropolitan area had no part in the election of Mr. Dillon, the zone being without representation at the meeting.

In his letter to President Dillon, Mr. O'Reilly has taken the first step in closing a breach that has existed for several months, suggesting that a conference be held in the near future as a means of bringing reconciliation among the exhibitors. Mr. O'Reilly suggests that the conference include Jules Michaels, chairman of the Buffalo Zone; Louis Buettner, of Cohoes, chairman of the Albany Zone, Charles Hayman, of Niagara Falls, as well as himself, Mr. O'Reilly to represent the exhibitors from the metropolis.

No decision has yet been reached as to the time or place for such conference, although President Dillon as well as Mr. Michaels and Mr. Buettner are heartily in accord with the idea. Owing to the fact that August is more or less given over to vacation, the conference will probably not be held until the last of the month or the fore part of September.

In his letter to President Dillon Mr. O'Reilly congratulated Mr. Dillon upon his ascendancy to the office and likewise assures him of his support. Mr. O'Reilly continues by saying that it was at his suggestion that the state headquarters be moved to Albany, and then goes on to say that he is in hopes that something will be done to the end that the present duplication of dues from exhibitors in New York state will become a thing of the past. Mr. O'Reilly recites that in order to be a 100 per cent organization exhibitor in New York state at the present time, dues must be paid to three separate and distinct organizations and that the method is being condemned by exhibitors on the grounds that it is costly and absolutely uncalled for.

The idea of doing away with the necessity of exhibitors paying their dues to three organizations, appears to have appealed strongly to President Dillon, for in his reply to Mr. O'Reilly, he places particular emphasis on this one point, stating that he is favorable to a conference such as Mr. O'Reilly suggested. President Dillon suggests that delegates from the zones in New York state meet with delegates from the Theatre Owners Chamber of Commerce on matters of statewide importance, a scheme that would do away with the necessity of exhibitors paying dues to two organizations in this state, allowing them to belong to the national organization if they saw fit.

President Dillon is emphatic, however, that the exhibitors must still run and control their own organization under the zone idea. Mr. Dillon concludes by stating that everyone of the upstate exhibitors can be banked upon to get behind any movement that would further protect the theatre owner's existence.

Additional Representation is Provided By Change in New Jersey M. P. T. O.

THE board of directors of the Motion Picture Theatre Owners of New Jersey, at a meeting held in New York last week, created an associate directorate to take care of the additional representation necessitated by the growth of the organization.

The following members were elected to fill the new post: Lew Newbury, Belmare; E. Thornton Kelly, Palisades; J. J. Unger, Newark; A. W. Hill, Paulsboro; L. Morton Lewis, Atlantic City; and Lew Audobon.

The following resolutions were also passed:

BE IT RESOLVED, by the Board of Directors of the Motion Picture Theatre Owners of New Jersey, in meeting assembled in New York on Tuesday, August 4th, 1925, that we commend the courageous stand of these directors of the Motion Picture Theatre Owners of America, who stood steadfast in their support of the Play Date Bureau and so preserved the cause of the independent theatre owner, producer and distributor.

BE IT RESOLVED, by the Board of the Motion Picture Theatre Owners of New Jersey, in meeting assembled in New York on Tuesday, August 4th, 1925, that the work of Sydney S. Cohen as a theatre owner leader, be commended and that we offer Mr. Cohen our hearty congratulations and appreciation for his efforts to protect and advance the cause of the independent theatre owner of this country.

Schwartz is Extending Chain

Plans Eight Additional Houses for Long Island With Three Starting This Summer

A. H. SCHWARTZ is making elaborate plans to add materially to his theatre chain in Brooklyn and Long Island with the addition of eight houses, three of which will be under way before the Summer is over.

The first of the Schwartz houses will be under construction at Flushing in the near future. In fact the work of demolishing the old buildings on the theatre site is now under way. This house will have a seating capacity of 2500 and in addition to the theatre the building will contain stores and offices.

The plans call for a large stage, and while the exact policy of the house has not yet been determined, it will be possible to present vaudeville, picture or legitimate attractions.

At Avenue U and Coney Island Avenue, Schwartz's organization is now building the foundation for a 2000 seat vaudeville and picture house. This theatre, scheduled to open early in the spring of 1926, will provide a high class playhouse for a section of Brooklyn that up to the present time is without any form of amusement.

The plans for another Schwartz house, at Kings Highway and Flatbush Avenue, have been filed in the Building Department, and the excavations will be started in August. These two theatres in conjunction with the Kingsway, Farragut, Albemarle, Rialto, Linden and Century will give Schwartz eight houses in Flatbush.

Following closely upon the 3 houses above mentioned will be theatres in Freeport, Huntington, Baldwin, Corona and Fort Washington, with others to be added in the near future.

In addition to these Long Island houses, Schwartz is now operating the Merrick and Rialto Theatres in Jamaica.

Weinberger Quits Schulberg

Resigns Post as Sales Manager to Broaden His Field of Operations

MACK D. WEINBERGER, one of the best known figures in the sales end of the motion picture industry, it became known this week, has resigned as Sales Manager of B. P. Schulberg Productions. No announcement of Mr. Weinberger's future plans has yet been made though it is known that his action of this week comes as a result of a desire to broaden his field of operations and is in perfect harmony with the Schulberg organization.

J. G. Bachmann, in charge of distribution for the latter concern, is enthusiastic regarding the results obtained by Mack Weinberger in securing nation-wide representation for the Schulberg product during the past year.

Previous to his connection with the Schulberg organization Mack Weinberger held many responsible positions in the sales field, principally with national sales organizations and including a number of years as Sales Director of the D. W. Griffith enterprises. He is known from coast to coast, both by exhibitors and territorial buyers, and in particular has a specialized knowledge of the Eastern field.

In and Out of Town

FRED F. SULLY, Philadelphia correspondent of Motion Picture News, sailed on the De Grasse, August 5, for a five weeks' trip to Europe.

H. J. Lorber, special representative for Paramount, sailed for Paris enroute to Stockholm.

JACK Cohn of Columbia Pictures is in Maine on vacation.

SAM Sax arrived in New York this week after a two months' stay in Los Angeles.

NAT G. ROTHSTEIN, director of publicity, advertising and exploitation for F. B. O., left July 31 for a four weeks' holiday at Cobbossee Colony, Maine.

COLVIN W. BROWN, vice-president in charge of distribution for F. B. O., returned this week from a trip to Minneapolis, Detroit and Cleveland. The News last week erroneously referred to Mr. Brown as vice-president in charge of production.

RICHARD A. ROWLAND left this week for Hollywood on his quarterly visit.

E. BRUCE JOHNSON, foreign manager for First National, is back from an extended trip abroad.

H. Goerz, raw stock manufacturer, is in New York from Germany via Mexico City.

BEN BLUMENTHAL, of Export and Import is returning to New York from Europe on the Paris, due August 12. Gilbert Miller is on the same boat.

Artclass Opens Office in Indianapolis

Louis Weiss announces that the Artclass-Renown Pictures Exchange in Indianapolis will be open for business this week at 432-434 North Illinois St.

This Artclass Exchange will be under the active direction of Renown and will be temporarily controlled by the Chicago office.



Mack D. Weinberger, who has resigned as sales manager for B. P. Schulberg.

Lord's Day Alliance Will Ask Sunday Ban

The Lord's Day Alliance, a reform organization in New York State, has already served notice on the New York State Legislature, that it may expect to have for its consideration next winter, a bill that will prohibit practically all forms of amusement and recreation on the Sabbath. In many respects the bill will be similar to the Jenks measure which was introduced during the last session of the Legislature, and which was referred to a committee with a subsequent hearing that was plainly disappointing to its supporters.

When the bill is introduced next winter, however, its advocates declare that it will have the support of the churches generally throughout the state and will be in a much stronger position to demand consideration than the one of last winter. Around the Capitol, it is not expected that the bill will receive much consideration, owing to its drastic features.

George E. Guise Resigns Miles Managership

The resignation of George E. Guise, general manager of the Charles H. Miles theatres in Detroit, was received with regret by his numerous local friends during the past week.

Coming to Detroit in 1919 as publicity director for the Majestic theatre, a former motion picture house, he was made manager of that house within four weeks. Later he was transferred to the Orpheum theatre and it was from this post that he was appointed general manager by Miles in April, 1921. Guise before coming to Detroit spent ten years as a newspaper man in Minneapolis.

Censors Fail to Close Los Angeles Night Shows

Censorship which has been bitter in its fight to close the all-night shows of Los Angeles theatres suffered another set-back when the local City Council tabled the motion of the censor board for four weeks on the grounds that no action could be taken at present because of the lack of evidence to prove the contentions of the prosecution.

Prominent club women and ministers testified that the all-night theatres were guarded by matrons, that nothing offensive or immoral was found and that the houses should be permitted to run under the same right that night restaurants and taxicabs operated.

Reichenbach Will Open Own Offices

HARRY L. REICHENBACH, exploiteer, has organized his own company to represent and exploit stars and attractions of the independent stage and screen world. The organization has taken offices in the Straus Building in New York and will launch their activities about August 10th.

Marc Lachmann will be associated with Reichenbach in the new venture. Both have had wide experience in this field. They will personally exploit and publicize each of their clients in campaigns that will cover the world.

Comerford Goes Abroad for Six Weeks' Tour

M. E. COMERFORD, head of the big Comerford Circuit in Pennsylvania, sailed for Europe this week on the Berengaria on a six weeks' tour. He was accompanied by Mrs. Comerford, their daughter, Miss Muriel, and Mr. and Mrs. William Cadoret.

Mr. Comerford recently returned from the meeting of the M. P. T. O. A. Directors at Detroit, where he played a prominent part and was elected a member of the new Administrative Committee.

Luxury Taxes Harmful to Austrian Production

According to a recent report to the Department of Commerce from its Vienna office, the decision of the Sascha Film A. G. to suspend its production in Austria, transferring it to Germany, is a symptom of the difficulties under which Austrian film products are at present laboring.

Viennese motion pictures are harmed to a great extent by the burden of high luxury taxes and the erection of new modern theatres has not been undertaken. According to recent reports the possibilities of exploitation of a film in Austria are even less than in the Balkan States.

In Austria, according the the film associations, the production of films and moving pictures meets with extreme indifference on the part of the authorities as contrasted with the interest shown in other lands and as a result the profit from such productions is extremely small.

Famous Players Canada Head Urges Use of Organ

W. F. Davis, former proprietor of the Metropolitan Theatre, Winnipeg, Manitoba, and now attached to the Toronto headquarters staff of Famous Players Canadian Corp., has adopted the policy of urging upon theatre managers to make more use of the organ exclusively in playing with the feature picture of a programme. He believes that a big orchestra playing wonderful orchestral music, detracts from a feature film, and that a softly-played organ can play *with* a feature photoplay better than anything else. His advice, which he himself followed at the Winnipeg Met., is to use the orchestra for musical specialties and also to play with the short film subjects, such as the news weeklies and the comedies, when considerable jazz can be injected into the proceedings.

Charles G. Branham to Manage Atlanta House

Charles G. Branham, former newspaper man and at one time connected with the old S. A. Lynch enterprises, arrived in Atlanta, Tuesday, to assume the office of manager of the Howard theater, succeeding Howard Waugh, who resigned last week. Mr. Branham is widely experienced in the theater business, and comes to Atlanta from New York where he held the directorship of theaters for the Famous Players-Lasky Canadian corporation.

"Schufenster-Theatern" are Objective in Europe

(*Continued from page* 781)

Pathe: Being the outgrowth of what was once the subsidiary of a European firm, this company, too, has access to strong connections in certain parts of Europe. The short subject situation, which will have to be dealt with in a later article, is slowly improving in Europe, a fact which will boost Pathe's importance abroad as the revenue from short subjects increases.

Educational: As in the case of Pathe, this company will be in a position to profit as the market for short subjects improves in Europe. At the moment, short subjects are largely "fillers" and paid for as such, as was true five years ago in America.

This will give some sketchy notion of what the leading American firms are doing abroad, without considering the European firms that will also play an important part in the coming struggle.

The next consideration is the nature of the market and what methods must be adopted in dealing with it. This will be taken up in succeeding articles, subdivided according to the natural political, racial and economic complexion of Europe, as follows:

Paris and the French Market, including France, Spain, Italy, Belgium, the French colonies, portions of Africa, and the so-called Latin peoples generally.

Berlin and the Central European Market, including Germany, Austria, Holland, Scandinavia, Hungary, Russia, the Balkans, and the Germanic group generally.

London and the British Empire Market, including Great Britain, Australia, India, and the British possessions generally.

The nature of these widely different markets, their business methods, domestic production, public taste and economic condition will be taken up in my next three articles.

(*To be Continued.*)

Pathe Cameraman Killed in Crossing Street

Charles C. Pritchard, Pathe News staff cameraman was killed last week when hit by an automobile while crossing the street in front of his home in Chicago. He was resting up following his last assignment, the Scopes trial in Dayton, Tenn.

Pritchard had been on the staff of Pathe News for seven years and in that time covered some of the biggest stories and most dangerous assignments. He came through them all without mishap.

Ben Verschleiser Buys Los Angeles Site

BEN VERSCHLEISER announces the purchase of a site in Los Angeles, at the corner of Ninth and Hill streets, for the erection of a modern motion picture theatre for the exclusive run of independent productions. Construction will begin immediately.

Associated with Mr. Verschleiser in the project are George Davis and Sam Briskin of Banner Productions, Henry Ginsberg of the Henry Ginsberg Distributing Corporation, and Sam Verschleiser, supervisor of production for Banner.

Lawrence Gray Cast for Next Swanson Production

Lawrence Gray has departed for Hollywood where he will play the male lead in Gloria Swanson's next Paramount starring vehicle, "Stage Struck."

Gray is a native Californian, having been born and educated in San Francisco. His first film work was in the production department at the Famous Players-Lasky Studio in Hollywood.

Universal to Film Story by Svend Gade

Universal announces it will produce an original story written by Svend Gade, the director, in collaboration with Charles Whittaker, the scenarist. Gade, a well known Danish stage designer, producer and director, recently signed a long-term contract with Universal, for which company he has directed "Fifth Avenue Models," "Siege" and "Peacock Feathers."

Macfadden Has Signed Faire Binney and Owen Moore

R. R. Riskin, general manager of production for the Bernarr Macfadden True Story Film Company has signed Owen Moore and Faire Binney to play the leading roles in the second Macfadden production to be released by Astor Distributing Corporation. The story is "False Pride" and it will be published simultaneously in the Macfadden True Story magazine with the release of the picture.

Warner Bros. Complete Cast for "Compromise"

The cast of "Compromise" which is in the course of production at the Warner Bros. studios has been completed. Alan Crosland is directing and Irene Rich, Louise Fazenda, Clive Brook, Pauline Garon, Helen Dunbar, Winter Hall, Raymond McKee, Muriel Frances Dana, and Lynn Cowan comprise the list of leading actors.

Jane Jennings Added to Cast of "Danger Line"

Jane Jennings has been added to the cast of "The Danger Line," which Hugh Dierker is directing for Macfadden at the Pathe Studios. Miss Jennings was last seen in "The Little French Girl" for Famous.



Scenes from the Sunset Production, "With Kit Carson Over the Great Divide."

Marion Nixon to Appear With Reginald Denny

"What Happened Jones," the next Universal feature for Reginald Denny will find Marion Nixon in the leading feminine role. William A. Seiter will direct. Otis Harlan will also appear in the production.

Evelyn Francisco Cast With Julian Eltinge

Evelyn Francisco, former Christie Comedy star, has been cast in an important role in "Madame Lucy," the Producers Distributing Corporation production featuring Ann Pennington and Julian Eltinge.

Mal St. Clair Given Long Term Contract

Jesse Lasky announces that Mal St. Clair has been signed to a long term contract as a Paramount director in reward for his work with "Are Parents People" and "The Trouble With Wives," two recent releases. Mr. St. Clair began his career as a newspaper cartoonist in Los Angeles and worked his way into prominence via the two-reel comedy route.

Five Added to "Memory Lane" Cast

Dot Farley, Joan Standing, Myrtle Rishell, Kate Price and Earl Metcalf have been added to the cast of "Memory Lane," a John M. Stahl production for First National. The leading roles have been assigned to Eleanor Boardman, Conrad Nagel and William Haines.

Madeline Hurlock Chosen for Lead in "Lord Jim"

Madeline Hurlock has been selected to play the feminine lead in the Paramount screen version of Joseph Conrad's "Lord Jim." Percy Marmont will play the title role and Noah Beery, Raymond Hatton and Joseph Dowling will appear in the support. George Hull is credited with the scenario.

Columbia Again Signs Elaine Hammerstein

Elaine Hammerstein has again been signed by Columbia Pictures to play the star role in "Ladies of Leisure," one of the biggest pictures Columbia will make during the season. No other members of the cast have yet been signed.

"The Song and Dance Man" to Be Paramount Film

"The Song and Dance Man," George M. Cohan's stage success of the past season has been purchased for the screen by Paramount and will be directed by Herbert Brenon, according to announcement by Jesse Lasky.

Universal Signs Contract With Fay Wray

Fay Wray, popular leading lady, has been signed to appear in comedies by Universal. She formerly appeared in Roach two-reelers.



Lowell Sherman in scenes from "Satan In Sables," his first starring vehicle for Warner Bros.

$6,000,000 Paid Yearly to Picture Extras

Approximately $6,000,000 is paid to motion picture extras each year by American producers, according to figures compiled by the Los Angeles Herald. Universal and Metro-Goldwyn-Mayer lead the list with $800,000 in annual expenditure. Paramount is third with $725,000 and Joseph M. Schenck follows with a gross of a half million dollars. Charles Chaplin alone spends $75,000 and Mary Pickford and Douglas Fairbanks together $100,000.

The figures are: Universal $800,000, Metro-Goldwyn-Mayer $800,000, Famous Players-Lasky $725,000, Joseph M. Schenck $500,000, William Fox $300,000, Hal E. Roach $200,000, Associated First National $300,000, Warner Bros. $400,000, Mack Sennett $125,000, Film Booking Office $125,000, Harold Lloyd $200,000, Fairbanks-Pickford $100,000, Cecil B. De Mille $150,000, Charles Chaplin $75,000, Hunt Stromberg Prod. $150,000, Christie $78,000, Metropolitan Pictures (including Frances Marion and Geo. Melford units) $50,000, M. C. Levee $38,000, Miscellaneous $960,000. Total $6,076,000.

Meighan in Ireland for Next Picture

Thomas Meighan, accompanied by Mrs. Meighan, is on his way to Ireland, where most of his forthcoming picture for Paramount will be shot. It is an adaptation of "The Imperfect Imposter," a story that appeared in the Saturday Evening Post re the greater portion of the picture will be recruited largely from the Irish Players, some of whom will be brought back for the final scenes to be made here.

After completing scenes in Dublin, the company will go to County Kerry, where the greater portion of the pictur wiell be made among the Lakes of Killarney. Victor Heerman will direct the picture.

"Ma" Ferguson Invites Warners to Texas

"MA" FERGUSON, Governor of Texas, has invited the Warner Bros. producing organization to the Lone Star State for the filming of "The Golden Cocoon," a story by Ruth Cross. She is supported in her extended hospitality by W. M. W. Splawn, president of the University of Texas; Mrs. Charles J. Moore, chairman of the Better Films Committee; the Austin Chamber of Commerce, and five prominent exhibitors.

The telegram received from the famous woman executive reads:

"We understand that your company will film 'The Golden Cocoon,' written by Ruth Cross. This story is laid in and around Austin and the University of Texas. We wish to extend a most cordial invitation to you and your company to film the scenes on the actual locations described in the book.

"Signed: Governor Miriam A. Ferguson; W. M. W. Splawn, President, University of Texas; Mrs. Charles Joe Moore, Chairman, Better Films Committee of Texas; Austin Chamber of Commerce; E. B. Roberts, Manager, Majestic; Louis Novy, Manager, Hancock; L. R. Guyer, Manager, Queen; J. J. Hageman, Manager, Crescent; 'Skinny' Prior, Manager, Grand Central."

Stromberg Produces for P. D. C. Only

HUNT STROMBERG, in a wire from Coast, declares the report that he is to direct "Winning the Futurity" for Chadwick is erroneous. "I am under exclusive contract with Producers Distributing Corporation," he adds.

Buffalo Stage Hands Ask Wage Boost

Union stage hands have asked for a wage boost in Buffalo. Increases of $7, $12 and $22 a week are fixed for three classes of stage help. The electrical and property departments are to be independent of the regular stage crew. In Syracuse union picture operators have asked for an increase from $44 to $49 and $47 to $52 weekly. It is reported that exhibitors will offer a $2.50 boost as a compromise.

Warners Cast May McAvoy in "Lady Windemere's Fan"

May McAvoy has been engaged by Warner Bros. to play one of the leading roles in "Lady Windemere's Fan," the picturization of Oscar Wilde's famous drama which will have an important place on their 1925-26 release schedule. Irene Rich and Clive Brook have already been selected for prominent parts by Director Lubitsch.

Bert Roach in Featured "Dance Madness" Role

With the assignment of Bert Roach to one of the leading roles in "Dance Madness" the cast is now almost complete. Aileen Pringle and Lew Cody play the other two featured roles. The production will be directed by Christy Cabanne for Metro-Goldwyn-Mayer.

"A Kiss for Cinderella" Cast Augmented

Ivan Simpson, Dorothy Walters, Dorothy Cumming, Janet Magrew and Flora Finch have been added to the cast of "A Kiss for Cinderella," which Herbert Brenon is directing with Betty Bronson in the leading role as the Christmas release for Paramount.

Bobby Watson in Cast of "That Royle Girl"

D. W. Griffith has added Bobby Watson to the cast of "That Royle Girl," his first production for Paramount. Carol Dempster, James Kirkwood and Harrison Ford are featured.

Carr and Lederer Added to "His People" Cast

Nat Carr and Otto Lederer have been added to the cast of "His People," the Rudolph Schildkraut starring vehicle which Edward Sloman is producing for Universal.

Indianologist Engaged for New Stromberg Picture

Col. Tim McCoy, noted indianologist and government Indian agent, has been engaged by Hunt Stromberg to handle the Indians who have been cast in the mob scene of "The Last Frontier." McCoy was recently chosen to manage "The Last Great Council," an attraction at the next world's fair, which is to be held in Philadelphia next year.

Joseph Dowling Cast in New Pola Negri Picture

Joseph Dowling, whose stage career dates back to the days of Edwin Booth, Lawrence Barrett and Fannie Davenport, has been assigned an important role in "Flower of Night," the next Pola Negri starring production, written by Joseph Hergesheimer. Dowling recently completed work in "The Golden Princess" with Betty Bronson.

Old Biograph Star Returns to Films

Charles West who has been absent from the screen for several years has returned to motion pictures as a "heavy" in Cecil B. DeMille's "The Road to Yesterday." West is a veteran of the old Biograph days.

L. Hillyer to Direct "The Unguarded Hour"

Lambert Hillyer has been selected by Earl Hudson to direct "The Unguarded Hour" for First National. The picture will go into production next week.

Sinclair Lewis Signs With Paramount

JESSE L. LASKY announces the signing of Sinclair Lewis, author of "Main Street," "Babbitt" and "Arrowsmith" to a contract calling for the story of New York City for the Paramount production, "New York" which is to be produced in connection with the 300th anniversary of the eastern metropolis next spring. Allan Dwan will direct the picture which will be a pictorial history of New York City from the time when Peter Minuit bought Manhattan Island from the Indians for $24 up to the present day.

"I feel that, in signing Mr. Lewis for this gigantic task," said Mr. Lasky, "we have secured the writer who, above all others, is qualified to do it as it should be done. He is a New Yorker, a student of everything that pertains to the city, tireless at research, and, as shown by his writings, a master of detail. I am convinced that in his story he will do for New York and its people what 'The Covered Wagon' did for the pioneers, what 'The Pony Express' is doing for the heroes of the West in those days, and what 'The Vanishing American' will do for the Indian.

"In my opinion the combination of Sinclair Lewis as writer and Allan Dwan as director cannot be equalled for this picture. Mr. Dwan knows his New York and its history as perhaps no other director does, and he has an interest in and a love for the city that will spur him on to efforts which even he, with the many great pictures he has made to his credit, has never surpassed."



Harry Carey in "The Bad Lands," a Hunt Stromberg production for Producers Distributing Corporation release.

Independents Report Sales

Many Contracts Are Closed for Both Local and Foreign Territories

LOCAL territorial and foreign sales of Independent product showed considerable activity during the week with a number of transactions reported.

Prior to leaving for the East, Sam Sax, of Lumas Film Corporation made a trip from Los Angeles to San Francisco for the purpose of closing a deal for the distribution of the series of twelve new Gotham productions which his organization is distributing for the 1925-26 season.

A wire from Sam Sax announces that negotiations have been completed whereby Progress Features, with offices in San Francisco, Los Angeles and Honolulu, T. H., will handle the Gotham output this season.

The territory involved in the deal comprises the states of California, Arizona, Nevada and the territory of Hawaii for the following subjects: "The Overland Limited," "The Police Patrol," "A Little Girl in a Big City," "His Master's Voice," "The Part Time Wife," "Racing Blood," "The Shadow On the Wall," "Hearts and Spanges," "One of the Bravest," "The Sign of the Claw," "The Forest of Destiny" and "The Speed Limit."

The deal was made between Sam Sax for Lumas Film Corporation, and E. Edwards for Progress Features.

European, American Theatrical and Film Enterprises have secured the rights to "Charley's Aunt" for Central Europe through Simmonds-Kann.

Famous Players-Lasky Corporation have bought "Charley's Aunt" for Australia and other countries nearby; Holland will be marketed through British and Continental Trading Company which has acquired the rights for this territory.

Simmonds-Kann have also closed a deal with Soleil Levant Films, of Brussels, for the rights to "Charley's Aunt" for Belgium.

The United Kingdom and also Scandinavia will be distributed by Ideal Films, Ltd., of London.

"Uncle Tom's Cabin" For "U"

Picturization of Famous Story Has Long Been a Laemmle Ambition

"UNCLE TOM'S CABIN" will finally make its appearance on the screen under the supervision of Carl Laemmle, it was announced at the New York offices of Universal this week.

The filming of the popular story has long been a cherished desire on the part of the producer who delayed this long only because of the belief that the southern states might protest such a production. After a survey of several months, centering below the Mason-Dixon line and sounding out the feeling towards Harriett Beecher Stowe's novel, it has been found that resentment against the theme is now a matter of the past and that such a picture would be welcomed.

No indications as to the time of release of "Uncle Tom's Cabin" are yet to be had. Word has gone from Mr. Laemmle to Raymond L. Schrock, general manager of Universal City, to assign the best scenario men on the lot to the preparation of the script for the new super production, without delay. As soon as the continuity is completed the Universal City staff expects to start camera work, as it is intended to have construction work on the initial sets under way as soon as the outline of the production has been drawn up. The picture will have an all-star cast.

National Exploitation for Mills Picture

A national campaign has been planned by the Davis Distributing Division, Inc., with the cooperation of the Montgomery Circulation Service of St. Louis for the advertising and exploitation of the Marilyn Mills picture, "Long Odds."

A contest will be started shortly and the details run in paid space in sixty magazine and 600 newspapers throughout the country.

Hart to Start First for United Artists

William S. Hart will start his first production for United Artists at Universal City August 10th with Wallace Kerrigan serving as production manager and King Baggot directing. "Tumbleweeds" is the title of the picture. It is an adaptation by C. Gardner Sullivan from the story by Hal G. Evarts, which ran serially in the Saturday Evening Post.

Harriet Hammond Signed by Hunt Stromberg

Harriett Hammond has been signed by Hunt Stromberg to appear opposite Harry Carey in "The Man from Red Gulch" and also for the stock company he is now organizing for the eighteen features he is scheduled to make this year for Producers Distributing Corporation. Trilby Clark was recently placed under a similar contract.

Betty Jewel in the Cast of "Invisible Wounds"

Robert T. Kane has added Betty Jewel to the cast of his production, "Invisible Wounds," which Howard Higgins will direct with Blanche Sweet and Ben Lyon in the starring roles. Miss Jewel was recently seen in "The Necessary Evil," a First National production.

Winkler Secures "Krazy Kat" Cartoons

M. J. Winkler has concluded negotiations with International Feature Service for the exclusive motion picture rights to the "Krazy Kat" cartoons, now being syndicated to newspapers in all parts of the world. The series will be animated by Bill Nolan.

Ray Still Under Contract to Chadwick

Chadwick Pictures Corporation still have Charles Ray under contract, according to announcement from that office. He is said to have been loaned to Metro-Goldwyn-Mayer for one picture. On completion of that production he will return to Chadwick and start work immediately on the first of the remaining pictures he will make for the company.

Helen Jerome Eddy in "The Dark Angel"

Helen Jerome Eddy is announced as the latest addition to the cast of "The Dark Angel" which George Fitzmaurice is making for Samuel Goldwyn.

Paul Panzer to Star in "The Ancient Mariner"

Paul Panzer has been chosen by William Fox to play the title role of "The Ancient Mariner," a special adapted from the famous allegorical poem of Samuel Taylor Coleridge, it was announced at the New York offices of Fox Film Corporation.

Henry Otto, the director, has selected the island of Santa Cruz of the southern coast of California as "location" for some of the marine sequences.

Woven into the sea fantasy of the English poet is a modern story which the Fox company has delegated to separate direction. The completed picture, in its broad, comprehensive sweep, will visualize the projection of the present day application of truth on the ancient poetic parable.

Cast and Director Named for "Man From Red Gulch"

Edmund Mortimer has been chosen by Hunt Stromberg to direct Harry Carey in "The Man From Red Gulch." It will be the second Carey feature that the director has made.

In addition to engaging Mortimer, Stromberg has also selected Harriett Hammond as Carey's' leading lady in this production, and Frank Campeau, Mark Hamilton, Lee Shumway, Doris Lloyd, Virginia Davis and Mickey Moore for the supporting cast.

"The Man From Red Gulch" was adapted for the screen by Harvey Gates from Bret Harte's colorful western story "The Idyl of Red Gulch." It will be released by Producers Distributing Corporation in November.

Cast for "We Moderns" is Completed

First National announces the completion of the cast to appear in support of Coleen Moore in her next feature, "We Moderns," an adaptation of Israel Zangwill's stage play. Jack Mulhall will be the leading man and the others named are: Carl Miller, Claude Gillingwater, Carissa Selwyn, Cleve Morrison, Louis Payne, Dorothy Seastrom, Marcella Corday, Blanche Payson and Tom McGuire. John Dillon will direct.

Weiss Bros. Announce Leo Maloney Titles

Weiss Brothers Clarion Photoplays, Inc., have announced the titles of the eight five-reel western pictures featuring Leo Maloney that they will release this season. These titles are, "Win, Lose or Draw," "Luck and Sand," "The Blind Trail." "Never Say Quit," "Heavy Odds," "Fighting Shadows," "West of 36" and "Yellow Contraband."

Strand Midnight Showing for "The Gold Rush"

The Mark Strand Theatre on Broadway, New York has arranged for a special midnight performance of the new Charley Chaplin comedy, "The Gold Rush" on Saturday, August 15th. This will be the only showing of the picture at which Chaplin will appear in person.

The midnight showing will be for the general public with all seats reserved.



James Kirkwood in scenes from the Gotham production, "The Police Patrol."

M-G-M Completing 26 Films

Half of Coming Year's Product is Finished or in Course of Production

ANNOUNCEMENTS from the Metro-Goldwyn-Mayer studios disclose the fact that half of the coming season's product has either been completed or put in the course of production. This means that 26 of the total of 52 promised features have seen the light of construction.

After two years of work, "Ben Hur" is approaching its final stages, according to M-G-M officials. "The Big Parade" which Laurence Stallings, co-author of "Wat Price Glory," wrote for John Gilbert is rapidly being finished. King Vidor is directing. Edmund Goulding has begun work on "Sally, Irene and Mary" which was adapted by Hope Loring and Louis Lighton.

Joseph Von Sternberg is starting Mae Murray in "The Masked Bride"' in which she will be supported by Basil Rathbone, the young English star. Buster Keaton will soon be homeward bound from Kingman, Arizona, where he is closing up the detail of "Go West," written by himself in collaboration with Raymond Gannon and Lex Neal. Kathleen Myers is his new leading lady. Rex Ingram is working on the Ibanez novel, "Mare Nostrum," in which Alice Terry and Antonio Moreno have the stellar roles.

Robert Z. Leonard is starting Richard Connell's "A Little Bit of Broadway." With two productions to think about, he has begun preliminary work on "Paris," Carey Wilson's original story. Frank Borzage is completing "The Circle" from W. Somerset Maugham's stage play, while Tod Browning is performing a like duty in behalf of "The Mystic."

William Wellman is directing "I'll Tell the World" by George Scarborough and Annett Westbay. Hobart Henley is starting the picturization of Cosmo Hamilton's "An Exchange of Wives."

"Dance Madness," too, is in its embryo state. S. Jay Kaufman wrote it and Max Marcin adapted it. Monta Bell is directing Marion Davies and Conrad Nagel in "Lights of Old Broadway," Lawrence Eyre's story which Carey Wilson adapted to the screen.

"The Midshipman," directed by Christy Cabanne and starring Ramon Novarro, is nearing the production port.

The Franz Lehar operetta, "The Merry Widow," with Mae Murray and John Gilbert awaits only some minor transpositions by Eric von Stroheim before it is announced for release. Victor Seastrom is working on "The Tower of Lies," taken from "The Emperor of Portugallia," a celebrated novel by Selma Lagerlof. Meanwhile Benjamin Christianson is starting "The Light Eternal."

Jackie Coogan and Sally O'Neill are competing with their elders in activity. On July 15 Jackie starts "Old Clothes," with Eddie Cline directing.

Karl Dane and Mathew Betz Join "Don't" Cast

Earl Dane and Matthew Betz have been selected by Alf Goulding to round out the cast of "Don't," the Rupert Hughes story which Metro-Goldwyn-Mayer is producing. Sally O'Neill and Bert Roach have been assigned the featured roles in the picture.

Paramount Production Active

Fourteen Companies Are Working on Both Coasts Under Heavy Schedule

PARAMOUNT is at the height of its busiest production schedule with fourteen companies working every day at the coast and Long Island studios. Two of the biggest pictures on the schedule, now in the making are "The Vanishing American" and "The Pony Express."

"The Vanishing American" is being made on the Navajo Indian reservation in Arizona with George B. Seitz directing under the supervision of Lucien Hubbard who supervises all Paramount-Zane Grey productions. Richard Dix, Lois Wilson and Noah Beery are the featured players.

James Cruze Camp has been established at Cheyenne, Wyoming, for many of the scenes of "The Pony Express." The featured players are Betty Compson, Ricardo Cortez, Ernest Torrence and Wallace Beery.

Pola Negri is hard at work in her latest starring vehicle "Flower of Night," under the direction of Paul Bern.

With his own comedy unit Raymond Griffith is nearing completion of his first starring picture, "He's A Prince."

Bebe Daniels is busy getting ready to start in "Martinique" under the direction of William K. Howard. Betty Bronson left for New York last week to begin on "A Kiss For Cinderella."

William de Mille has selected the cast for his new production, "New Brooms." Featured players are Neil Hamilton, Bessie Love, Phyllis Haver and Robert McWade.

"The Best People" is being filmed under the direction of Sidney Olcott and is featuring Warner Baxter, Kathlyn Williams, Esther Ralston, Margaret Livingston, Joseph Striker and Edward Davis in the cast.

High in the Cascade Mountains near Leavenworth, Washington, Irving Willat is directing a company filming "The Ancient Highway." Featured players are Jack Holt, Billie Dove and Montagu Love.

Joseph Conrad's "Lord Jim," is ready for the first crank of the camera under the direction of Victor Fleming. Percy Marmont will play the title role.

Malcolm St. Clair is directing "The Grand Duchess and the Waiter," with Adolphe Menjou, Florence Vidor, Lawrence Grant and Andre de Beranger as featured players.

"The Lucky Lady" is now in production, featuring Lionel Barrymore, Greta Nissen, William Collier, Jr., Marc McDermott, and directed by Raoul Walsh.

D. W. Griffith is making his first production for Paramount under his recently signed contract, "That Royle Girl." Carol Dempster has the title role playing opposite James Kirkwood.

Herbert Brenon has just launched the production of the Sir James M. Barrie classic, "A Kiss for Cinderella" in which Betty Bronson is starred.

Lois Wilson to Play Opposite Meighan

Lois Wilson has been selected by Jesse Lasky to play opposite Thomas Meighan in his next Paramount picture and will sail next week to join the star in Ireland. For fully a month Meighan, Miss Wilson and the Paramount Company will work among the picturesque hills of Kerry County. The picture will have for its background the famous Lakes of Killarney, Muckross Abbey, Rose Castle and Blarney Castle. Some of the scenes will be made on a celebrated race course near Dublin.

Miss Wilson has just finished work in "The Vanishing American," Zane Grey's epic of the American Indian and has spent many weeks on the Navajo Reservation in Arizona for scenes of the picture.

Thomas Meighan has already sailed, accompanied by Director Victor Heerman, who has two recent Meighan successes, "The Confidence Man" and "Old Home Week," to his credit, and Tom Geraghty, supervising director of Meighan's productions.

"Girl Who Wouldn't Work" Release Set

"The Girl Who Wouldn't Work," second of the Preferred Pictures for the new season, is scheduled for release August 15th. The picture is an adaptation of the English novel by Gertie D. Wentworth-Jones and will be the first directorial work of Marcel De Sano. Featured in the cast are Lionel Barrymore, Marguerite De La Motte, Henry B. Walthall, Lilyan Tashman, Forrest Stanley, Tom Ricketts and Winter Hall.

Six Comedy Units for F. B. O.

Demand for Two-Reel Fun Films Warrants Increased Production Plans

SPURRED on by unusual success with its program of two-reel comedies, F. B. O. production forces announces its intention to remain actively in the short subject field and has already formulated plans for an increased schedule during the 1925-26 season.

Headed by "The Adventures of Mazie," a series of twelve episodes based on the stories by Nell Martin which appeared in Top Notch Magazine, and which will again star Alberta Vaughn with Larry Kent, Kit Guard and Al Cooke in support, F. B. O. announces that another series will soon be started on its lot, called "Fighting Hearts," which is being written expressly for the company by Sam Hellman, well known humorist.

"Fighting Hearts," like "The Adventures of Mazie" will be distributed as twelve two-reel episodes. "Amazing Mazie," No. 1 of the "Mazie" series was concluded this week. Ralph Cedar is directing from the continuities of Doris Anderson. Joe Rock is making two new series of twenty-six comedies for the releasing company.

The first series of 13 will be known as "Standard Fat Men" comedies and will feature fat men on the screen. Mr. Rock plans to use almost a ton of heavies in each picture, and the catch-line "A Ton of Fun" will be used extensively in the advertising and exploitation of the productions. Work on the first comedy of this series, as yet untitled, was completed today, and featured in the production are "Tiny" Alexander, "Kewpie" Ross, and "Fatty" Karr. Billie Rhodes, famous comedienne, also appears in this comedy. The production is now in the cutting room and as soon as it is titled will be shipped to the F. B. O. branches for release on September 6th.

The second series of thirteen two-reel comedies will be known as "Blue Ribbon" comedies, and will feature Chester Conklin, Hank Mann and Vic Potel. Joe Rock's latest star discovery, a young woman from Paris who was recently "christened" Alice Ardell, will play opposite the stars. She is a fetching female who doesn't speak a word of English but whose sense of humor is easily discernible on the screen.

The Bray Studios will contribute 26 short subjects to the F. B. O. program. These twenty-six novelties will consist of thirteen Dinky Doodle Cartoons and thirteen comedies which will be known as "Unnatural History" cartoons. The Dinky Doodle Cartoons will be burlesques of fairy tales and burlesques of the best known feature productions of the current year. "Don Q" will be the first.

"Ving" Fuller, popular sports cartoonist formerly with the New York Graphic, will act as one of the animators associated with Waltz Lantz in the production of these two series.



Production stills from "High and Handsome," an F. B. O. release.

Complete Cast for Lloyd's First Paramount Feature

With the signing of two of the screen's "strong" men, Production Manager John L. Murphy announces the completion of the cast for Harold Lloyd's first Paramount release.

Noah Young, for six years associated with Lloyd in "heavy" characterizations returns to the comedian's fold, after an absence of two years. Young has been engaged for the principal "heavy" part of the new Lloyd yarn, which is to be laid largely in the slums of any big American city.

Constantine Romanoff, the noted wrestler, has also been engaged for a "strong man" part.

Jobayna Ralston, recently signed again as leading lady for Mr. Lloyd has been cast in a part that will afford her the same scope as "Girl Shy" or "The Freshman." Sam Taylor is directing, the scenario work being handled by Ted Wilde, Tim Whelan, John Grey and Clyde Bruckman.

Lloyd hopes to have two pictures completed by next May so that he can take a long delayed European trip with Mrs. Lloyd and perhaps Mildred Gloria.

John Wenger's Life and Works Published

The life and works of John Wenger, art director for the Rialto and Rivoli Theatres, New York, who was commissioned to design the settings for the largest open air stage in the world at the municipal opera at Ebbets Field, Brooklyn, has just been published. It was written by Eduardo Formaro, the celebrated poster artist, and tells of the designers rise from obscurity to his present position in the realm of his art.

Wenger is known for his settings not only in motion picture theatres throughout the country but also for his scenic creations for the Ziegfeld Follies, the George White Scandals and numerous other Broadway productions. The volume contains reproductions of many of the sets he has designed.

"Just Suppose" Purchased for Barthelmess

Inspiration Pictures has purchased screen rights to the A. E. Thomas stage play, "Just Suppose," as a vehicle for Richard Barthelmess for release through First National. It will be screened as the next Barthelmess picture to follow "The Beautiful City," now in production.

"Just Suppose" was produced on the New York stage in 1920 with Patricia Coolinge in the featured role. It is to be re-produced on the Broadway stage again this Fall as a musical comedy.

"Nightie, Nightie Nurse" to Be Started

SYD CHAPLIN is to start work at once in his next feature comedy for Warner Brothers. "Nightie, Nightie Nurse" is the title, and the story is by Robert E. Sherwood of Life Magazine. The picture will be directed by Charles F. "Chuck" Reisner, who also directed Chaplin in his last comedy, "The Man on the Box."



Scenes from the Paramount production, "Beggar on Horseback."

Phantom Challenge Accepted

Thurston, Magician, Agrees to Produce Phantom at Astor New York Opening

UNIVERSAL'S challenge to scientists, mediums and conjurors throughout the world to produce a phantom during the prologue of "The Phantom of the Opera" which opens at the Astor Theatre in New York, September 6th, has been accepted by Thurston, the magician. The challenge carries with it a thousand dollar offer to anyone who can successfully conclude the test.

Thurston has made several stipulations regarding conditions under which he will endeavor to produce the phantom. Among them are: he will be required to give no advance public demonstration; that his presence will not be required at the theatre; that he be allowed to produce any kind of phantom that lies within his power; that the orchestra be discontinued at a certain specified time, which he will advise the day before the opening, and that the stage and theatre be thrown into absolute darkness during that period.

The Universal challenge was broadcast throughout the country six months ago. Famous scientists were approached to assist in the quest it is claimed. Among these were Sir Arthur Conan Doyle, Sir Oliver Lodge, Camille Flammarion, before his recent death, and Dr. Walter F. Prince, president of the American Society for Psychic Research. They did not suggest anyone who would accept the challenge.

Many prominent and obscure mediums and conjurors have exhibited their talents for Universal's "phantom committee," but with no success. Thurston's acceptance arrived just as the committee was about to abandon the idea.

Chadwick Will Release Three

Theda Bara, Charles Ray and George Walsh Pictures Due in September

THREE of the seventeen Chadwick pictures for the coming season have been set for release in September. They are "The Unchastened Woman," "Some Pun'kins," and "The Prince of Broadway." "American Pluck" and "The Wizard of Oz" are August releases.

The first of the September pictures to go to the exhibitors will be "The Unchastened Woman," which will bring Theda Bara back to the screen after an absence of five years. It is an adaptation from a Broadway stage success and was directed by James Young. In the cast with Miss Bara are Wyndham Standing, Dale Fuller, Eileen Percy, John Miljan, Harry Davenport, Eric Mayne and Mayme Kelso.

Charles Ray in "Some Pun'kins" will be the second of the Chadwick September releases. It is an original story written especially for the star and was directed by Jerome Storm. The cast includes Duane Thompson, George Fawcett, Hallmar Cooley, Bert Woodruff, William Courtright, Fannie Midgley and Ida Lewis.

"The Prince of Broadway" is the third of the September releases and George Walsh's second production for Chadwick. It is an adaptation of the play of the same name.



Scenes from the Rayart production "The Cyclone Cavalier."

First Nat'l Active in East

Richard A. Rowland Departs for the West for Important Staff Conferences

FIRST NATIONAL will begin early activity at its eastern studios on the preparations for the production of twelve features on its new program, according to a statement by General Manager Richard A. Rowland prior to his departure for the west coast this week. Further plans call for the immediate work on another twelve pictures in Hollywood.

Mr. Rowland's departure for western headquarters is for the purpose of conferences with John McCormack, newly appointed manager of the west coast production; Mrs. Florence Strauss, who has been responsible for the purchase of considerable First National material; and June Mathis. Following this meeting the acquisition of new story material will be announced.

Mr. Rowland stated emphatically that there was no truth in current rumors that First National had adopted a policy excluding the purchase of outside productions.

"Contrary to reports that have arisen from time to time," he said, "First National continues and will continue to welcome the best of the product made available by outside sources."

Work will begin shortly in the east on "The Knockout" starring Milton Sills and "The Pace That Thrills" featuring Ben Lyon and Mary Astor.

Robert T. Kane is ready to start shooting "Invisible Wounds" in which Blanche Sweet and Ben Lyon appear, and Sam Rork is well along with plans for the first Leon Errol production, "Clothes Make The Pirate." "The Beautiful City" starring Richard Barthelmess will soon be ready for release under a new title.

Warners' First Eight Ready

Order is Fixed Although Release Dates Are Not Yet Determined

WARNER BROS. announces the release order of their first eight productions for the 1925-26 season. The exact date of release will be announced later.

"The Limited Mail," adapted from Elmer E. Vance's stage play, is to be the first of the "forty classics." It will star Monte Blue.

"The Wife Who Wasn't Wanted" comes second and will star Irene Rich. It is an adaptation of Gertie de Wentworth James's novel of domestic life and political intrigue.

The third is "Below the Line," featuring Rin-Tin-Tin. It is from the magazine story by Charles A. Logue.

Patsy Ruth Miller will star in "Rose of the World," a dramatic offering picturizing the novel by Kathleen Norris.

The sixth release is the first Matt Moore-Dorothy Devore comedy on the schedule, "His Majesty Bunker Bean" from the play by Lee Wilson Dodd, which was based on Harry Leon Wilson's novel.

"Syd" Chaplin's first comedy in the list is the adaptation of Harold MacGrath's novel and play, "The Man on the Box."

The last of the first eight introduces Lowell Sherman in "Satan In Sables," an original story by Bradley King.

"Winds of Chance" to Open in New York and Boston

First National has arranged simultaneous showing for New York and Boston of "Winds of Chance," Frank Lloyd's new special from the Rex Beach novel of the gold rush days in Alaska. It will be seen at the Piccadilly Theatre in New York opening Saturday, August 15th, and at the Symphony in Boston opening Sunday, August 16th at $1 tops.

"Winds of Chance" was given a preview showing at the Playhouse, Great Neck, Long Island Tuesday night of last week and was seen by many notables of the film world. The principal members of the cast are Anna Q. Nilsson, Ben Lyon, Viola Dana, Victor McLaglen, Hobart Bosworth, Claude Gillingwater, John T. Murray, Charles Crockett and Dorothy Sebastian.

Planning "The Unchastened Woman" Premiere

Chadwick Pictures Corporation is planning for the world premiere of "The Unchastened Woman," Theda Bara's first production for five years. It will be given at a Broadway playhouse. The general release of the picture, which was completed two weeks ago, is scheduled for September.

"The Unchastened Woman" is an adaptation by Douglas Doty of Louis K. Anspacher's Broadway stage success of the same name. In the supporting cast to Miss Bara are Wyndham Standing, Dale Fuller, Eileen Percy, John Miljan, Harry Northrup, Mayme Kelso and Eric Mayne. The picture was directed by James Young.

"The Golden Strain" Kyne's First Story for Fox

"The Golden Strain" is the title under which Peter B. Kyne's first story for Fox Film Corporation will be released. It was formerly announced as "The Thoroughbred."

George O'Brien will star and the direction has been assigned to Victor Schertzinger. An all-star supporting cast has also been selected.

Another change of title from "Part Time Wives" to "Married Cheats" is announced by Fox.

Betty Compson to Work for Associated Exhibitors

Associated Exhibitors have signed Betty Compson for the leading role in LeRoy Scott's story, "Counsel for the Defense" which will be produced on the West Coast under Burton King's direction.

Original Sea Story for Elaine Hammerstein

JOE BRANDT, president of Columbia Pictures, who has several picture story successes to his credit has written an original screen story for Elaine Hammerstein. It is titled "S. O. S., Perils of the Sea" and will be directed by Frank P. Hogan. The story was written only after Brandt had discussed it from all angles with Director Hogan and Production Manager Harry Cohn.

Warners Announce Three Title Changes

Three title changes of pictures on the 1925-26 schedule are announced by Warner Brothers. "The Easiest Road," now in production with Marie Prevost in the stellar role is now "Seven Sinners." This is an original story by Bradley King.

"Kentucky Hills," an adaptation of Charles A. Logue's magazine story, starring Rin-Tin-Tin will be released as "Below the Line." Rex Beach's "The Barrier that was Burned" will appear on the screen as "Barriers of Fire."

Douglas MacLean Adds to Production Staff

Douglas MacLean has added Frank Griffin and Jack MacKenzie to his production staff for "Seven Keys to Baldpate," which he will make as his first Paramount release. Griffin, scenarist and gag man is collaborating with George J. Crone and Wade Boteler in adapting the Cohan stage play to the screen. MacKenzie will be in charge of photography.

"Sally of the Sawdust" Held Second Week

D. W. Griffith's "Sally of the Sawdust" is to be held over a second week at the Mark Strand Theatre in New York. This is the film version of "Poppy" in which W. C. Fields was starred. Fields is also starred in the picture with Carol Dempster.



Trio of Scenes from First National's "Fine Clothes."



Jack Hoxie in "Ridin' Thunder," a Blue Streak western for Universal.

Sunset Will Release Twelve

First of Two Series of Six Features to Be Distributed September 1st

SUNSET Productions of Hollywood are to release twelve features during the coming season. They are to be in two series of six each and will be distributed on a six weeks' schedule starting September 1st.

The first series will be known as "Six Epics of Frontier Days," with the pictures titled as follows: "With Buffalo Bill on the U. P. Trail," "With Kit Carson Over the Great Divide," "With Davy Crockett at the Fall of the Alamo," "With Daniel Boone Through the Wilderness," "With Sitting Bull at the Spirit Lake Massacre," and "With General Custer at Little Big Horn."

The first two of these productions have already been completed and have in their casts such players as Roy Stewart, Cullen Landis, Henry B. Walthall, Marguerite Snow, Kathryn McGuire, Sheldon Lewis, Earle Metcalfe, Fred De Silva, Billy Franey, Milburn Moranti, Eddie Harris, Hazel Howell, Charlotte Stevens and Nelson McDowell.

The second series to be offered by Sunset feature Dick Grace, the stunt aviator. Two of this series have also been completed under the titles of "Wide Open" and "The Flying Fool." In support of Grace are Wanda Hawley, Gaston Glass, Grace Darmond, Harry Belmore and Eddie Barry.

Anthony J. Xydias, president of Sunset Productions has started on a sales trip of some of the important distributing centers with prints of the completed pictures of both series. Among the exchanges that have already contracted for the series are Aywon in New York, Specialty Film Exchange in Dallas and Greater Feature Exchanges in the Northwest.

TELEGRAM!

Edwin Miles Fadman,
Red Seal Pictures Corp.,
1600 Broadway, New York, N. Y.

Evolution opened Rialto Saturday with newspapers boosting it to the skies am being complimented on all sides for bringing this great film to Los Angeles accept my best wishes for all the success you are sure to attain with this marvelous subject thanks for your cooperation regards

Frank Newman
Rialto Theatre
Los Angeles

Exhibitors Box-Office Reports

Names of the theatre owners are omitted by agreement in accordance with the wishes of the average exhibitor and in the belief that reports published over the signature of the exhibitor reporting, is a dangerous practice.

Only reports received on specially prepared blanks furnished by us will be accepted for use in this department. Exhibitors who value this reporting service are urged to ask for these blanks.

Title of Picture.	Population of Town.	Location.	Class of Patronage.	Weather.	Box Office Value.	Check-up Percentage from other Reports.
ASSOC. EXHIBITORS						
Percy	15000	Minn.	General	Clear	Fair	80
FAMOUS PLAYERS						
Adventure	414524	N. J.	Nghbhood	Warm	Big	64
Air Mail, The	6793	Penna.	General	Clear	Big	65
Are Parents People	414524	N. J.	Downtown	Hot	Good	70
	15000	Minn.	General	Clear	Good	—
Code of the West	6793	Penna.	General	Clear	Good	58
Eve's Secret	15000	Minn.	General	Clear	Fair	70
	126468	Iowa	1st Run	Hot	Fair	—
Grounds for Divorce	401247	Ohio	1st Run	Hot	Poor	55
	5500	Texas	General	Hot	Poor	—
	15000	Minn.	General	Clear	Poor	—
	733826	Md.	Downtown	Hot	Fair	—
Light of Western Stars	993678	Mich.	1st Run	Hot	Good	56
	324410	Mo.	1st Run	Hot	Fair	—
Little French Girl	15000	Minn.	General	Clear	Good	73
Lost — A Wife	15000	Minn.	General	Clear	Fair	58
	506676	Cal.	1st Run	Warm	Good	—
	315312	Wash.	1st Run	Warm	Good	—
Lucky Devil, The	315312	Wash.	1st Run	Warm	Good	70
Madame Sans Gene	6793	Penna.	General	Clear	Big	53
	15000	Minn.	General	Clear	Poor	—
Manicure Girl, The	506676	Cal.	1st Run	Warm	Good	55
	5500	Texas	General	Hot	Fair	—
Man Must Live, A	6793	Penna.	General	Clear	Poor	67
Marry Me	772897	Mo.	1st Run	Warm	Good	45
Night Life of New York	324410	Mo.	General	Hot	Good	85
Paths to Paradise	315312	Wash.	1st Run	Warm	Good	68
	506675	N. Y.	Downtown	Warm	Good	—
Sackcloth and Scarlet	6793	Penna.	General	Clear	Big	63
	45000	Iowa	General	Warm	Good	—
Shock Punch, The	506675	N. Y.	Downtown	Warm	Fair	68
Swan, The	6793	Penna.	General	Clear	Good	52
Ten Commandments, The	15000	Minn.	General	Clear	Big	92
	126468	Iowa	1st Run	Hot	Good	—
Top of the World	6793	Penna.	General	Clear	Fair	66
Welcome Home	150000	N. Y.	General	Warm	Good	55
	15000	Minn.	General	Clear	Good	—
Wild Horse Mesa	506676	Cal.	1st Run	Warm	Good	70
F. B. O.						
Brusilla with a Million	796841	Ohio	1st Run	Warm	Good	70
Fighting Demon, The	315312	Wash.	Downtown	Warm	Good	70
Tearing Through	15000	Minn.	General	Clear	Good	70
Thundering Hoofs	5500	Texas	General	Warm	Big	78
That Devil Quemado	733826	Md.	Downtown	Hot	Good	78
White Fang	15000	Minn.	General	Clear	Fair	70
	314194	Ind.	1st Run	Warm	Fair	—
FIRST NATIONAL						
Chickie	506676	Cal.	Nbghood	Warm	Good	77
Classmates	5500	Texas	General	Hot	Big	83
Desert Flower, The	150000	N. Y.	1st Run	Warm	Good	70
Girl in the Limousine	6793	Penna.	General	Clear	Good	63
Heart of a Siren, The	772897	Miss.	General	Warm	Fair	55
Just a Woman	993678	Mich.	1st Run	Hot	Good	60
	401247	Ohio	1st Run	Hot	Fair	—
Lady Who Lied, The	314194	Ind.	1st Run	Warm	Big	70
Learning to Love	506676	N. Y.	Downtown	Warm	Good	68
Making of O'Malley	414524	N. J.	2d Run	Hot	Good	70
	772897	Mo.	1st Run	Warm	Good	—
	414524	N. J.	1st Run	Warm	Good	—
Playing With Souls	5500	Texas	General	Hot	Good	62
	993678	Mich.	1st Run	Hot	Fair	—
	324410	Mo.	1st Run	Hot	Good	—
Quo Vadis	733826	Md.	Downtown	Hot	Big	84
Sandra	5500	Texas	General	Hot	Poor	55
Single Wives	6793	Penna.	General	Clear	Good	72
Street of Forgotten Men	796841	Ohio	1st Run	Warm	Good	70
Talker, The	324410	Mo.	1st Run	Hot	Good	66
	414524	N. J.	Downtown	Hot	Good	—
Thief in Paradise, A	5500	Texas	General	Hot	Big	78
Those Who Dance	5500	Texas	General	Warm	Good	74
FOX						
Dancers, The	401247	Ohio	Downtown	Hot	Poor	63
Darwin Was Right	6793	Penna.	General	Clear	Poor	43
Deadwood Coach, The	401247	Ohio	Nghbhood	Hot	Fair	82
Fool, The	772897	Miss.	1st Run	Warm	Good	85
Gerald Cranston's Lady	6793	Penna.	General	Clear	Poor	68
Lightnin'	796841	Ohio	1st Run	Warm	Big	85
Man Who Played Square	506676	Cal	Downtown	Warm	Good	77
Rainbow Trail, The	324410	Mo.	Downtown	Hot	Fair	78
Teeth	6793	Penna.	General	Clear	Good	65
METRO-GOLDWYN—MAYER						
Bread	15000	Minn.	General	Clear	Fair	74
Confessions of a Queen	401247	Ohio	General	Hot	Fair	61
	314194	Ind.	1sr Run	Warm	Good	—
Man and Maid	150000	N. Y.	General	Warm	Good	58
Never the Twain Shall Meet	772897	Mo.	Downtown	Warm	Good	70
Pretty Ladies	414524	N. J.	Downtown	Hot	Fair	40
Revelation	15000	Minn.	General	Clear	Good	83
Slave of Fashion, A	315312	Wash.	1st Run	Warm	Good	70
	796841	Ohio	1st Run	Warm	Big	—
	126468	Iowa	1st Run	Hot	Fair	—
Tess of D'Urbervilles	7000	Iowa	General	Clear	Fair	74
White Desert, The	414524	N. J.	1st Run	Warm	Good	70
Wife of Centaur	733826	Md.	Nghbood	Hot	Good	68
Yolanda	7000	Iowa	General	Clear	Good	72
PRODUCERS DIST. CORP.						
Awful Truth, The	733826	Md.	1st Run	Hot	Big	78
Girl of Gold, The	414524	N. J.	Downtown	Warm	Fair	70
Silent Sanderson	15000	Minn.	General	Clear	Fair	57
Texas Trail, The	15000	Minn.	General	Clear	Fair	78
STATE RIGHTS						
Discontented Husbands	5500	Texas	General	Warm	Fair	55
Evolution	733826	Md.	Downtown	Hot	Good	70
Fool and his Money, The	733826	Md.	Downtown	Hot	Good	70
Law and the Lady, The	150000	N. Y.	General	Warm	Good	70
Midnight Girl, The	733826	Md.	General	Hot	Big	70
Reckless Sex, The	315312	Wash.	Downtown	Warm	Good	70
Recreation of Brian Kent	315312	Wash.	Downtown	Warm	Good	65
Silent Pal, The	506676	Cal.	1st Run	Warm	Fair	60
UNIVERSAL						
High Speed	15000	Minn.	General	Clear	Good	59
Man In Blue	15000	Minn.	General	Clear	Fair	70
Raffles	15000	Minn.	General	Clear	Fair	70
Saddle Hawk	6793	Penna.	General	Clear	Big	64
Taming the West	15000	Minn.	General	Clear	Good	75
VITAGRAPH						
Woman's Faith, A	15000	Minn.	General	Clear	Fair	50
Happy Warrior, The	796841	Ohio	1st Run	Warm	Good	20
Steele of the Royal Mounted	5500	Texas	General	Hot	Good	85
Tides of Passion	772897	Mo.	1st Run	Warm	Fair	55
Wildfire	15000	Minn.	General	Clear	Good	70
	150000	N. Y.	General	Warm	Good	70
WARNER BROS.						
Bridge of Sighs, The	993678	Mich.	1st Run	Hot	Good	76
Daddies	5500	Texas	General	Warm	Fair	79
Man Without a Conscience	993678	Mich.	1st Run	Hot	Good	55
My Wife and I	506675	N. Y.	Downtown	Warm	Fair	47
Recompense	401247	Ohio	General	Hot	Fair	67
Tracked in Snow Country	315312	Wash.	1st Run	Warm	Fair	70

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YOU will have available from Associated Exhibitors next season a *minimum* of twenty-four productions and a *maximum* of thirty.

Picture for picture, value for value, individually or as a group, we challenge the industry to match them—to rival the smashing action of "Manhattan Madness"—to equal the heart appeal of "Under the Rouge"—to surpass the gripping drama of "Headlines"—to produce better entertainment than "Camille of the Barbary Coast"—to eclipse "Fifty-Fifty"—to approximate the known value of "Never Weaken"—to outdo "His Buddy's Wife"—even to approach the comedy, thrills and drama of "Keep Smiling."

We're out in the open. We invite comparisons—not of our productions with others, but of all others with ours.

We have the greatest aggregation of big money stars ever offered by an independent, supported by as big production value as money can buy.

Boasting, you say?

But don't forget that we back up our boast, not with promises, but with a guarantee—a *real* guarantee—a guarantee that's clad in iron.

Who else gives you as much? Who else guarantees your box office? Who else has any interest in you except as a source of rentals?

Line up this year with the concern that has confidence enough in its pictures to guarantee them—that pledges you a square deal—that uses your money to underwrite bigger and better product, not to build opposition houses.

Play the game so you can't lose.

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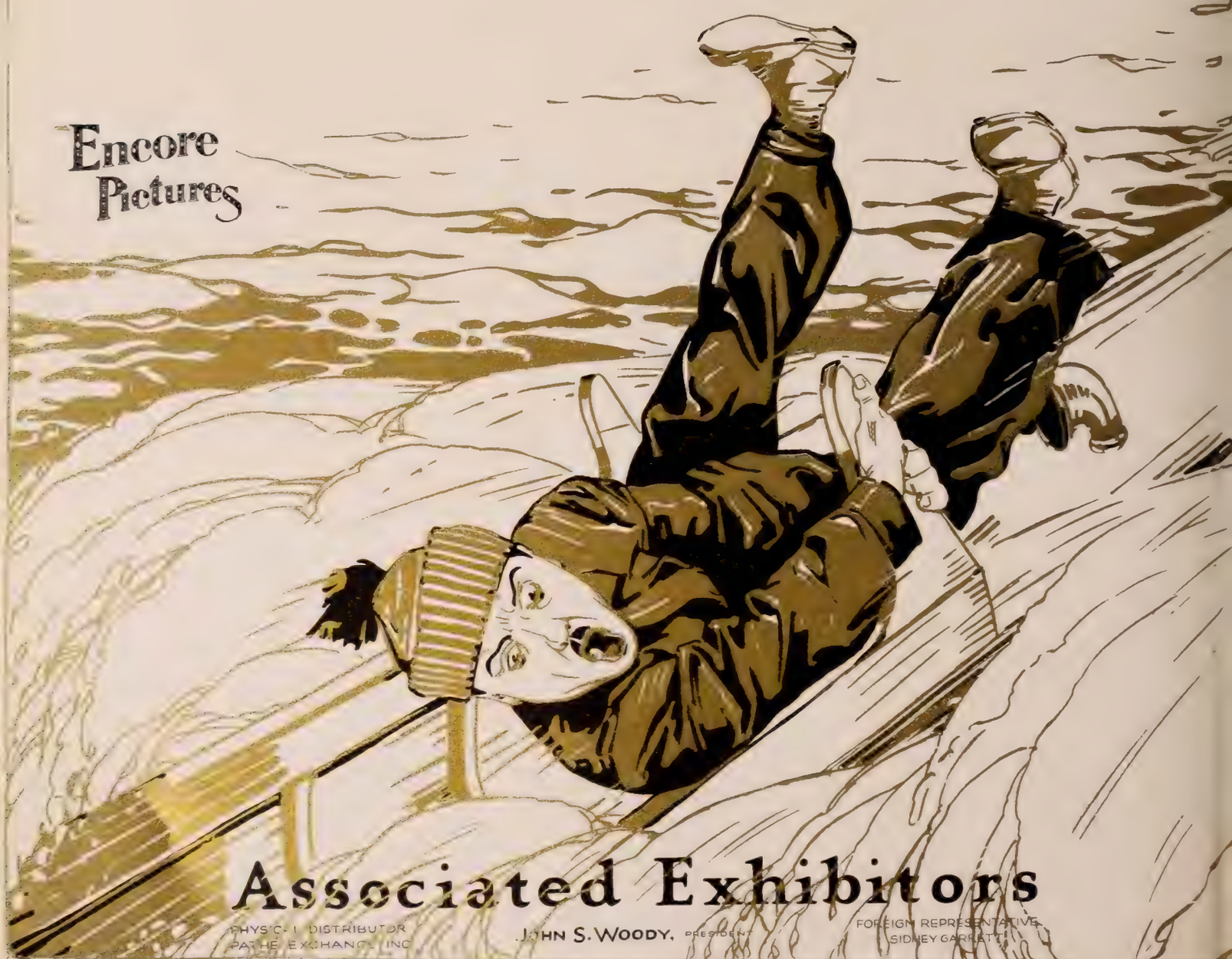
JOHN S. WOODY
President

Foreign Representative
SIDNEY GARRETT

Monty Banks

with Anne Cornwall, Robert Edeson
Stanhope Wheatcroft, Martha Franklin
Syd Crossley, Glenn Cavender,
Ruth Holly *and* Mrs Tom Forman

Directed by Albert Austin *and* Gilbert W. Pratt



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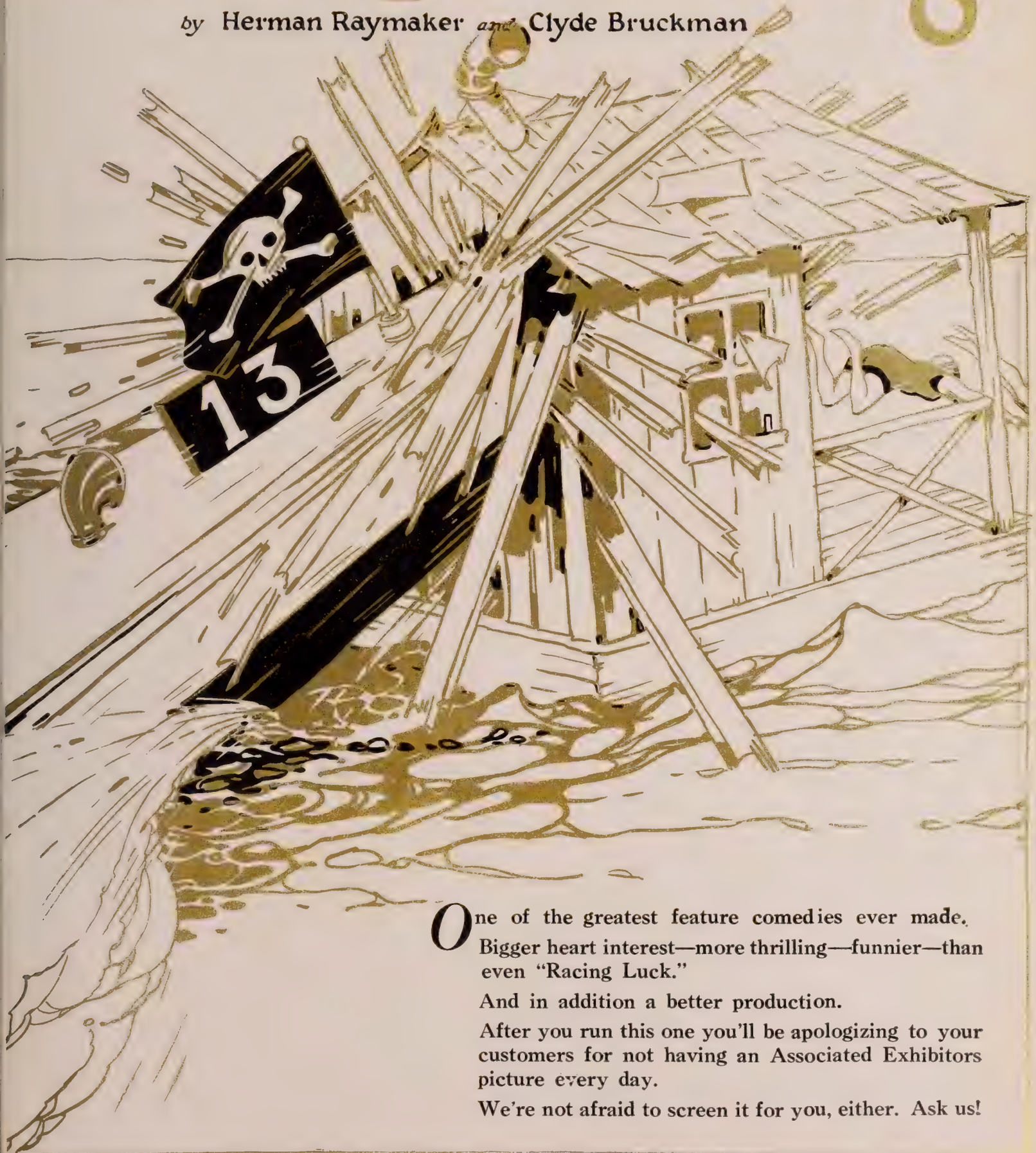
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in Keep Smiling

by Herman Raymaker *and* Clyde Bruckman



One of the greatest feature comedies ever made.

Bigger heart interest—more thrilling—funnier—than even "Racing Luck."

And in addition a better production.

After you run this one you'll be apologizing to your customers for not having an Associated Exhibitors picture every day.

We're not afraid to screen it for you, either. Ask us!

Jack Dempsey and Estelle Taylor

(Mr. and Mrs. Jack Dempsey)

A challenge to every producer.

Dempsey exploitation will pack the first show and the picture will keep 'em coming.

It's that sort of production—classy, snappy, measuring right up to the requirements of a world's champion.

Compare it with the pictures the industry offers—the more comparing, the better you'll like it.

"Manhattan Madness" is championship stuff.



in Manhattan Madness

with George Seigman, Frank Campau, Bull Montana
Tom Wilson *and* Jane Starr



Directed by John McDermott
Produced By Fine Arts Pictures, Inc.

Associated Exhibitors
John S. Woody, *President*

Alice Joyce



Malcolm McGregor, Virginia Lee Corbin, Elliott Nugent and Harry T. Morey in

They like newspaper pictures.

And here's one they'll doubly like—for its theme and its fine entertainment qualities.

It's a big picture—one that we can conscientiously call extra special.

Chockfull of novel ideas and twists—sumptuously mounted—a feature that makes almost any picture you've ever seen look ordinary.

Slip over to the exchange and see how one progressive producer is building box office values.

An E. H. Griffith Production

Presented by St. Regis Pictures Corporation

Associated Exhibitors

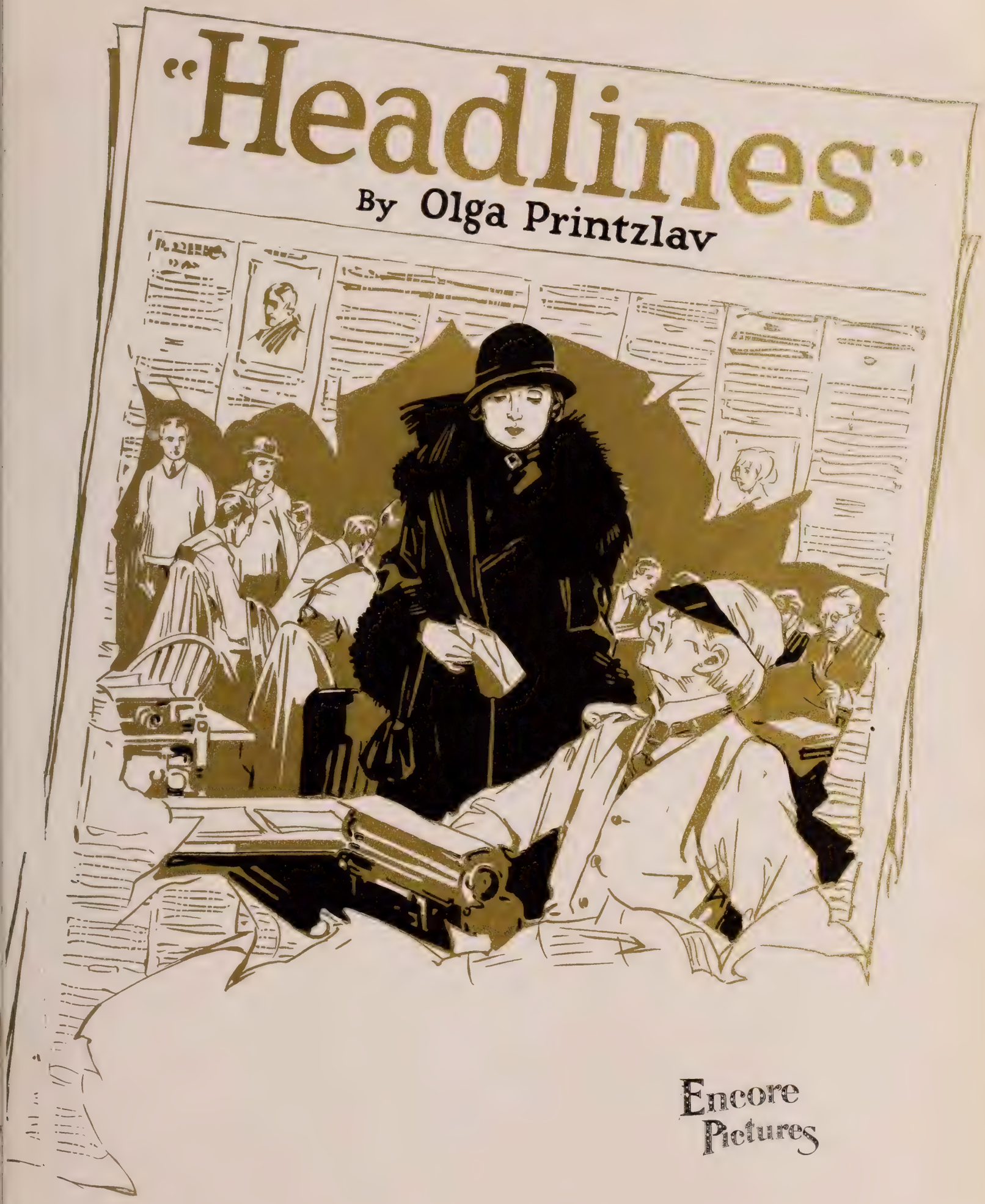
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SIDNEY GARRETT

"Headlines"

By Olga Printzlav



Encore Pictures

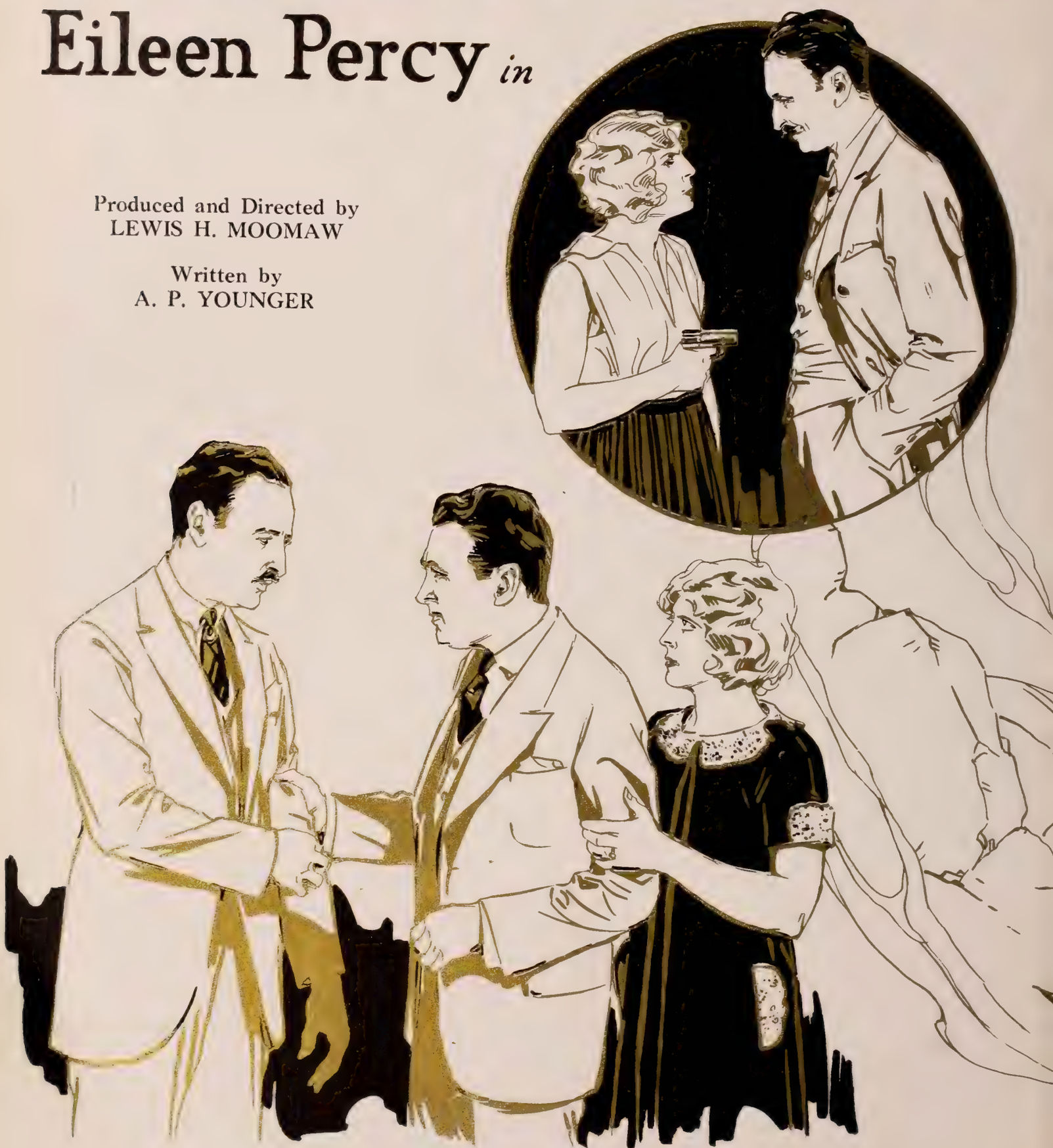
Tom Moore

and

Eileen Percy *in*

Produced and Directed by
LEWIS H. MOOMAW

Written by
A. P. YOUNGER



Under the Rouge

with Mary Alden, James Mason, Claire de Lorez and Chester Conklin

Light-fingered, laughing at the law, living by her wits, still she wanted to be decent.

And he? Crooked, yet he played the game straight, according to his own standards.

Crooks aren't lovable, usually. These two are. And your liking for them is justified when you see them both go straight, at the end.

This picture steps right along. It is jam full of drama, excitement, suspense and heart interest. It takes you from the underworld to the upperworld and every minute of it is a pip.

Associated Exhibitors

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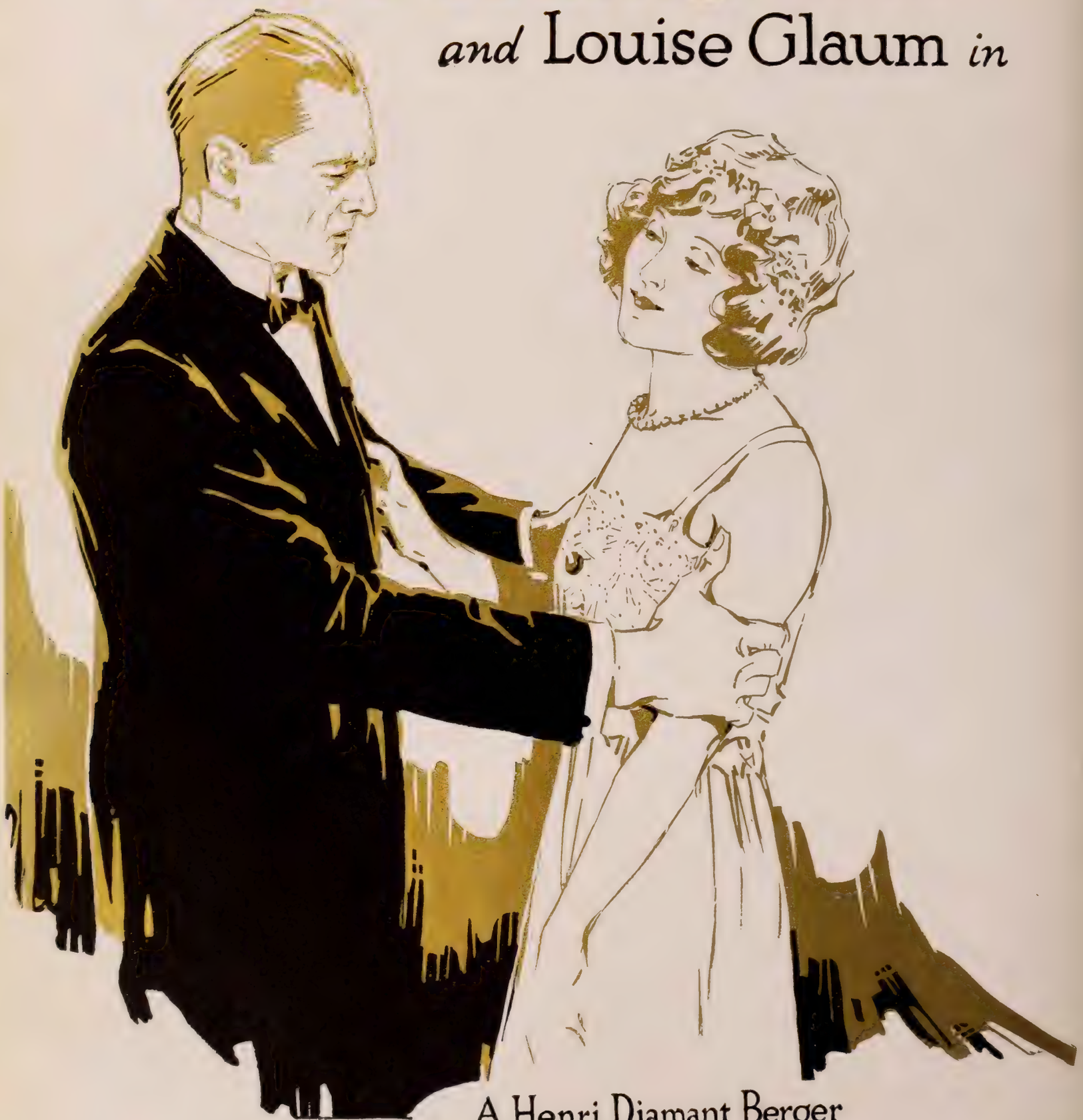
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FOREIGN REPRESENTATIVE SIDNEY GARRETT



Lionel Barrymore
Hope Hampton

and Louise Glaum *in*



A Henri Diamant Berger
PRODUCTION

Fifty-Fifty

by Allan Dwan

SOCIETY drama, with peeps into the shadows of unrespectability.

Is man a bigamist at heart? Would he, if not held down by law and custom, be a polygamist? Can he love more than one woman?

If a married man has a clandestine love affair can he blame anyone but himself if his wife demands the same "right?"

Isn't marriage a "fifty-fifty" proposition after all?

Well known names, fine production, and a story that touches both France and America.

Associated Exhibitors

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JOHN S. WOODY, PRESIDENT

FOREIGN REPRESENTATIVE
J. E. NEY GARRET

Encore Pictures



Mae Busch

Owen Moore • Harry T. Morey
and Burr McIntosh



Encore
Pictures

in Camille of the Barbary Coast

By Forrest Halsey

Here's one that gets started so fast you think they're showing the last reel first.

All the snap and pep of real class.

Fine entertainment, too—big heart interest—the sort of picture women cry about and then boost.

If your average picture was anywhere near the class of this one you'd never do any worrying about the box office.

You can get the proof on the screen at any Associated Exhibitors Exchange. Just say the word!



A Hugh Dierker Production

Associated Exhibitors

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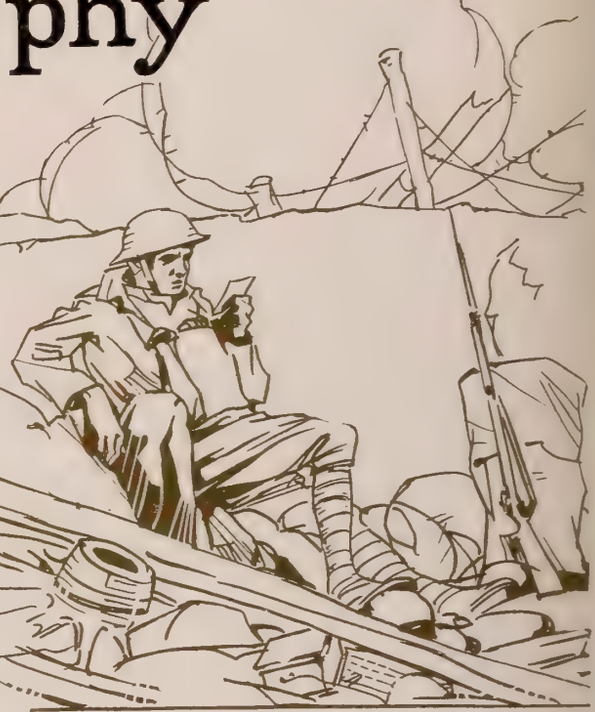
FOREIGN REPRESENTATIVE
SIDNEY GARRETT

Glenn Hunter

and Edna Murphy

Encore Pictures





The Missing Man

Glenn Hunter, one of the greatest of the younger artists of the American stage, does work in this picture that you'll remember for many a long day. And little Edna Murphy,—well just look, that's all!

Suppose you, in the trenches, had promised your buddy, if anything went wrong, to look after his wife and keep her from want. Suppose your

Story by
T. HOWARD KELLY

in His Buddy's Wife

With

Douglas Gilmore, Flora Finch, and Marcia Harris

Associated Exhibitors

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FOREIGN REPRESENTATIVE
SIDNEY GARRETT



Walked In

buddy disappeared and was reported dead. Suppose you made good your promises, and in the face of slander, scandal and abuse kept the faith. And then suppose you came to love the girl, and just when you had won her, the missing man walked in!

Here's a picture that's a double barreled gem, a dramatic triumph. ***It will deliver more than you promise.***

Produced and Directed by
TOM TERRISS


Hal Roach
presents

Harold Lloyd

in

"Never Weaken"

The Second of the Popular Demand Series)

Watch them snicker, chuckle, giggle, laugh, roar, yell!

Here's one of those great pictures that made Harold Lloyd the outstanding box office attraction of all time.

"Now or Never," the first of the reissued Lloyds, has been standing them out. This one will be a sensation anywhere, and will play to its tens of thousands where it only played to thousands before, for Lloyd has become great since it was first released.

Reel for reel you can't buy a better picture anywhere!

Associated Exhibitors, Inc.

Foreign Representative
SIDNEY GARRETT

J. S. WOODY, *President*

Physical Distributors
PATHE EXCHANGE, INC.



Second Group of Associated Exhibitor Productions

The second group of Associated Exhibitors productions for the 1925-26 season will be ready for previewing in October and for release during December, January, February and March. It will comprise not less than eight subjects, including the following:

MAE BUSCH
PERCY MARMONT
NITA NALDI
in
The Miracle of Life
A Society Drama by Olga Printzlow
Directed by S. E. V. Taylor

HOPE HAMPTON
JAMES KIRKWOOD
LOUIS WOLHEIM
in
Lover's Island
A Melodrama by T. Howard Kelly
Directed by Henri D. Berger

BLANCHE SWEET
ROY STEWART
in
The Silk Hat Cowboy
(Working Title)
A Western Melodrama by
Norton S. Parker
Directed by Stuart Paton

CLARA BOW
FORREST STANLEY
in
Two Gates
A Drama of the Underworld by
Henry Chapman Ford
Directed by Wallace Worsley

GLENN HUNTER
CONSTANCE BENNETT
in
The Pinch Hitter
A Comedy Drama by
C. Gardner Sullivan
Directed by Joseph Henabery

STRONGHEART
in
North Star
A Drama of the North woods by
Rufus King
Directed by Paul Powell

MONTY BANKS
in
Play Safe
A Comedy Thriller by
Monty Banks

HAROLD LLOYD
in
I Do
A Comedy by Sam Taylor
Directed by Hal Roach and Fred Newmeyer

Woody Discusses Assoc. Exhibs. Guarantee

JOHN S. WOODY, president of Associated Exhibitors, in a detailed statement issued this week discusses the various aspects of the new guarantee offered exhibitors by his organization. He expands on the added advantages it holds for the exhibitor who books on a minimum basis of twenty-four pictures without previewing.

The statement follows:

"Annual statements are usually written in superlatives. Mine is written in negatives.

"We are making a guarantee of next season's product and it has been interpreted in some quarters as applying unreservedly to any and all conditions. This, of course, is wrong. We're trying to make the guarantee mean something, which it could not possibly do if it was without limitation of any sort.

"What is desired is to give the exhibitor who buys without screening definite assurance against being oversold and to provide him with specific means of obtaining redress. If the buyer is too sanguine about values, if the product is misrepresented, or if for any other reason the pictures do not measure up to box office standards which are established by competing product, he can apply for an adjustment. And if he doesn't get it promptly he can take us before his local Film Board of Trade and bring us to time.

"Many persons told me during the Milwaukee Convention that they did not understand how we could afford to make any sort of guarantee of results from motion pictures. A few persons have even asked where the joker is. There seem to be so many tricks practised that such a simple thing as a guarantee doesn't always get credit for being even an evidence of good faith.

"The peculiar thing about our warranty is that in order for it to serve us advantageously we must release pictures of such high average quality that a guarantee is unnecessary. In other words, what leads us to say to exhibitors that they can obtain adjustments, if adjustments are justified,



John S. Woody, president of Associated Exhibitors.

is our confidence that nobody who runs our pictures will ever find it necessary to apply for redress. Frankly, we don't expect the guarantee to cost us one cent.

"But don't forget that if we should unfortunately find it necessary to make price concessions after pictures were played, we would be doing nothing more than is done by merchants, distributors and manufacturers in other lines of business. If we can't deliver product which will stand the market test we have no reason to expect success. And if we sell Class C pictures for Class A rentals, the exhibitor is entitled to redress.

We are not only willing but anxious to have our productions compared with other pictures, yet we are not in a position to say that rentals, days of the week, and other important factors in determining box office results need not be taken fully into consideration in determining whether value has been given.

"And the point I want to emphasize above all others is that Associated Exhibitors does not guarantee individual pictures. I've seen all of our first ten releases for the 1925–1926 season and personally I consider them good, trustworthy pictures. But I'm not guaranteeing what the box-office results would be from playing them individually.

"If there were any individual in the world who could say with definiteness, in advance, that a certain story, made in a certain way, under certain direction and with a designated cast would be generally successful at the box office, then the issuing of guarantees would be simple. But the known fact of the matter is that every production is to a certain extent an experiment. Hence, so far as relationships of the exhibitor and the distributor are concerned, the only fair method is to figure results on a basis of averages.

"I think it also should be clear that a theatre which insists upon previewing before buying does not need, and is not entitled to, a guarantee. It has happened in my personal dealings that an exhibitor and I have differed in opinion about the value of a picture. He may concede it is a pretty good production, but may have doubts about whether it will appeal to his special patronage. Knowing what the picture is doing nationally, and feeling that the exhibitor is mistaken in his contention, I have not infrequently given individual picture guarantees. But cases of this sort are very different. Guarantees such as these are given to effect sales in the face of honest belief that the pictures ought not to be used. I certainly would not give a guarantee to an exhibitor who had seen a picture and bargained for it on a basis of what he considered it to be worth. Nor do I imagine for a moment that any reasonable buyer would expect such a concession.



Producers and directors contributing to the 1925-26 program for Associated Exhibitors. They are, upper row: Oscar A. Price, E. H. Griffith, Hal Roach, Arthur F. Beck. Bottom row: T. Carlisle Atkins, Hugh Dierker, Lewis H. Moomaw.

Assoc. Exhibs. Offer New Iron Clad Guarantee

THE new feature of the 1925-1926 sales policy of Associated Exhibitors is the guarantee that its productions will compare favorably in box office value with any other program of pictures used by the same theatre.

This guarantee, which is given to all purchasers of a minimum of twenty-four productions, specifies that the buyer will be entitled to an adjustment of rentals if the box office returns from any group of eight or more Associated Exhibitors' pictures are not as large as the returns from any other brand of productions used in the theatre during the same months and on the same days of the week.

It is especially provided in the guarantee, a copy of which appears on this page, that it may be used by the exhibitor in Film Boards of Trade actions and will be binding against the distributor.

Associated Exhibitors' sales policy, according to an official statement, has been designed to provide for buying either with or without previewing and in individual units, small blocks or large groups.

The exhibitor who desires to preview can see at least eight pictures at a time, all several weeks prior to release date, and may use this product over a four-month period.

The exhibitor who does not care to preview may purchase the entire season's output, and because of the fact that he buys upon the distributor's representation of quality, in advance of box office testing of values, he will be covered by the distributor's guarantee.

It is stipulated that the guarantee is not given if pictures are previewed or if less than twenty-four are purchased. The explanation for this is that the buyer who looks at the pictures before purchasing is banking on his own judgment and should know what he is doing. The reason given for not applying the guarantee to sales of fewer than twenty-four pictures is that the guarantee is not intended to cover individual releases, but is based upon averages—upon general expectations from a season's product.



Jay A. Gove, general sales manager of Associated Exhibitors.

To make honest guarantees possible, it was necessary to provide more than ordinary production safeguards. And these were established, it is asserted, through the cooperation of producers and the distributor. The production contracts are said all to make definite provisions for meeting market requirements.

It is the belief, both of Associated Exhibitors and of the producers whom it represents, that every reasonable precaution has been taken to insure high grade productions of uniform quality. But it is conceded by the distributor that even the most extraordinary safeguards will not prevent errors and that the greatest care which it is possible to exercise will not invariably produce big box office successes.

Hence, the arrangement for advance deliveries which make previewing possible. Hence, also, the decision to give a guarantee and thereby force the pictures to measure up to reasonable requirements or pay the penalty in revenue losses.

The first eight pictures, and part of the second group, have already been delivered and all of the first eight have been shipped to the exchanges. They have been passed upon, in completed form, by a reviewing committee comprising fifteen persons and have been accepted unanimously. Some of them have had as many as four or five theatre previews before audiences and it is declared that in all instances, they have been well received.

Of the second group of pictures there probably will be ten. All of these are either completed or nearly so. They are to be available for screening in September or October and will be scheduled for release during December, January, February and March.

The third group is contracted and has reached the stage where final discussion of production plans are being conducted. It will be released during April, May, June and July.

Detailed statements of costs are required from producers, this being the basis upon which valuations are fixed. Auditors, representing the distributor are in the studios from the moment production starts until it is completed. According to Associated Exhibitors, it appears that the first eight productions have cost between $850,000 and $900,000, or an average of around $109,000.

The least expensive one has involved an outlay of close to $60,000 and the biggest one about $200,000. The cost of selling, physical distribution and advertising, added to the production cost, with a percentage for profit, will place the average exhibition value at between $200,000 and $300,000.



Eight female stars will shine under the banner of Associated Exhibitors during the coming season. They are, upper row: Mae Busch, Eileen Percy, Clara Bow, Edna Murphy. Bottom row: Alice Joyce, Blanche Sweet, Hope Hampton, Estelle Taylor.

24 Features and 4 Specials for Assoc. Exhibs.

ASSOCIATED EXHIBITORS has assembled for the 1925–1926 season a formidable array of productions to assure e hibitors a substantial box office success.

Heading the Associated Exhibitors' first group of eight is "Never Weaken," starring Harold Lloyd, which will be released the first part of August. "Never Weaken" is one of the "Popular Demand Series" of Harold Lloyd successes. It is directed by Hal Roach and Fred Newmeyer and presents Mildred Davis, the present Mrs. Harold Lloyd, in the leading feminine role with Roy Brooks, Mark Jones and Charles Stevenson in the supporting cast.

Also scheduled for August release is "Manhattan Madness" with Jack Dempsey, World's Heavyweight Champion, and his wife, Estelle Taylor in the co-starring roles.

George Seigman, Frank Campeau, Nelson McDowell, Bill Franey, Dean Markham, Theodore Lorch, Tom Wilson, Glenn Cavender, Jane Starr, Robert Graves, Christian Frank and Harry Tenbrook are also in this cast.

"Camille of the Barbary Coast" will appear on the program for August as a Hugh Dierker production with Mae Busch and Owen Moore heading the cast. This feature is adapted from Forest Halsey's published story of underworld life in the old Barbary coast section of San Francisco. Besides the featured players the cast comprises Burr McIntosh, Fritzi Brunette, Harry T. Morey, Dorothy King and Tammany Young.

Monty Banks, star of Associated Exhibitors' box-office success, "Racing Luck," makes his debut on the 1925–1926 program in "Keep Smiling." This is a motor-boat story by Monty Banks, Herman Raymaker and Clyde Bruckman. The feature comedy was produced under the direction of Albert Austin and Gilbert W. Pratt. Anne Cornwall will appear opposite Monty Banks, and the supporting cast will comprise Robert Edeson, Stanhope Wheatcroft, Martha Franklin, Syd Crossley, Glen Cavender, Ruth Holly and Mrs. Tom Forman.

Hope Hampton is starred in "Fifty-Fifty," a colorful society drama with scenes laid in both France and America. The story is an original by Allan Dwan. In the support are such box-office names as Lionel Barrymore and Louise Glaum. The feature was produced by Henri Diamant Berger. Arthur Donaldson, J. Moy Bennett, Jean Delval and Gaby France also appear.

Lewis H. Moomaw's initial contribution to the Associated Exhibitors' 1925–1926 program will be "Under the Rouge," an underworld drama. Much of the action transpires amid the rugged settings of Oregon where the picture was made. Tom Moore and Eileen Percy head an all-star cast which includes Mary Alden, William V. Mong, James Mason, Claire de Lorez, Chester Conklin, Eddie Phillips, Tom Gallery, Bruce Guerin, Aileen Manning, Peggy Prevost, William Dills, Stanley Blystons and Carmelita Geraghty.

"Headlines" is a dramatic chapter from the experiences of a woman reporter on a metropolitan newspaper. The cast will include Alice Joyce as the star, and in the support are Harry T. Morey, Elliott Nugent, Ruby Blaine and Virginia Lee Corbin.

"His Buddy's Wife" is a story by T. Howard Kelly, which the Smart Set Magazine published serially. Glenn Hunter has the featured role and is supported by Edna Murphy, Douglas Gilmore, Flora Finch and Marcia Harris. Tom Terriss directed. "I Do" is a Harold Lloyd revival. "Lover's Island" is another Howard Kelly story from the Smart Set. The cast is headed by Hope Hampton, James Kirkwood and Louis Wolheim. It was directed by Henri Diamant Berger.

"Two Gates" is a crook melodrama from a story by Henry Chapman Ford. Clara Bow heads the cast and is supported by Ralph Lewis, Forrest Stanley, John Sanipolis, William V. Mong, Eddie Lyons, George Cooper, Helen Dunbar and Arthur Rankin. Arthur F. Beck produced the picture and Wallace Worsley directed.

"Among Those Present" is a three-reel Harold Lloyd production; one of the Popular Demand Series.

"Two Can Play" is a Saturday Evening Post serial from the pen of Gerald Mygatt. Clara Bow plays the girl and Allan Forrest the boy. Nat Ross is the director. "Who Said So?" is another Monty Banks feature comedy.

"The Miracle of Life" is a high-class, well-mounted, problem society drama. Olga Printzlow wrote the story. In the cast are Mae Busch, Percy Marmont and Nita Naldi. The director is S. E. V. Taylor.

"The Pinch Hitter" is a big production of a well known and highly successful subject. Glenn Hunter plays the lead. Oscar Price is the producer. "The Lady from Hell" was made by Stuart Paton and the cast includes Blanche Sweet, Roy Stewart, Frank Elliott and Ralph Lewis. It is a part-Western story.

A Strongheart Production is to be produced by Howard Estabrooke and Jane Murfin. "A Million Dollar Doll" is from the novel by Mrs. W. N. Williamson. It is a St. Regis production for Winter delivery.

"Hearts and Fists" is a most exceptional Northwoods drama with thrills enough for a serial. It is based upon a novel by Clarence Buddington Kelland and was first published serially in the American Magazine.

"The Clod Hopper" stars Glenn Hunter and exhibitors can well imagine what he will do to a role of this sort.

"Blue Beard" is from the novel by Owen Johnson and is to be made by St. Regis following "A Million Dollar Doll."

"Shine Inside" is another laugh film in which Monty Banks will have the support of a big cast of fun makers.

"A Woman Scorned" was made in England with an American cast and under an American director. Cosmopolitan Productions, Ltd. is the producer. "Her Husband's Wife" is a society drama for delivery early in the Spring of 1926.



Male stars who appear in Associated Exhibitors product. They are, upper row: Percy Marmont, Jack Dempsey, Strongheart, Harold Lloyd, Tom Moore. Bottom row: Allan Forrest, Monty Banks, Glenn Hunter, Lionel Barrymore.

Assoc. Exhibs. Present Noted Group of Stars

IN casting their pictures for release through Associated Exhibitors the coming season, the producers have lined-up an imposing array of stars and featured players, all of whom have large screen followings. In addition, many of them are equally known for their notable successes upon the speaking stage.

Stars who will be seen in Associated Exhibitors' pictures include such favorites as Alice Joyce, Harold Lloyd, Hope Hampton, Jack Dempsey, Estelle Taylor, Lionel Barrymore, Mae Busch, Monty Banks, Wallace Beery, Clara Bow, Blanche Sweet, Edna Murphy, Eileen Percy, Milton Sills, Nita Naldi, Glenn Hunter, Midred Davis, Tom Moore, Owen Moore, Anne Cornwall, Louis Wolheim, James Kirkwood, Marjorie Daw, Claire Windsor, Theodore Roberts and Strongheart.

Featured players in support of the above named stars include Henry Walthall, George Siegman, Harry T. Morey, Virginia Lee Corbin, Chester Conklin, Arthur Donaldson, Elliott Nugent, Roy Stewart, Frank Campeau, Robert Edeson, Flora Finch, Stanhope Wheatcroft, Mrs. Tom Forman, Ralph Lewis, Louise Glaum, James Mason, Nelson McDowell, Burr McIntosh, Bull Montana, Jack Raymand, William V. Mong, Malcom McGregor, Tammany Young, Percy Marmont, Noah Young, Dean Markham, Dorothy King, Capt. Jack Irwin, Marcia Harris, Robert Graves, Douglas Gilmore, Martha Franklin, Bill Franey, Gaby France, Mary Alden, J. Moy Bennett, Ruby Blaine, Glenn Cavender, Syd Crossley, Claire de Lorez, Tom Gallery, Carmelita Geraghty and Forrest Stanley.

Harold Lloyd will make his stellar appearance in three comedies of the "Popular Demand Series" entitled "Never Weaken," "I Do" and "Among Those Present."

Mae Busch is a star in "Camille of the Barbary Coast" and "The Miracle of Life." Her rapid rise as a screen favorite is proof of her popuarity. She has appeared largely in Metro-Goldwyn releases previous to her engagement for Associated Exhibitors' productions. Owen Moore is her associate star in "Camille of the Barbary Coast" and Burr McIntosh, Harry T. Morey, Tammany Young, Dorothy King and Fritzie Burnett assist; while "The Miracle of Life" offers Percy Marmont and Nita Naldi in support.

Glenn Hunter has star roles in "His Buddy's Wife" and "The Pinch Hitter" and "The Clod Hopper." Edna Murphy shares honors with him in the first named and Flora Finch, Douglas Gilmore and Marcia Harris are in support. In the other features Hunter will be surrounded with similar strong casts. Hunter has attained fame as "Merton" on the stage and screen and also in several big feature films.

Hope Hampton stars in "Fifty-Fifty" and "Lovers' Island" with probably several others to follow. Miss Hampton's screen popularity has been in the ascendancy with each succeeding film appearance. In "Fifty-Fifty" she is associated with Lionel Barrymore, Louise Glaum, Arthur Donaldson, J. Moy Bennett, Jean Delval and Gaby France; while in "Lovers' Island" are numbered such famous names as James Kirkwood, Louis Wolheim, Douglas Gilmore, Flora Finch, Flora le Breton, Gaby France and Jack Raymond.

Monty Banks stars in "Keep Smiling" and two other features "Who Said So?" and "Shine Inside." This star's work in "Racing Luck" established him in a high place with audiences. In "Keep Smiling" Banks has in his support Anne Cornwall, Robert Edeson, Stanhope Wheatcroft, Mrs. Tom Forman, Glenn Cavender, Syd Crossley, Ruth Holly and Martha Franklin.

Tom Moore appears to advantage as a star in "Under the Rouge." Eileen Percy appears opposite him and the cast also has Mary Alden, Claire de Lorez, Chester Conklin, Bruce Guerin, Carmelita Geraghty, Eddie Phillips, Peggy Prevost, James Mason, William V. Mong, Tom Gallery, Aileen Manning, William Dills and Stanley Blystone.

Jack Dempsey, world's heavyweight champion, holds a star role in "Manhattan Madness" with Estelle Taylor as his leading woman. Dempsey is not new to the screen but appears as a feature star for the first time in this attraction. The Dempsey cast is large: George Siegman, Frank Campeau, Nelson McDowell, Jane Starr, Bull Montana, Christian Frank, Glenn Cavender, Tom Wilson, Robert Graves, Bill Franey, Dean Markham, Harry Tenbrook and Theodore Lorch.

Alice Joyce, one of the early favorites of the cinema who is at the height of her popularity, stars in "Headlines," a newspaper story. Miss Joyce's screen successes date from the Kalem days, and her name is sure to attract the real movie fans to the theatre. Harry T. Morey, Malcolm McGregor, Elliott Nugent, Ruby Blaine, Virginia Lee Corbin, Johnny Hudgins and his revue and Miss Nobody from Nowhere are prominently cast.

Clara Bow one of the brightest of the newer constellation of stars will be seen in "Two Can Play" and "Two Gates." Miss Bow will be remembered for her work in "The Adventurous Sex" for Associated Exhibitors. In "Two Can Play," Allan Forrest heads the supporting cast and in "Two Gates," Ralph Lewis, John Sanipolis, William V. Mong, Eddie Lyons, George Cooper, Helen Dunbar, Arthur Rankin and Forrest Stanley are listed prominently.

Blanche Sweet and Roy Stewart will have the leading roles in "The Lady From Hell," which is based upon a story entitled, "The Lord of Double B." They are supported by Frank Elliot, Ralph Lewis, Margaret Campbell, Templar Saxe, Edgar Norton, Hardee Kirkland, Ruth King, Allan Sears, Mark Hamilton, Hilliard Karr, Ine Gomez, Fred Walton, Fred Pynm, Lee Bates and Mickey Moore.

Strongheart, noted canine star will be seen in an outdoors picture full of opportunity for him to exhibit his almost-human ability to carry the action at high speed.



Among the featured players signed by Associated Exhibitors are, upper row: Mildred Davis, Roy Stewart, Constance Bennett, Eliot Nugent. Bottom row: Malcolm McGregor, Louise Glaum, Nita Naldi, Virginia Lee Corbin, Anne Cornwall.

Popular Authors Write Assoc. Exhibs. Stories

POPULAR authors, a number of them responsible for "best sellers" have supplied the stories for the group of feature screen attractions which will be distributed by Associated Exhibitors the coming season.

Mrs. W. N. Williamson, Owen Johnson, Gerald Mygatt, Olga Printzlow, T. Howard Kelly, Charles T. and Frank Dazey, Forrest Halsey, Alan Dwan, Henry Chapman Ford, C. Gardner Sullivan, Clarence Buddington Kelland and Dorian Neve are some of the authors represented on the Associated Exhibitors' program.

Mrs. W. N. Williamson wrote the novel upon which "A Million Dollar Doll" will be based. Owen Johnson's novel provided the story of "Blue Blood," another St. Regis production.

T. Howard Kelly wrote the two Smart Set Magazine stories, "His Buddy's Wife" and "Lovers' Island."

Forrest Halsey wrote the underworld novel of the Barbary coast which provided the story basis of "Camille of the Barbary Coast" in the first group. This was directed by Hugh Dierker with Mae Busch and Owen Moore starred.

Charles T. and Frank Dazey, originally wrote the story of "Manhattan Madness" for Douglas Fairbanks. This action story has been adapted as a vehicle for Jack Dempsey and Estelle Taylor and was directed by John McDermott. This feature is in the first group.

Alan Dwan, noted director as well as a screen author of repute, wrote the original story of "Fifty-Fifty" which has been produced with Hope Hampton, Lionel Barrymore and Louise Glaum in leading roles, under the direction of Henri Diamant Berger.

Olga Prinzlow is the author of the published story which was adapted by Marion Leonard as "The Miracle of Life" and is being produced and directed by S. E. V. Taylor, with Mae Busch and Nita Naldi as stars. Miss Printzlow is well known as a screen author.

Dorian Neve wrote an original newspaper romance entitled "Headlines" which St. Regis Pictures is producing with Alice Joyce and Malcolm McGregor heading the cast. E. H. Griffith is the director. "Headlines" is in the first group of Associated Exhibitors' features.

C. Gardner Sullivan, one of the veteran screen editors, is the author of "The Pinch Hitter" in which Oscar Price will star Glenn Hunter. Originally written as a vhicle for Charles Ray, this story reveals the experiences of a bush-leaguer who made a big-time team.

Gerald Mygatt's Saturday Evening Post story of romantic adventure, "Two Can Play" will be produced by Nat Ross with Clara Bow and Allan Forrest leading the cast. Mygatt is known for his popular magazine stories.

Henry Chapman Ford is the author of the original crook melodrama "Two Gates" which Arthur F. Beck will both produce and direct. Clara Bow and Ralph Lewis head the cast of players.

Sam Taylor wrote the original stories of the Harold Lloyd Popular Demand Series, "Never Weaken," "I Do" and "Among Those Present." This author has established a reputation for his ability to devise funfilms of feature calibre. Hal Roach and Fred Newmeyer directed the pictures named and Mildred Davis appears opposite Lloyd in all three.

Clarence Buddington Kelland wrote the American Magazine story which will be produced as an outdoors drama under the virile title of "Hearts and Fists." This American serial will provide the basis of a feature in the third group.

Herman Raymaker and Clyde Bruckman are the authors of the Monty Banks starring vehicle "Keep Smiling" which is being sponsored by Howard Estabrook. Albert Austin and Gilbert W. Pratt co-directed. Anne Cornwall appears opposite Banks, in this first group feature.

Monty Banks, himself, wrote the stories for his three starring vehicles.



Highlights from the first group of eight features to be released by Associated Exhibitors. Upper row: Harold Lloyd in "Never Weaken"; Monty Banks and Anne Cornwall in "Keep Smiling"; Mae Busch and Tom Moore in "Camille of the Barbary Coast." Center row: Glenn Hunter and Edna Murphy in "His Buddy's Wife"; Eileen Percy and Tom Moore in "Under the Rouge." Lower row: Alice Joyce in "Headlines"; Hope Hampton in "Fifty-Fifty"; and Jack Dempsey and Estelle Taylor in "Manhattan Madness."



"The Iron Nag"
(Pathe—Two Reels)
(Reviewed by Harold Flavin)

THIS Mack Sennett comedy is of the slapstick variety with the story just incidental to the gags of which there is an abundance. It is a race track story with the locale in Kentucky and features Billy Bevan and Ruth Taylor, the former as the jockey and Miss Taylor as the "girl." Though possessing a slim story the numerous bits of hokum interspersed throughout the reels should cause a number of laughs.

The story opens with an animated description of a horse race by the Colonel which raises his audience to fever heat and his colored servant, holding a "bottle," shakes it so that it finally pops causing the inevitable wet results and a scolding from the Colonel's wife. At this juncture the Colonel receives a telegram announcing the arrival of his race horse accompanied by its jockey so the party repairs forthwith to the stables. There is considerable hokum injected at this point revealing the desertion of the real jockey and Bevan's involuntary substitution; also the playfulness of the horse who succeeds in breaking his way out of his railroad berth much to the discomfiture of the bystanders. Then follows the chase in which the Colonel's wife, drawn in an invalid chair by a dog is pursued by the rest of the party in the usual "flivver" and the horse race in which Bevan triumphs although beset by various handicaps.

Bevan gives a humorous performance and Ruth Taylor is pleasing in a role that doesn't give her much to do. Andy Clyde as the Colonel and Sunshine Hart as his wife turn in excellent performances as do the rest of the cast consisting of John J. Richardson and Leo Sulky. It was directed by Del Lord.

The Cast

Billy Bevan, Ruth Taylor, Andy Clyde, Sunshine Hart, John J. Richardson, Leo Sulky.

A Mack Sennett production directed by Del Lord.

The Story.—A Kentucky Colonel, in the midst of describing a horse race to his guests, is appraised of the arrival of his race horse accompanied by its jockey who, however, has deserted it but his place is taken by a tramp wanted by the police. Mistaking him for the real rider the Colonel asks him to ride the horse in the coming meet which the jockey, upon perceiving a sheriff, agrees to do. After many mishaps both jockey and horse are thrown into jail but escape in time to enter the race which they win after much trouble.

Classification.—Comedy of the slapstick variety.

Summary.—A fast moving comedy of the slapstick order which, though having a poor story, manages to entertain due to the numerous gags injected. It is well directed and has a good cast.

"Crying for Love"
(Century-Universal—Two Reels)
(Reviewed by Chester J. Smith)

THIS is one of those comedies whose humor lies principally in some one plunging out of a three story window or a fast moving automobile. It is just a conglomeration of slapstick and gag stuff with Eddie Gordon as the featured comedian. Eddie is funny enough, but would doubtless be better in a vehicle which did not so continuously clamor for laughs.

Small of stature himself, the story makes Eddie the hubby of an Amazon twice his size, who uses him much as a handball player would a handball. She batters him from one side of the room to the other, tosses him out of third story windows, lovingly banishes him from a fast moving auto and cuts other little playful capers that would be funny to a man with a grouch the day following a bad night before.

Just to make it a fifty-fifty break Eddie is tipped off to a few strength-giving pills that result in making him the real master of the house, after which wifie is subjected to some of the same humiliations he suffered earlier in the picture. Among these she takes her dive out of the same three story window, after which she is the subdued clinging vine one sometimes reads of in fiction.

The Cast

The Husband.....Eddie Gordon

A Century comedy directed by Noel Smith.

The Story.—After many turndowns Eddie finally succeeds in winning this Amazon for his bride when she discovers her former fiance flirting with a flapper on his way to the Amazon's home for the wedding. After the bride has flattened everyone in the place for no reason at all the pair depart on their honeymoon in a flivver, from which she playfully or otherwise tosses hubby. Later at a house warming this dainty bride continues to humiliate hubby until he is tipped off to some strength-giving pills, which he swallows and then assumes command of the situation. He becomes the real boss of the household as the wife takes a three-story dive through the window.

Classification.—A slapstick comedy.

Summary.—This is a comedy rather too coarse in its efforts to get laughs. The situations are hardly as funny as they were intended to be and the comedy of a type that might interest children too young to attend picture houses.

"The Best Man"
(Universal-Mustang—Two Reels)
(Reviewed by Chester J. Smith)

JOSIE SEDGWICK is again the star of this western which abounds with romance, intrigue, suspense and a dash of comedy. It is the usual type of story that Miss Sedgwick has been doing such good work in. It deals with the discharged foreman of the cattle ranch who turns rustler and is eventually turned up by Miss Sedgwick. The story is a bit more logical than some that have gone before, but at that, can hardly be considered too critically.

Then there is the not unusual angle of the society girl snob and her fiance visiting the ranch from the east for the first time; the dislike of the girl for the roughness of the west and the liking for the same country by her fiance, who becomes enamoured of the western girl and decides to remain on the ranch when the girl returns to her eastern home.

There is plenty of action to the story and it always finds Miss Sedgwick in just the right place at just the right time. With the assistance of the visitor from the east she rounds up the rustlers after the pair have gone through some exciting exploits.

The Cast

Jacqueline Canby.....Josie Sedgwick
Nina Wilson.....Lola Todd
Gerald Morton.....Ernest Gillen

A Mustang picture directed by Ernst Laemmle and photographed by Ben Kline.

The Story.—Jacqueline Canby, known as Jack, daughter of the owner of the MC ranch discharges one of the hands when he shows the white feather in breaking a bronco. He organizes a band of cattle rustlers. Jack, with the assistance of Gerald Morton, a visitor from the east with his fiancee, Nina Wilson, turns up the rustlers after some wild adventures. Gerald becomes enamoured of her and decided to remain on the ranch as his former snobbish fiancee returns to her eastern home.

Classification.—A two-reel western with plenty of fast action, romance and intrigue.

Summary.—This western has a story somewhat better than the usual run. It holds the interest throughout as it is well acted and well directed. It has the usual number of thrilling adventures and should prove a good attraction wherever the western flourishes.

"Tame Men and Wild Women"
(Hal Roach-Pathe—Two Reels)
(Reviewed by Paul A. Yawitz)

AT THIRTY-ONE, the hero was still under the impression that fairies roamed the streets at night and that there was a Santa Claus. But one day his kindly old mother took him on her knee and imparted the truth to his virgin ears. "No, my son," she said with a tear in her eye, "There ain't no Santa Claus no matter which way you look." The poor lad burst into a flood of tears; the disillusionment was too much for his soul. And from that day forth he became the gay young blade of his neighborhood. His spirit was free from the childish traditions of fairies and Santa Claus.

Such is the opening sequence of this hilarious two-reeler which features a new, but stolidly comic face, that of Arthur Stone. This mimic has all the tricks of comedy in his sleeve even when he is only wearing a waistcoat, and he displays them to a fulsome advantage.

Cut-backs to the days of his father and grandfather, both of whom (poor wights!) were killed in the rush to get into favor with a fair vampire, are about as funny as anything you will show in your theatre this season. And Stone's scenes at the military academy where his mother sends him for safe-keeping afford unusual merriment.

A capable supporting cast with the shapely Marie Masquini round out an excellent two-reel entertainment.

The Cast

The Hero.....Arthur Stone
The Heroine.....Marie Mosquini

A Hal Roach Comedy, directed by Marcel de Sano.

The Story.—When thirty-one-year-old Arthur learns from the lips of his mother that "there ain't no Santa Claus." his dillusioned soul begins to see the necessity of feminine companionship, and so safeguard him against the dangers to which his male ancestors had all been exposed, he is sent to a military academy. There he falls in love with the daughter of the General whose regard for the cadet is not what it should be. After many amusing incidents, Arthur gets Marie into the church and all ends happily.

Classification.—A fast moving fun-maker with many new gags.

Summary.—This is a comedy that will please every audience. The situations are, of course, farfetched and in places strained, but the general effect is one of intense humor and mimicry.

"Lucky Stars"
(Mack Sennett-Pathe—Two Reels)
(Reviewed by Paul A. Yawitz)

A curb astronomer advises the naive Harry Langdon to go in search of his fortune under the guidance of a star that the telescope has picked out for him. Harry gathers his few earthly belongings and sets forth on his way in life only to meander into the pernicious hands of an itinerant snake-oil salesman. With this much for a beginning much might have been expected of the story but it develops into insignificant and meaningless hokum held together by nothing other than the two reels of raw stock.

There is something deliciously artistic in the movement of this comedian; he has the understanding which most comics lack; and to this reviewer, it seems more than shameful that so meager a story and so inept direction should be given him.

The bulk of the humor rests upon the time-worn slap-stick that results when the quack doctor gives a crowd of burly Mexicans several bottles of medicine in which has been mixed a dangerous chemical. When the bottle drops it explodes and with it the possibility of holding audience interest.

Langdon is supported by Natalie Kingston, a more than beautiful Miss of Spanish type, but the cutter (or perhaps it was the director) decided they would have as little of her as necessary. And so you have less of her than is necessary to give the comedy a touch of pulchritudinal. pleasance.

THE CAST

The Hero.....Harry Langdon
The Heroine.....Natalie Kingston
The Quack Doctor.....Vernon Kent

A Mack Sennett Comedy, directed by Harry Edwards.

The Story.—Harry sets out to seek his fortune when he runs into Dr. Healy a traveling purveyor of snake-oils and cure-alls. He becomes an assistant to the "professor" and when they reach San Tobacco in the heart of Mexico, they set up their stand and begin a sale to the populace. The success of their venture injures the business of the local druggist to such an extent that his beautiful daughter decides to take matters into her own hands. With a dagger she plans to put an end to the lives of the intruders, but the mob, who has been poisoned by the medicine into which her lover has clandestinely dropped a secret chemical gets to the pair of fakers first.

Classification.—A comedy which will appeal to Harry Langdon because of his past performances. The humorous situations are two few to make this a commendable mirth-maker.

Summary.—With a little effort the producers might have made of this an excellent comedy feature. The gags carry little punch and the action is constantly slowed up for no palpable reason. Harry Langdon's work is amusing when he is given free rein of a situation, and may get the laughs in the neighborhood theatres.

"The Tourist"

Tuxedo-Educational—Two Reels

(Reviewed by Chester J. Smith)

THIS is the first of the series of Tuxedo comedies starring Johnny Arthur and if it is indicative of what is to follow the series should be a profitable one for all hands. By way of a change in these short comedies, here is one that tells a real story with some form of continuity and that does not sidetrack itself in interspersing an abundance of good comedy and gags. Both the gags and the comedy work into the story naturally.

William Goodrich has done a splendid job with the directing and the cast does the rest with the good story. Unfortunately there are not enough comedies of this type. There is a touch of melodrama to it, great quantities of comedy and enough suspense to keep the interest at a high pitch.

Johnny Arthur is the hero and Helen Foster the girl who save the home of Helen's parents after the discovery by a pair of crooks of the value of a well on the premises. There is a very humorous and at the same time exciting dash for the tax collectors office to meet the delinquent taxes and save the home. This race is between Johnny and Helen in a broken down flivver and the two crooks in a touring car. The former pair outwit the crooks and win the race despite the fact that the flivver winds up the chase without a motor.

The Cast

The Tourist.....Johnny Arthur
The Girl.....Helen Foster
The Mother.....Joy Winthrop
The Villain.....Glen Cavender
The Other Villain.....George Davis

A Tuxedo comedy written and directed by William Goodrich and photographed by Byron Houck.

The Story.—Johnny Arthur the tourist, picks up the girl walking back from an auto ride. She invites him to dine with her folks. The pair of crooks are also dining there and discover the value of a well on the premises. Helen's parents are warned that unless the taxes are paid that day the property will be forfeited. Johnny overhears the crooks plotting and with Helen in the flivver starts for the tax office at the same time the crooks start in their touring car. Both machines meet with difficulties, with the flivver the eventual winner.

Classification.—A fast-moving comedy with a logical story, replete with humorous incidents and plenty of suspense.

Summary.—This is a comedy with an exceptionally good story that holds an even pace while the gags and situations are splendidly worked out. It is a well directed picture with a good cast and should prove a good attraction for almost any type of house.

"Bubbles"

(Pathe—One Reel)

THIS issue of the Aesop's Fables delves into the possibilities of soap bubbles as a means of conveyance and likewise the trouble they can cause as borne out by the mice and their two-legged friend, the farmer. It is a well done conglomeration of foolishness with a number of sure-fire laughs. HAROLD FLAVIN.

"Sons of Swat"

(Pathe—One Reel)

THIS number of the Sportlight series produced by J. L. Hawkinson shows intimate close-ups of the 'big-timers' in baseball, Ruth, Cobb, Walter Johnson and John J. McGraw among others. The reel opens with 'shots' of the training camps in the South showing the players limbering up for the long drive with the bright particular stars of the game demonstrating just how its done. Embryonic big leaguers, both the country boys and the city youngsters are shown hard at it. This reel should prove of interest especially at the present time. HAROLD FLAVIN.

"Pictorial Proverbs"

(Educational—One Reel)

LYMAN H. HOWE has added another good one to this Hodge Podge series. There have been some better in the series, but this one is fairly interesting from start to finish. It is devoted to the visualization of well known proverbs, such as "Let the Cobbler stick to his Last," which is visualized by a Mexican cobbler making sandals. Others of the proverbs pave the way for some exceptional scenic shots and still others are of an educational nature. The reel shows scenes and activities in many parts of the world. It should be appreciated in any house.—CHESTER J. SMITH.

"Thirty Years Ago"

(Short Films Syndicate—One Reel)

HERE is a real gem among novelty short subjects—a release that should be of intense interest to those in the industry and still packs a great entertainment wallop for the public. Particularly at this moment, when the Greater Movie Season slogan, "They're Better Than Ever," is being displayed, the public should eat this up. Some of the old Edison negative, marvelously well preserved, has been dug up and assembled into a reel that shows what the movies were in tne early days and just how they have progressed. The first is "The Kiss," 25 feet long, made in 1895 with May Irwin and John Rice. Then comes "The Old Maid in a Drawing Room," of 1898, "Street Car Chivalry," of 1900—and as the mighty climax, the never-to-be-forgotten subject, "The Great Train Robbery." "Thirty Years Ago" is genuinely funny and a great bet.—L. C. MOEN.

The Season's "Outstanding Novelty" says M. P. World

The Editor's Views

WE have just enjoyed a real treat. And with it, come upon what strikes us as the outstanding novelty for presentation as part of Greater Movie Season.

With the cooperation of those pioneers, Thomas A. Edison and E. S. Porter, "The Great Train Robbery" and a number of still earlier releases have been combined in a single reel novelty that is certain to arouse no end of discussion during the industry's jubilee celebration.

Here is ready-made ad. copy. "The first word—and the last word in motion pictures"—a linking up of the short reel novelty to the current feature. Here is certain copy for photoplay editors.

And, aside from business thoughts, for picture men here is a treat that you don't want to miss. It will bring back many happy memories, give you many a chuckle.

Robert E. Welsh

"THIRTY YEARS AGO"
THE ONE BEST SINGLE REEL NOVELTY
FOR GREATER MOVIE SEASON
WRITE NOW FOR FIRST-RUN DATES
SHORT FILMS SYNDICATE
729 Seventh Avenue New York

Short Subjects and Serials

Christie Studios Finish Four

Educational Ready for the Greater Movie Season With First of Product

THE Christie Studios completed the first subject in each of four series of two-reel comedies for Educational in time for first run showings during the intensive August campaign on Greater Movie Season.

The first of these Christie comedies to be completed was "Soup to Nuts," featuring Neal Burns. Shipment of the prints has practically been completed. Supporting Burns in this picture are Vera Steadman as leading lady, Bill Irving and Gale Henry. This is the first comedy directed at the Christie studios by William Watson.

Walter Hiers' first comedy in the new series is titled "Off His Beat." Hiers is supported by Evelyn Francisco, Jack Duffy, Bill Blaisdell and Baby Brown. Archie Mayo directed.

Bobby Vernon makes his first appearance in the new season in a comedy, titled "Watch Out." Frances Lee, working in her first picture at the Christie Studio, is seen in Bobby's support as leading lady. Walter Graham directed this picture from a story by Robert Hall.

Jimmie Adams begins his first starring series in "Be Careful." Adams has been playing featured parts in Christie Comedies for more than two years and before that was seen on the Educational program in Cameo Comedies and Mermaid Comedies, but this is his first release under his own name.

Harold Beaudine directed "Be Careful." Molly Malone, recently signed as leading lady in the Adams Comedy series, has the chief supporting role and Eddie Baker, Christie "heavy," and Lincoln Plumer have other important parts in the cast.



Scenes from the Educational comedy "The Tourist."

Pathe Short Subject Schedule

Harry Langdon's Latest Two-Reeler Heads the Program for the Week of August 16th

PATHE has the usual complete schedule of short subject releases for the week of August 16th. It is headed by Harry Langdon's lastest two-reeler and includes a chapter of the Patheserial, "Play Ball," a Pathe Review, an "Aesop Film Fable," "Topics of the Day" and two issues of Pathe News.

The Langdon comedy is titled "Lucky Stars." It was produced by Mack Sennett and directed by Harry Edwards. Langdon is supported by Natalie Kingston and Vernon Dent.

Arthur Stone heads the cast of "Tame Men and Wild Women," a Hal Roach two-reel comedy. He is supported by Marie Mosquini, Helen Gilmore, Martha Sleeper, Louise Carver, Marvin Lobach and Sammy Brooks. Marcel de Sano directed.

"Face to Face" is the title of the fifth chapter of the Pathe-serial "Play Ball," written by manager McGraw of the Giants and adapted to the screen by Frank Leon Smith. In this episode, Allene Ray and Walter Miller, the stars, are supported by Harry Semels, J. Barney Sherry, Mary Milnor, Wally Oettel, and Franklin Hanna. Spencer Bennet is directing.

Pathe Review No. 33 offers a trio of subjects: "The Feast of the Harvest," a Thanksgiving celebration of an African tribe; "The Fortress of the Church," Avignon, the religious capital of ancient Gaul shown in Pathecolor views, "Spartan Sports," a novelty produced by the new "process-camera," invented by Pathe Review Staff Cameraman Alvin V. Knechtel. "Soap" is the latest of Paul Terry's "Aesop's Film Fables."



Humorous moments from the Fox Imperial comedy "On the Go."

Louise Hutton to Play Opposite Al St. John

Educational announces the signing of Louise Hutton to appear opposite Al St. John, the comedy star, in a series of Educational-Mermaid Comedies.

Short Subject Exploitation Is Bringing Results

Box-Office Receipts Grow With Added Advertising

THE campaign on the part of short subject producers and distributors to convince exhibitors of the value of proper exploitation for these short reel subjects is bringing splendid results. In many different sections of the country the short product is being given additional display in all advertising matter and the reaction at the box office is reported most satisfactory.

This is shown convincingly through a canvass of the advertisements of most of the leading theatres in about twenty-five cities in the Central Pennsylvania territory.

In those same cities, however, the canvass discloses, practically none of the theatres has introduced exclusively "short subject" programs. All of them are clinging to the idea that one long feature is essential to the success of every program.

"This," as one progressive Harrisburg exhibitor said, "may be due to ultra-conservatism and timidity about breaking away from established custom. Perhaps all the Central Pennsylvania exhibitors need is a pioneer in their territory to try the experiment of introducing programs made up entirely of 'short subjects' to show that such a policy can be adopted with profit."

Despite this conservatism, however, the canvass of the 25 cities shows unmistakably that exhibitors are waking up for the first time to the value of vigorously exploiting the "short subjects" which they are running in connection with long features, and which heretofore had been practically neglected in the advertising.

As voicing the attitude of many other exhibitors, Samuel A. Keubler, manager of the Colonial theatre, one of the leading Wilmer & Vincent houses in Harrisburg, said:

"The campaign for 'short subjects' is pointing the way to state exhibitors as to how they can take advantage of an opportunity they have long neglected. It is educating them to a realization that the 'short subject,' even when incidental to the five or six-reel feature film, is well worth bringing to the attention of the public through the medium of advertising.

"The exhibitor is beginning to understand that often the incidental 'short subject' has just as much drawing power with the public as the main film, if only the public is kept informed what the titles of the short subject are.

"It is now becoming recognized that too often in advertising a picture program the 'shorts' were not mentioned at all. The exhibitors regarded them as mere 'fillers' to stretch out the program to the required length, and nothing more. They failed to see in them the potential pulling power for increasing box office revenue which they actually possess. Now that their value in that respect is actually being recognized the exhibitor is wondering why he never thought of it before.

"This is true particularly when he pauses to realize that vaudeville houses for years have been advertising their complete programs, including every number, and not merely the headliners.

"Among other theatres the Wilmer & Vincent motion picture theatres of Harrisburg are now exploiting their comedy attractions and other 'short subjects' in addition to the main features films, not only in their newspaper advertisements but in their lobby poster displays and on the billboards."

The canvass of central Pennsylvania cities shows the following detailed results affecting most of the leading theatres:

Among those that during the week of July 27 to August 1, inclusive, mentioned in their newspaper advertisements their 'short subject' comedies or other 'short subjects' by name, in addition to the main feature, were: In Allentown—Lotus, Pergola-Nedson, Rialto, Orpheum, Hamilton and Victor; in Scranton—State, Regent; Wilkes-Barre—Shawnee; in Greensburg—Strand, Rialto; in Milton—Ligionaire, Bijou; in Columbia—Alto; in Mahanoy City—Elks Theatre, Victoria; in Hazelton—Grand; in Pittston—American; in Altoona—Strand; in Shamokin—Majestic, Victoria; in Hagerstown, Md.—Palace; in Harrisburg—Loew's Regent, Colonial; in York—Hippodrome, Wizard, Scenic; in Carlisle—Orpheum, Strand.

Among theatres that mentioned "short subjects," without naming them, while naming the main feature, were: In Scranton—Strand; in Mt. Carmel—Arcade; in Chambersburg—Rosedale; in Altoona—Olympic, Capital; in Lebanon—Capital.

Among theatres which mentioned only the feature film were: In Sunbury—Victoria, Strand; in Greensburg—Grand; in Columbia—Opera House; in Hazelton—Feeley; in Johnstown—Nemo, New Park, Majestic; in Pittston—Roman; in Shenandoah—Lyric; in Hagerstown, Md.—Colonial, Nixon's Academy; in Harrisburg—Victoria; in Williamsport—Keeney's.

In the advertisement of the Alto theatre, Columbia, one-third of a ten-inch newspaper advertisement was devoted to exploiting the "short subject" portion of the program, and the Victoria, Shamokin, devoted much space to the advertisement of an added attraction in the form of a musical entertainment featuring Miss Mary Shaw, "a clever young Winter Garden star." The Elks Theatre, Mahanoy City, gave as much space in a big display advertisement to the "short subject" features of the program as to the exploitation of the main feature film.

The short subject program made its initial bow to Cleveland Thursday, July 30th at the Lincoln theatre to a tremendous and enthusiastic audience composed of many adults as well as children. The management of the Lincoln theatre played the program three consecutive days.

The Cozy theatre will be the second Cleveland motion picture house to give the short subject program a try-out. Manager Bob Wilkinson has booked ten reels of short novelty and comedy subjects to play the Cozy theatre September 13 and 14. The program consists of the following: "Boobs in the Woods" with Harry Langdon; "Good Morning Nurse," a Sennett comedy; "The Love Bug," an Our Gang comedy; "Royal Four Flush," Spat Family; "Sure Mike," a Martha Sleeper; and "The Window Washer" an Aesop Fable.

Wilkinson has ordered a big bunch of Carnival one-sheets for display in the neighborhood. He has also ordered a lot of special window cards and heralds for neighborhood distribution. Wilkinson has not just booked a novelty program and then waited for business to roll in. He's going after the business.

KRAZY KAT
Reg. U. S. Pat. Off.
By BILL NOLAN
Every picture a HIT


WINKLER PICTURES
220 West 42nd Street
New York City
Sole Foreign Distributors
EDWARD L. KLEIN COMPANY
25 W. 43rd St., N. Y.

Resume of Current News Weeklies

KINOGRAMS NO. 5105: Fort Ogelthorpe, Ga.—U. S. cavalry mounts shown in slow and normal motion; Pyramic Lake, Nev.—Stork brings thousands of pelicans to Government Island; Berlin, Germany—Mexican cowboy gives German capital a thrill; Seabright, N. J.—Tennis champion Tilden, in tiff with amateur association, shows what makes him great while training for Davis Cup matches; London, Eng.—Prince Henry reviews junior reservists; Washington, D. C.—U. S. has healthiest babies statistics show and youngsters show the reason; Washington, D. C.—W. J. Bryan is laid to rest in Arlington cemetery.

KINOGRAMS NO 5106: Saratoga Springs, N. Y.—Opening of racing season at famous Spa draws society folk from all over country; New York—Lincoln Ellsworth, Amundsen's only American companion on quest of North Pole, returns to the United States; Exchequer, Cal.—Workmen rush to complete great $15,000,000 dam; London, Eng.—English babies have their day at charity fair; Los Angeles, Cal.—Stars take part in big celebration opening country-wide Greater Movie Season; Stamford Bridge, Eng.—Athletes show stirring performances in English championship track and field games; Ayer, Mass.—John Coolidge, son of the President, dons his uniform in citizens' military training camp; Chicago—Daring young drivers in stirring pushmobile races for western title; Philadelphia—Expert dancers appear at Scottish field day (Philadelphia only).

INTERNATIONAL NEWS NO. 64: Dayton, Tenn.—The last journey of William Jennings Bryan. Thousands pay tribute as train bearing Great Commoner to final resting place; N. Y. City—Here's a new "flivver"—needs no gasoline; Ft. Hancock, N. J.—Giant guns in night target practice. Firing by flarelight provides thrilling spectacle; Interesting Folks in the Public Eye—New Rochelle, N. Y.—Norman Rockwell, famous artist, brings back to life the flapper and sheik of yesterday; Los Angeles, Cal.—Champion Jack Dempsey arrives back home with his bride after a long trip abroad; Peking, China.—Chinese students rally for "Independence"; International Newsreel Greater Movie Season Special—Presenting some high-lights of 1900-1925, the first quarter century in the world's history to be recorded in motion pictures.

INTERNATIONAL NEWS NO. 65: Equator, Pacific Ocean—"Gobs of fleet celebrate crossing the Equator: Long Island, N. Y.—Muro, Belgian wonder dog, shows he's a real "cop"; Personalities in the News—Bechuanaland, Africa—The Prince of Wales, concluding African tour, sees a surprising exhibition of footwear by native warriors; New York City—Lincoln Ellsworth, heroic comrade of Amundsen on his Arctic trip, returns home to repeat his daring venture; Camp Devens, Mass.—John Coolidge, son of the President, goes in training as a citizen-soldier; Los Angeles, Cal.—Greater Movie Season gets under way with a huge film parade led by Will Hays, Douglas Fairbanks and Mary Pickford; Ocean City, N. J.—Beach crowds seek health in "daily dozens;" San Francisco, Cal.—Yachts battle fierce gale in sensational race; Elberfeld, Germany—World's queerest railroad furnishes thrills free; International Newsreel presents Charleston Lessons Illustrated by Experts—New York City—Directed by Ned Wayburn, famous dancing authority.

PATHE NEWS No. 63: Shanghai, China—Chinese students in huge anti-foreign demonstration—crowds gather to protest deaths of comrades who lost lives in recent strike riots; In The Limelight: Essex, Mass.—Coolidge guest of Bay State G. O. P.; Washington, D. C.—Plans big "dry" shake-up; Tokio, Japan—U. S. envoy to Japan dead; Torquay, England—13-year-old diving marvel defies heights; New York City—Beebe scientific expedition returns; Mbabane, East Africa—Prince of Wales nears end of prolonged South African tour; Los Angeles, Calif.—Golf expert invents new bag of tricks; Columbus, Ga.—It's circus day in Kiddie Land.

PATHE NEWS NO. 64: San Diego, Cal.—Wilbur inspects trans-Pacific flight seaplane; Broad Ripple, Ind.—Ships passing in night have nothing on "autos that pass in the air;" Kure, Japan—They take up scouting young in Japan; In the Limelight—Lincoln Ellsworth back from Arctic; London, England—Americans star in British track championships; Camino, Cal.—New lumber tram transfers 75 carloads a day across mile-wide gorge; Glencoe, Ill.—Tilden keeps at top form preparing to defend national title; Shanghai, China—Dragon Boat Festival welcomes oriental summer; Brighton Beach, N. Y.—Beach exercises "guaranteed" to make fat people thin and thin people fat; Camp Pequoni, W. Va.—Boy Scouts have "time of young lives" at summer camp.

FOX NEWS VOL. 6 NO 88: Seabright, N. J.—Helen Wills of California, holder of women's tennis title, triumphs over Mrs. Mallory in tournament; Summer Vacations of Famous People.—Ambassador Houghton and family in England visit Warwick Castle; Venetia, Italy.—The Battle of the Piave, Italy's great victory in World War, is reenacted along the historic river; Chicago, Ill.—The new Union Station, costing $60,000,000 and extending 35 acres, is opened by Mayor Dever; Maine—American and Canadian officials discuss building of dam to harness tides of Passamaquoddy Bay; New York City—Here are 9 little pigs that will never go to market—They are prize babies of the Central Park Zoo; Charlottesville, Va.—Little Ellie Keith at age of 3 is an accomplished rider and is the holder of several show cups; Tybee, Ga.—Bathing girls' baseball on the beach leads the summer sports at this Southern shore resort; Orleans, Calif.—The crushing force of high-pressure stream of water is used to wash the gold from mountains.

"Ving" Fuller of Graphic Staff Recruited by Bray

"Ving" Fuller, the sports cartoonist, has been drafted from the staff of the New York Evening Graphic by the Bray studios where he will be associated with Walter Lantz in the animation of the new "Unnatural History" Cartoons and the Dinky Doodle series which will be released by F. B. O.

Five Hal Roach Comedy Units Busy

Five Hal Roach comedy units, in addition to the Rex feature troupe are busy making pictures for Pathe release. James W. Horne has finished shooting the comedy he directed in Yosemite with Lucien Littlefield, Walter Long, Martha Sleeper, "Husky" Hanes, Noah Young and B. Wayne Lamont.

Leo McCarey is nearing completion of the newest Charley Chase comedy, which has in the cast Katherine Grant, George Siegman, William J. Kelly, Jimmie Finlayson, Jimmy Parrott and Symona Boniface. It is titled "The Caretaker's Daughter."

Robert McGowan has started direction of a new "Our Gang" comedy, which has Farina in the central role. Stan Laurel has started production on a new Clyde Cook comedy and Fred Guiol is directing Glen Tryon in a new two-reeler.

"The Devil Horse," a seven-reel feature starring Rex, the wonder horse, is being filmed in Eastern Montana under the direction of Fred Jackman and Roy Clements.

Rock Completes First of Fat Men Series

"Tons of Fun," the first of the Standard Fat Man series for F. B. O., has been completed under the direction of Joe Rock. The two-reeler features "Tiny" Alexander, "Kewpie" Ross and "Fatty" Karr, the three fattest men on the screen. Billie Rhodes, appears in this comedy with the heavyweight trio. The production is now in the cutting room and will be released on September 6th.

Helen Foster Chosen as Cliff Bowes Support

Helen Foster has been selected to appear opposite Cliff Bowes in a new series of Educational-Cameo Comedies.



Scenes from "Amazing Mazie" No. 1 of the "Adventures of Mazie" series being released through F. B. O.

Exhibitors Service Bureau



Window display with original cart used in the filming of "The Ten Commandments" (Paramount), arranged for by Manager P. R. Touney of the Majestic theatre, Fort Dodge, Iowa.

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

Edward L. Hyman, Mark Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr., Finklestein & Rubin, Minneapolis.

Leo A. Landau, Lyceum theatre, Minneapolis.

E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Metropolitan theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Managing Director, Famous Players-Lasky theatres, Los Angeles.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

W. C. Quimby, Managing Director, Strand Palace and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Grauman's theatres, Los Angeles.

: : THE CHECK-UP : :

Weekly Edition of Exhibitors' Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

TITLE	Poor	Fair	Good	Big	Value	Length
FAMOUS PLAYERS						
Light of the Western Stars	—	5	6	—	56	6,859 ft.
Paths to Paradise	—	2	9	1	68	6,741 ft.
FILM BOOKING						
Bandit's Baby, The	—	2	8	5	76	5,291 ft.
White Fang	—	2	7	2	70	5,800 ft.
FIRST NATIONAL						
Desert Flower, The	—	2	9	2	70	6 reels
UNIVERSAL						
I'll Show You the Town	—	1	7	3	75	7,396 ft.
Raffles	—	2	7	2	70	5,557 ft.
VITAGRAPH						
Baree, Son of Kazan	—	2	6	3	73	6,800 ft.

George E. Brown, Imperial theatre, Charlotte, N. C.

Louis K. Sidney, Division Manager, Lowe's theatres, Pittsburgh, Pa.

Geo. Rotsky, Managing Director, Palace theatre, Montreal, Can.

Eddie Zorn, Managing Director, Broadway-Strand theatre, Detroit.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, T. D. & L. theatre, Glendale, Calif.

Claire Meachime, Grand theatre, Westfield, N. Y.

Ace Berry, Managing Director, Circle theatre, Indianapolis.

See Complete "Check-Up" Sept. 12th

Minister in Sermon Gives "Chickie" Publicity

The management of Col. Fred Levy's Kentucky theatre in Lexington, Ky., got much valuable publicity for "Chickie," by arranging with Dr. J. Archer Gray, minister of the Maxwell Presbyterian church of that city to preach a sermon on "Modern Girls" in which reference was made to "Chickie," coming to a local theatre. The Lexington Herald, on Monday morning, carried a column report on the sermon with the clergyman's mention of "Chickie" embodied in it.

The sermon was advertised in advance by large display advertisements in the Lexington Daily newspapers.

Contest Provides Display for "The Rag Man"

A Jackie Coogan rag patch contest, conducted by C. C. Deardourff, Metro-Goldwyn exploiteer, in connection with the showing of "The Rag Man" at the Schade theatre in Sandusky, O., recently attracted widespread attention to the run. A large mat of Jackie was printed on heralds and distributed among the school children, prizes for the best colorings being offered. The best colorings were mounted on a 3-sheet board and exhibited before the Schade theatre, where they aroused much interest.

The town was well posted in addition, and there was a vigorous campaign.

Heavy Herald Campaign is Given "The Fool"

The St. Louis engagement of "The Fool," at the King's Garden theatre, that city, received a splendid campaign at the hands of Al J. Marks and the Fox exploitation forces.

Among the stunts employed was a unique method of distributing special circulars about town, by a systematic house-to-house campaign. Fifty boys were used to distribute the heralds. Each boy wore a large printed card on his cap reading: "'The Fool,' starts Saturday, King's theatre."



The Cleveland public library aided "The Iron Horse" (Fox) at B. F. Keith's theatre with this display of books on railroading.

Seven big cars were used to transport the boys to different sections of the city. The cars carried banners reading: "The Fool—Not the Owner of A Star Car 'The Fool' will be at the King's theatre—next week." The cars constituted—in themselves—a good exploitation parade.

To make doubly certain that no section of St. Louis was overlooked in the "flyer" campaign, the city was divided into districts. On one day the West Side and part of the North side was worked, while the following day was devoted to cleaning up the South side and balance of the North side. The East side of the city was handled by boys on foot and on bicycles.

The effectiveness of this stunt lay in the fact that the exploitation instead of being worked on the downtown streets of the city, or in the vicinity of the theatre—as is generally the case, was in reality brought to the very doorsteps of every home in the city. The bannered cars, the boys bearing signs, and the heralds themselves comprising three separate and distinct exploitation mediums that could not fail to attract attention.

"Ten Commandments" is Given Strong Support

"The Ten Commandments," playing the Sterling, Greeley, S. C., recently, gained many new friends for the theatre.

Manager C. T. Perrin held an advance screening for about thirty ministers with result that the picture was recommended from the pulpit of the various churches. In addition, a front page write-up appeared in the daily paper regarding the photoplay.

Greeley's leading department store had a very attractive display in their large double window on the main street. The windows of an empty store, also in the business section, were completely covered with paper on the attraction. Being located in conspicuous places, both windows proved excellent publicity agents for the photoplay at the Sterling.

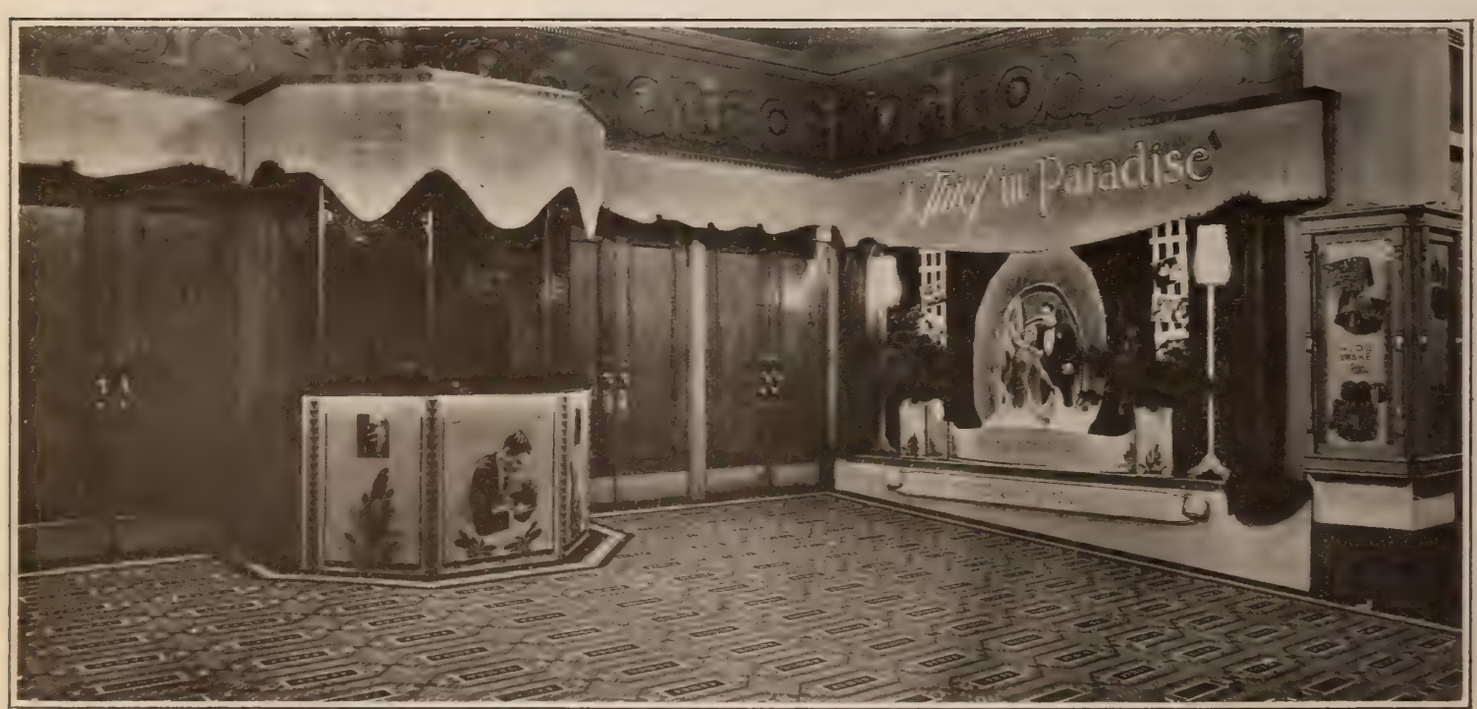
Newspaper space was increased considerably and the usual billing augmented by the use of 27 extra one's 9 three's, 3 six's, 5 twenty-four's and one set of 11 x 14 photos.

An advance lobby was put in which played up strongly the coming of "The Ten Commandments," followed up by an appropriate display during photoplay's run.

Beauty Shop Display Given "The Manicure Girl"

For his showing of "The Manicure Girl," Manager F. J. Miller of the Modjeska, Augusta, had a miniature beauty shop, complete in every detail. In the center of display was a table at which a young lady sat giving a young man a manicure. Cut-outs of other men and women, as well as of furniture used in a manicure parlor, completed the display which was mounted in a shadow box extending across lobby. Illuminated by colored glass, it was most effective.

The regular newspaper and billing campaign was augmented by six prominent drug store window displays put in three days prior to opening and remaining up during picture's run. Cut-outs and 8 x 10 stills were used.



Artistic lobby display used at Dolan and Ripley's new D. & R. theatre, Alberdeen, Wash., on "A Thief in Paradise" (First National).

"Up the Ladder" Contest Stirs Up St. Louis

There are several homes in St. Louis where Maurice Davis doesn't dare poke his head these days. That is if the owners know that this zealous Universal exploitation man was responsible for a recent contest in the St. Louis Times.

The contest tied up with "Up the Ladder." In the picture the husband climbs the ladder of success but gets rather dizzy as he nears the top. To bring him to his senses his wife knocks the support—a mere matter of cash—out from under him.

Maurice's contest asked this intriguing question and offered passes for the best answers: "Should a wife climb the ladder of success with her husband, or should she be content to stay at the foot?"

When the various wives and husbands started writing essays on the subject, the excitement began, but although many homes are reported to have come near to breaking up over the question, William Goldman's Kings and Rivoli, playing the feature, gained the benefit of much publicity.

Theatre Front Masked for "Heart of a Siren"

Manager Gracean Pedley of the Strand Amusement compaany's interests gave "The Heart of a Siren" a mask theatre front for its showing at the Empress theatre in Owensboro, Ky.

Half a week in advance of the showing the mask was put in place; also a billboard above the marquee. Both remained up until the final curtain on the showing.

The mask consisted of two large painted peacocks on either side of the entrance with a large spread fan carrying the title of the picture above the entrance.

Manager Pedley finds this theatre front mask a valuable and effective method of exploiting pictures. Beaver board is used for this purpose and it can be used again and again it makes a very economical method of exploitation. A local artist is employed to paint the mask.



Simple but effective street ballyhoo for "I'll Show You the Town" (Universal) at the Olympic theatre, Bufffalo.

Human Interest Story Wins Space for "The Monster"

When "The Monster" played recently at Loew's State theatre in Los Angeles, Hal Reed, Metro-Goldwyn exploiteer, ran an excellent story in the local dailies recounting the exploit of one of the girl ushers of the theatre, who volunteered to operate the projector when the operator took sick. His account of how the girl's providential knowledge of projection machines saved the theatre from closing in the midst of a performance made front page space.

Two announcements of the run were made over the radio, and the Culver City studio trucks, as well as the West Coast trucks, 40 altogether, carried double full sheet cards on both sides. The town was lavishly posted, one hundred 24-sheets among other posters being used. Ten thousand heralds were distributed and two slides and two trailers were brought into play.

A vigorous press campaign completed this drive, generous space being secured in all Los Angeles papers.

Men Roll Huge Dice as Ad for "Seven Chances"

In advertising "Seven Chances," Manager Guy O. Kenimer of the Arcade theatre, Jacksonville, followed a suggestion broadcast from the theatre advertising department, with the exception that instead of using one man to roll a large dice about the streets of Jacksonville, he had two men roll two dice, each about a foot square.

One man was dressed to represent 'Buster' Keaton, while the other was made up as a negro. They would start rolling the dice, and after a crowd had collected, offer a pass to the Arcade to anyone rolling a 'seven.' The stunt was a tremendous success, the free tickets doing the trick.

The lobby display was a direct tie-up with the ballyhoo. A huge motor driven revolving dice was placed in the center of the lobby where it proved a fitting climax to the publicity getting street stunt.

The Harmony Duo, who are fast becoming popular in Jacksonville as Arcade entertainers, appeared in a special prologue. The offering was preceded by the two artists singing a duet, after which the curtains were drawn back on a setting consisting of an oval picture frame against a background of metallic drapes. In this oval the entertainers did their act, which went over to big applause.

"Spirit of U. S. A." Helped by Runaway Horses Stunt

H. L. "Shake" Davidson of the Burford theatre, Arkansas City, Kas., exceeded even his own expectations the other day in attempting to exploit "The Spirit of the U. S. A." The "plot" was to have several army 75s drawn through town, heavily p'accarded, but an hour before mounting the signs the horse ran away and scattered signs for eight blocks.

"As far as attracting attention is concerned, I probably would have been arrested had there been any more attracted," said "Shake".



Display sign on the side of the Capitol theatre in Little Rock, Ark., advertising "Lady of the Night" (Metro-Goldwyn), as planned by Manager R. T. Newton.

With First Run Theatres

NEW YORK CITY

Rivoli Theatre—
Film Numbers — "The Trouble With Wives" (Paramount), "Mary, Queen of Tots" (Our Gang), Rivoli Pictorial (From News Reels).
Musical Program — Ben Bernie and his Orchestra in Spain (a) La Paloma (b) Marcheta (c) Melodies (d) The Tango-dance (e) Dance of the Senoritas (f) Melodies (g) Finale "My Spanish Rose."

Rialto Theatre—
Film Numbers — "Wild, Wild Susan" (Paramount), "Felix Finds 'Em Fickle" (Felix Cat Cartoon), "The Modern Wizard" (special), Rialto Magazine.
Musical Program — Overture "Semiramide," Riesenfeld's Classical Jazz "In Shadowland" and "A Sailor's Sweetheart," "Macushla" (solo).

Strand Theatre—
Film Numbers—"Sally of the Sawdust" (D. W. Griffith), "Strand Topical Review."
Musical Program — Prelude by Strand Symphony Orchestra, Prologue "Sally of the Sawdust" with "White and Manning" and "Monty and Carvel" and Mark Strand Ensemble (a) Selections by the circus band (b) Boys of the Circus (c) "Monte and Carvel" (d) White and Manning (e) Flips, Organ solo.

Capitol Theatre—
Film Numbers — "The Unholy Three' (Metro-Goldwyn-Mayer), Capitol Magazine.
Musical Program—Capitol Grand Orchestra Overture "Maritana." Capitol Male Quartet (a) Swing Low, Sweet Chariot (b) Swing Along (c) hTe Long Day Closes, Divertisements (Ballet Corps), Brass Sextette, Grand Organ solo.

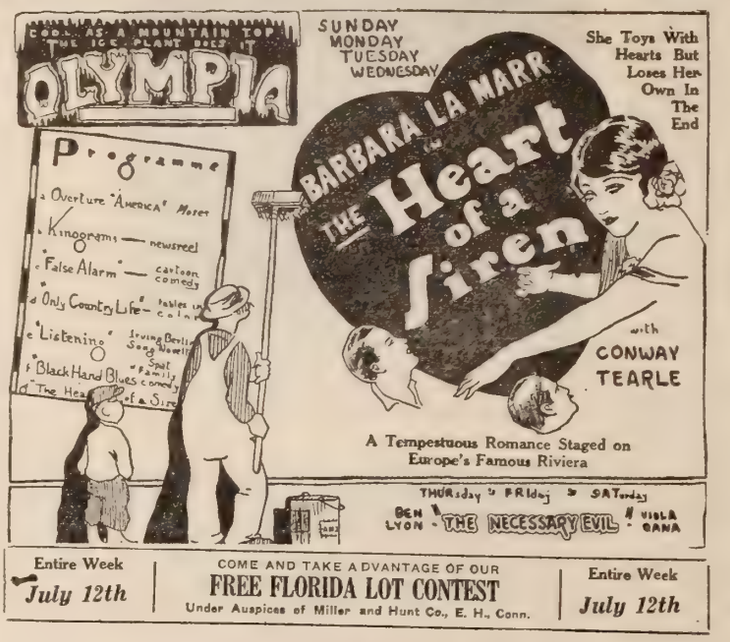
Piccadilly Theatre—
Film Numbers—"Kiss Me Again" (Warner), Piccadilly Pictorial.
Musical Program — "Habanera" (overture), Novelty Radio Demonstration, Frereick Fradkin playing "Kiss Me Again."

Cameo Theatre—
Film Numbers—"Orphans of the Storm" (D. W. Griffith), Cameo Pictorial.
Musical Program—Overture "Mignon," "Schubert's Serenade" (soprano solo).

Colony Theatre—
Film Numbers — "The Goose Woman" (Universal), "World Tour," Colony Pictorial.
Musical Program—Overture, Instrumental Novelty; Ballet "Fisherman's Fantasy."

BROOKLYN

Mark Strand Theatre—
Film Numbers — "Lightnin" (Fox), Mark Strand Topical Review (selected).
Musical Program—Flotow's "Martha" (overture), "Nola" (xylophone solo), "Dance Divertisements," "Scarf Dance." Chaminade ballet number), "The Swan" (premiere danseuse), "Neapolitan Songs and Dances," "A Frangesa" (ensemble), Toselli's "Serenade" (soprano solo), "Mari Mari" (baritone solo), "Addio Napoli" (contralto and basso duet), "Tarantella" (ballet number), "O Sole Mio" (tenor solo), "Funiculi Funicula" (ensemble), and Elgar's "Pomp and Circumstance" (organ recessional).



Another of the art ads being used by Manager Harry Browning of the Olympic theatre, New Haven, in this instance on "The Heart of a Siren" (First Nat'l).

CHICAGO

Film Numbers — News and Views (Universal), The Desert Flower (First National), Comedy (Selected), Laughs of the Day.
Musical Program—"Grand Opera Gems" (Overture), "Memories of Chopin" (Specialty), "Knee Deep In Daisies" (Organ solo), "Harmonious Moments" (Presentation).

Tivoli Theatre—
Film Numbers—Alone at Last (Film Novelty), International News (Universal), Laughs of the Day, Zander the Great (Metro-Goldwyn).
Musical Program—"The American Indian," (Overture), "Berceuse" from "Jocelyn," (Specialty), "Back Home In Illinois" (Organ solo), Boyd Senter and Jack Russell (Specialty).

Riviera Theatre—
Film Numbers — International News (Universal). A Slave of Fashion (Metro-Goldwyn), Kartoon.
Musical Program—Fourth Million Dollar Fur Fashion Show with 75 models.

Orchestra Hall—
Film Numbers—Not So Long Ago.

Roosevelt Theatre—
Film Numbers—Sally of the Sawdust (United Artists).

Monroe Theatre—
Film Numbers — The Lost Battalion (S. R.).

Orpheum Theatre—
Film Numbers—Manhattan Madness (Assoc. Exhibitors).

McVickers Theatre—
Film Numbers — News Weekly (Pathe), Review (Pathe), Wild, Wild Susan (Paramount), Comedy (Selected).
Musical Program—Popular Numbers (Overture), "Duncan Sisters In Cicero," (Paul Ash & Gang in Presentation).

Capitol Theatre—
Film Numbers—Capitol Theatre World Events (News weeklies), Siege (Universal), Scenic (Selected), Dinky Doodle Cartoon.
Musical Program—(a) Morning, Noon and Night in Vienna, Suppe, (b) A Caricature on Classic Music, (c) Sometime (Overture and musical presentation), De Carlos and Granada supported by Argentine Orchestra (Dance Divertisement), Baby Looks Like Me (Organ solo), Hilarity, Miss Margaret White and Frank Libuse (Musical number).

SALT LAKE CITY

American Theatre—
Film Numbers—"The Marriage Whirl" (First National), "Spanish Romeo" (Fox), "Newspaper Fun" (F. B. O.), International News.

Kinema Theatre—
Film Numbers—"The Price of a Party (Schulberg), "Won By Law" (Universal), Pathe Review, International News.

Pantages Theatre—
Film Numbers—"The Monster" (Metro).

Paramount-Empress Theatre—
Film Numbers—"The Ten Commandments" (Paramount) Pathe News.

Victory Theatre—
Film Numbers—"Never the Twain Shall Meet" (Metro), Aesop's Fables (Pathe), Pathe News.

PHILADELPHIA

Stanley Theatre—
Film Numbers — "The Teaser" (Universal), Stanley Magazine.
Musical Program — Japanese prima donna, Dance Symphony, Tenor solos.

Fox Theatre—
Film Numbers — "The Rainbow Trail" (Fox), Fox Theatre Screen Magazine.
Musical Program—"Il Guarany" Overture; Soprano solo; Jan Rubini, violinist; Dance number.

Stanton Theatre—
Film Numbers—"In the Name of Love" (Paramount).

Karlton Theatre—
Film Numbers—"Lost—A Wife" (Paramount).

Palace Theatre—
Film Numbers — "Are Parents People" (Paramount).

Victoria Theatre—
Film Numbers—"The Man in Blue" (Universal).

Capitol Theatre—
Film Numbers — "Heart of a Siren" (First National).

OMAHA

Strand Theatre—
Film Numbers—The Ten Commandments, two weeks (Paramount). Fox News.

Rialto Theatre—
Film Numbers — Fine Clothes (First National). Guest of Honor (Fox). Kinograms.
Musical Program—"Knight Calvary," (Overture). "The Headliner," (Exit march). "I'll See You in My Dreams," (Organ solo). On the stage: De Pace, Wizard of the Mandolin.
Special Oldtime Movie Feature-Mary Pickford in "Friends," and illustrated song feature "In the Shade of the Old Apple Tree."

Sun Theatre—
Film Numbers—Black Cyclone (Pathe). The White Sheep (Pathe).

Moon Theatre—
Film Numbers—Secrets of the Night (Universal) Sunken Silver (Pathe).
Musical program—Five acts of vaudeville.

World Theatre—
Film Numbers—Folly of Vanity (Fox)
Musical program—"Mamie," (Organ), "Little Old Omaha," minature musical comedy. Six acts of vaudeville.

Empress Theatre—
Film Numbers—Wings of Youth (Fox). Play Ball (Pathe).
Musical program—"The Love Bug," musical comedy.

WASHINGTON

Metropolitan Theatre—
Film Numbers — The Marriage Whirl (First National). Current Events (Pathe), Ask Grandma (Pathe).
Musical Program — "Martha" Selections (Overture).

Strand Theatre—
Film Numbers — White Man (Warner Bros.).

Columbia Theatre—
Film Numbers—Beggar on Horseback (Paramount), Current Events (Universal), Aesop Fable (Pathe).
Musical Program—"Kid Boots" Selections.
Earle Theatre—
Film Numbers—Bad Company, Current Events (Educational).
Rialto Theatre—
Film Numbers—Black Cyclone (Pathe), Current Events (Universal), Royal Four Flusher (Pathe), G. Handel (Music Master series).
Musical Program—"Naughty Marietta" Selections (Overture).
Palace Theatre—
Film Numbers—Night Life of New York (Paramount), Current Events (Pathe). Special attraction, Siamese Twins in person.

CINCINNATI

Capitol Theatre—
Film Numbers—"Fine Clothes" (First National), Capitol News (Selected).
Musical Numbers—Orchestra.
Walnut Theatre—
Film Numbers—The White Desert, Pathe News.
Musical Program—Orchestra.
Strand Theatre—
Film Numbers—Smouldering Fires (Universal), Pathe Fables.
Lyric Theatre—
Film Numbers—Introduce Me (Assoc. Exhibs.), International News, Topics (Pathe).
Musical Numbers—Orchestra.
Family Theatre—
Film Numbers—Oh Doctor (Universal), Fox News.
Keith Theatre—
Film Numbers—Headwinds (Universal), Fables, Topics (Pathe).



When "Proud Flesh (Metro-Goldwyn) played the Strand theatre, Birmingham, this ad was run in the papers.

ST. LOUIS

Grand Central, Lyric Skydome and Capitol Theatres—
Film Numbers—The Lost World (First National), Kinogram News and Views.
Musical Program — Orchestral overture and accompaniment. At Grand Central, Stuart Barrie at organ in a Popular Song Contest.
William Goldman's Kings and Rivoli Theatres—
Film Numbers — Havoc (Fox), Boys Will Be Joys (Pathe), News and Views.
Musical Program—Orchestral and organ numbers.
Loew's State Theatre—
Film Numbers—**A Slave of Fashion** (Metro-Goldwyn-Mayer), The Great Train Robbery (This picture was made thirty years ago and was shown to bring out contrast in motion picture production), Selected News, Views and Tours.
Musical Program—Don Albert's orchestra in overture "Dreams of Love," Organ accompaniments. On stage, Oaks and De Lour and La Chapina Marimba Band. Fernando Villa (tenor).
Delmonte Theatre—
Film Numbers—Black Lightning (Sam Sax S. R.), Comedy, International News.
Musical Program — Orchestral overture and popular numbers, Helen Brady (vocalist).
Missouri Theatre—
Film Numbers — The Manicure Girl (Paramount), Missouri Magazine.
Musical Program — Overture "Martha" Missouri Symphony Orchestra and Robert Wynne (tenor) On stage, Tom Brown and His Minstrels.

NEWARK

Branford Theatre—
Film Numbers—The Talker (First National), Branford Review of Events (Selected), Shootin' Injuns (Pathe).
Musical Numbers—Musical Novelty with "By the Light of the Stars" (Orchestra), "Nightingale" (Male Quartette), "Susie" (Male Quartette), "June Brought the Roses" (Orchestra), "You and I" (Orchestra), "My Island of Golden Dreams" (Male Quartette), "Ukulele Lady" (Male Quartete and Orchestra.) tra).

SEATTLE

Blue Mouse Theatre—
Film Numbers—"Tracked in the Snow Country," International News.
Musical Numbers—"Moonlight Memories" (Overture), "Everything is Hotsy Totsy Now" and Orchestra Specialties, Organ solo.
Columbia Theatre—
Film Numbers—"Recreation of Brian Kent," Aesop's Fables, International News.
Musical Numbers—"Pagliacci" (Overture), Vocal specialties
Heilig Theatre—
Film Numbers—"Slave of Fashion," "Topics of the Day," Pathe News.
Musical Number—"Popular Song Medley," Vocal solo.



A stock cut, trimmed down, made up most of George Schade's ad on "The Tornado" (Universal) at the Schade theatre, Sandusky, Ohio.

Liberty Theatre—
Film Numbers—"Paths to Paradise (Paramount), "He Who Gets Smacked" (Pathe).
Musical Numbers — Mendelsohn Melodies (Overture), Song and Banjo specialties.
Vantages Theatre—
Film Numbers — "Reckless Sex" with Johnny Walker in person, Aesop's Fables, Pathe News.
Musical Numbers—Vaudeville.

DES MOINES

Strand Theatre—
Film Numbers — "The Unholy Three" (Metro), "Call A Cop" (Christie).
Capitol Theatre—
Film Numbers—"Black Cyclone," Educational Comedy.
Musical Number—Quartet.
Des Moines Theatre—
Film Numbers—"Ten Commandments" (Paramount).

INDIANAPOLIS

Colonial Theatre—
Film Numbers — The Teaser (Universal), Comedy (Universal), International News Reel (Universal), Aesop's Fables (Pathe).
Musical Program—Frank Owens and Floyd Thompson, soloists. American Harmonists.
Apollo Theatre—
Film Numbers—Night Life in New York (Paramount), Hal Roach Comedy (Pathe), Newsreel Weekly (Fox).
Musical Program — Emil Seidel orchestra, Charles B. Lines, soloist; Earl Gordon, organist.
Circle Theatre—
Film Numbers—Her Sister From Paris (First National) Comedy (Educational), News Reel (Universal).
Musical Program—Vanity Fair Orchestra.

CLEVELAND

Stillman Theatre—
Film Numbers—Her Sister From Paris (First National), Rarin' Ronco (Educational), Koko Trains Animals (S. R.), Topics of the Day (Pathe), Pathe News.
Musical Program—"The Merry Widow" by Franz Lehar (Overture), "Yearning."
State Theatre—
Film Numbers—Fine Clothes (First National), Official Officers (Pathe), Broncho Express (Educational), Pathe Review, International News (Universal).
Musical Program — Sing 'Em Again" (popular songs, with audience invited to join in the chorus), Vaudeville.
Keith's Palace—
Film Numbers—Havoc (Fox), Pathe comedy, Pathe News.
Musical Program — "The Love Song" (Overture), Vaudeville.
Reade's Hippodrome—
Film Numbers—Tracked in the Snow Country (Warner Bros.), International News (Universal).
Musical Program—Jazz Review Vaudeville Festival of 7-acts.
Park Theatre—
Film Numbers — Marry Me (Paramount), Curses (Educational), Felix Comedy Cartoon (S. R.), Topics of the day (Pathe), Kinegrams (Educational).
Musical Program—"A Hunting Scene" by Bucalossi (Overture), Jazz Unit: "By the Light of the Stars," "If You Know Susie," "Cheatin' on Me." "When You and I Were Seventeen" (Park Mixed Quartet.) High step Dance Divertissement by Dorothy Valeroi.
Keith's East 105th Street—
Film Numbers—Tracked in the Snow Country (Warner Bros.), Aesop's Fables (Pathe), Pathe News, Pathe comedy.
Musical Program—Tales of Hoffman (Overture), Vaudeville.

LOS ANGELES

Criterion Theatre—
Film Features—"Fine Clothes" (First Natl.), "Stranded" (Universal). "Out of the Ink-Well," Fox News.
Musical Numbers—Orchestra.
Forum Theatre—
Film Features—"Siege" (Universal), "Love Mania" (Educational), International News.
Musical Numbers — Neapolitan Echoes (Overture).
Million Dollar Theatre—
Film Numbers—The Ten Commandments (Paramount).
Musical Program—Original arrangement of overture and prologue to feature.
Hillstreet Theatre—
Film Features—"The White Outlaw" (Universal), "Pacemakers" (FBO).
Loew's State Theatre—
Film Features—"The Unholy Three" (MGM), Pictorial, News.
Musical Numbers—Orchids (Overture).
Metropolitan Theatre—
Film Numbers—"Night Life of New York" (Paramount)

Mr. Exhibitor: Ask at the Film Exchanges for the

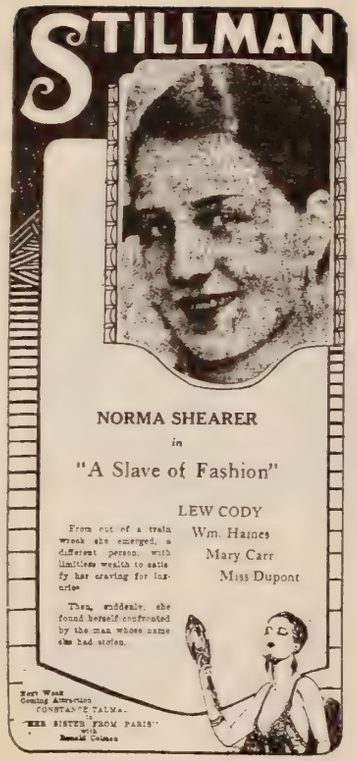


It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.

"Felix Cat Cartoons," Pathe News.
Musical Numbers—Melodies of Old New York.
Pantages—
Film Numbers—"The Sky Raider" (Associated), Pathe News.
Musical Numbers—Vaudeville.
Rialto Theatre—
Film Numbers—"Lost A Wife" (Paramount), "Air Tight" (Christie Comedy), Pathe News.
Musical Number—Orchestra.

BALTIMORE

Century Theatre—
Film Numbers—Cheaper to Marry (Metro-Goldwyn), Boyd Will Be Boys (Pathe), News Weekly (Fox), Local Lafs (Joke tie-up film with Baltimore News).
Musical Program—"Fortune Teller" (Overture by Orchestra), "The Prisoner's Song" and "Save Your Sorrow For Tomorrow" (Century vocal and instrumental presentation). Organ and Orchestra selections for pictures.
Garden Theatre—
Film Numbers—Riders of the Purple Sage (Fox), Papa's Darling (Fox Comedy), Felix Follows the Swallows (Trio Krazy Kat Cartoon), International News (Universal).
Musical Program—Organ and Orchestra for pictures and five acts of vaudeville.
Keith's Hippodrome—
Film Numbers—Three Keys (Banner), Dry Up (Universal Comedy), Aesop's Fable (Pathe), Topics of the Day (Pathe), News Weekly (Pathe).
Musical Program—Organ and Orchestra music for pictures and five acts of vaudeville.
Metropolitan Theatre—
Film Numbers—Baree Son of Kazan (Vitagraph), Off His Trolley (Pathe Mack Sennett Comedy), Aesop's Fable (Pathe), Topical Review (Pathe Color), News Weekly (Pathe).
Musical Program—Organ and Orchestra selections for pictures. Exit march by organ.
New Theatre—
Film Numbers—Cheap Kisses (Film Booking Offices), Hot and Heavy (Educational Mermaid Comedy), News Weekly (Pathe).
Musical Program—"Evolution of Dixie" (Overture by Orchestra), Organ and Orchestra selections for pictures. Exit march by organ.
Parkway Theatre—
Film Numbers—The Mad Whirl (Universal-Jewel), Papa's Darling (Fox Imperial Comedy), Parkway Pictorial News (Educational Kinagrams).
Musical Program—Selections Gems of Victor Herbert (Overture by Orchestra). Organ and Orchestra selection for pictures and exit march by organ.
Rivoli Theatre—
Film Numbers—The Desert Flower (First National), Rivoli News (Pathe), Sneezing Beezers (Pathe Mack Sennett Comedy.)
Musical Program—"Raymond" (Organ Selection), Excerpts from "Natoma" (Overture by Orchestra), "Venetian Nights" (Divertisement by Sigrist, Calvert & Company), "West of the Great Divide" (Intermission Organ Selection).



Attractive ad for "The Slave of Fashion" (Metro-Goldwyn) at the Stillman theatre, Cleveland.

MILWAUKEE

Alhambra Theatre—
Film Numbers—The Last Laugh (Universal), International News, Hodge Podge, Comedy.
Musical Program—"Gloria" (Overture).
Garden Theatre—
Film Numbers—The Danger Signal (Celebrated), Tame Men and Wild Women (Pathe), Fox News, Pathe News, Felix Cartoon.
Musical Program—"My Sugar," organ specialty.
Merrill Theatre—
Film Numbers—Lost, A Wife (Paramount), The Great Decide (F. B. O.), International News.
Musical Program—Organ Overture.
Strand Theatre—
Film Numbers—Pathe to Paradise (Paramount), Oh, Bridget (Educational), Son of Swat Pathe), Kinograms.
Musical Program—Who Takes Care of the Caretaker's Daughter, (Orchestra Overture), Cross Word Puzzle Organ Novelty.
Wisconsin Theatre—
Film Numbers—Grounds for Divorce (First National), International News, Hello, Good-bye (Educational).
Musical Program—Love Tales of Hoffman (Overture); Fred Hughes, tenor; George Osborn's Nicollet Hotel-Orchestra.

BUFFALO

Shea's Hippodrome—
Film Numbers—The Charmer (Paramount). Feet of Mud (Harry Langdon comedy), Current Events (from Pathe and International News).
Music Program—"Floradora" (orchestra). Selections by Daisy Jean, cellist and soprano.
Loew's State Theatre—
Film numbers—Pretty Ladies (Metro-Goldwyn), Half a Hero (Lloyd Hamilton comedy), Current Events (from Pathe News).
Musical Program—Medley of Popular Hits (Orchestra), Five acts of Vaudeville.
Lafayette Square Theatre—
Film Numbers—The Woman Hater (Warner Brothers). Pathe comedy. Current Events (from Fox News).
Music program—Selection from "The Dream Girl" (orchestra). Organ solo by Henry B. Murtagh. Five acts of Vaudevile.
Shea's North Park Theatre—
Film Numbers—Chickie (First National). The Wild Goose Chaser (Ben Turpin Sennett comedy). Current Events (from Pathe and International News).
Music Program—"Orpheus in the Underworld" (orchestra).
New Olympic Theatre—
Film Numbers—The Desert Sheik (Associated Exhibitors). Super Speed (Reed Howes) Century comedy. Current Events (from International News).
Music Program—"The World is Waiting for the Sunrise" (Orgao Solo).
Victoria Theatre—
Film Numbers—Declasse (First National. The Lion and the Souse (Sennett comedy). Current Events (from Pathe News). Special, Motion Pictures of Movie Day at Crystal Beach.

KANSAS CITY

Newman Theatre—
Film Numbers—The Lucky Devil (Paramount), Ask Grandma (Pathe Comedy), Newman News and Views (Pathe and Kinograms), Newman Screen Magazine (Local Photography).
Musical Program—"The Imps" (Overture), Mass and the Manning Sisters (Novelty Singers), Otis Mitchell and the Maryland Singers (Vocal specialty), Recessional (Organ Solos).
Liberty Theatre—
Film Numbers—The Woman Hater (Warner Bros.), City Of Stars (Universal), The Fighting Ranger (Universal Serial), Aesop's Fables (Pathé), International News Pictorial.
Musical Program—Atmospheric selections (Overture), Recessional (Organ Solos).
Royal Theatre—
Film Numbers—The Manicure Girl (Paramount), The Dome Doctor (Educational), Royal Screen Magazine (Pathe and Kinograms), Royal Current Events (Local photography).
Musical Program—Royal Syncopators On Stage (Overture), Recessional (Organ Solos).
Pantages Theatre—
Film Numbers—The Adventurous Sex (Associated Exhibitors), Fox News and Fox Short Subjects.
Musical Program—Atmospheric Selections (Overture), Recessional (Organ Solos).
Mainstreet Theatre—
Film Numbers—The Marriage Whirl (First National), Pathe News and Educational Short Subjects.
Musical Program—Popular Selections (Overture), "Kansas City Vanities Of 1925" (Home Talent Specialty), Recessional (Organ Solos).

SAN FRANCISCO

California Theatre—
Film Numbers—"Lost—A Wife" Paramount), "Innocent Husbands" (Pathe Educational Screen Magazine, International News.
Musical Program—"Gypsy Baron" (Overture) "Pizzicatto Polka" "Gavotte."
Warfield Theatre—
Film Numbers—"Marriage Whirl" (First National) "Fares Please" (Educational), Kinograms.
Musical Program—"Ideas of The Charleston" (Fanchon and Mario idea with special stars from Ziegfield Follies and Sunkist Beauties).
Granada Theatre—
Film Numbers—"Lucky Devil" (Paramount), "Stranger Versus Munn" (Educational), Pathe News).
Musical Program—Farewell week Leonard and Holt Entertainment.
Cameo Theatre—
Film Numbers—"Rainbow Trail" (Fox) "Dry Up" (Universal) International News.
Musical Program—"Margot Company in singing and dancing with others.
Union Square Theatre—
Film Numbers—"After Business Hours" (All Star), "One Dark Knight" (Peerless), Fox News.
Imperial Theatre—
Film Numbers—"Wild Horse Mesa" (Paramount).

DETROIT

Adams Theatre—
Film Numbers—"The Man Without a Conscience" (Warner Brothers), Kinograms, (Pathe), News reel, (Pathe and Detroit News Pictorial), Travelogue, (S. R.).
Musical Program—Orchestral overture, novelty presentation, (Banjo dua), Organ Recessional.
Fox Washington Theatre—
Film Numbers—"The Bridge of Sighs," (S. R.), Alice the Cat Cartoon, (S. R.), Newsreel, William Fox).
Musical Program—Orchestral overture, vocal selections (tenor), Organ Recessional.
Madison Theatre—
Film Numbers—"The Light of the Western Stars," (Paramount), Selected Scenics, (S. R.), Grantland Rice Sportreel (Pathe, Aesop Fables) (Pathe), Newsreel, (Pathe and Detroit News Pictorial).
Musical Program—Orchestral overture, vocal presentation, Tenor and baritone), Organ recessional.
Capitol Theater—
Film Numbers—"Just a Woman." (First Natianl), Aesop Fable (Pathe), travelogue (S. R.), Newsreel, (Detroit News Pictorial and Pathe).
Musical Program—Orchestral overture, novelty presentation (Seymour Simons Jazz band), Organ Recessional).
Broadway-Strand—
Film Numbers—"Playing With Souls," (First National), "Crying For Love," (Century Comedy), Newsreel, (International).
Musical Program—Orchestral overture, banjo trio, organ recessional.

MACK SENNETT

presents

RALPH GRAVES COMEDIES

Two Reels

A Series of 12



Sennett Productions in all that the name implies.

Sizzling with humor like hot fat in a pan.

Fast stepping. Not a dull moment.

Pretty girls—and Graves himself.

Seen him? Big and handsome. Clever. Funny because he makes himself John J. Dumbell himself.

When Sennett takes a comedian out of a crowd and makes him a star it means something.

How can you make every dollar possible if you don't advertise him to your public?

Pathécomedy

TRADE MARK



MACK SENNETT

presents

ALICE DAY COMEDIES

Two Reels

Current and Coming Releases in First Series of 12

"Tee for Two"
"Cold Turkey"
"Love and Kisses"

Once in a dog's age there flashes upon the horizon a girl who is a real comedian, funny in her own right.

Think over the women stars of stage and screen, and try to count up the genuine mirth-makers.

Alice Day is not only beautiful; she's funny.

That's why Sennett, champion picker of comedians, has promoted her from the ranks of the featured players to stardom.

Look at these new Alice Day comedies at the nearest Pathe exchange. When you get through laughing you'll sign 'em up.

Pathécomedy

TRADE MARK

MACK SENNETT COMEDIES

Two Reels



4th Series, 18 in Series
Current and Coming Releases

Sneezing Beezers
The Iron Nag
Butter Fingers
A Rainy Knight

Are YOU cashing in on the wide-spread popularity of the Mack Sennett comedies?

Where the summer crowds gather on the beaches people say of a pretty girl with a stunning figure, "She looks like a Mack Sennett girl." When editors want to dress up their picture pages with the prettiest girls obtainable, there you'll find the famous Sennett beauties.

Think of the vast publicity these comedies have had in the press and among the public. They are standard in quality, inimitable in style, fun and beauty.

How are you going to get the utmost out of them if you don't tell the public about them in your advertising?

Pathécomedy

TRADE MARK



MACK SENNETT

presents

HARRY LANGDON

in

"Lucky Stars"

A Two Reel Comedy

"What exhibitor who has used Harry Langdon Comedies during the past six months could honestly say that Langdon's name in lights outside his theatre has not proven as great a draw as almost any accepted star in the business?"

—Danny in Film Daily.

When you play him,
advertise him!

Pathécomedy

TRADE MARK

ANOTHER SCREAM FROM LANGDON

I REGRET that vaudeville had but one Harry Langdon to give to the motion picture. It isn't posssible that there is another comedian as good hiding out in the two-a-day, for the studio scouts must have ransacked the boards for such. This Langdon is no mere find. He's a Klondyke.

Langdon was at McVicker's last week in "Plain Clothes." Now if you haven't seen "Plain Clothes" you haven't seen Langdon. If you thought he was funny in that police uniform of his you were mistaken. He was just rehearsing. He wore that uniform just so that he could show you how much funnier he could be without it.

I've watched each of the present day long distance comedians toddle their respective ways through the minor lengths into the sometimes doubtful glory of the "features" and I'm torn just now between hoping that Langdon does and doesn't get by in the big picture they say he's making. If he can make more money in the long pictures, I like him well enough to wish him success. But speaking for myself and nobody else I hope he decides finally to content himself with leading the short subject field by the present healthy margin. I don't think he could be any funnier in the long pictures, and the record is that most of the boys who try it are never quite the same.

I'd like nothing better than to tell you the funny stuff in "Plain Clothes." There's some queer streak in each of us which makes us like to tell such things, even when we know that we're ruining our listener's good time. But to tell you about this comedy would be criminal. You've got to see it to appreciate it; and you've got to see it



CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents.

CLASSIFIED SERVICE

A classified ad in MOTION PICTURE NEWS offers the full resources and circulation of the NEWS to the advertiser at a ridiculously low figure.

Whether you want to reach executives, branch managers, salesmen, or theatre managers, you can accomplish this quickly and economically through the NEWS Classified Columns.

Wanted

MOTION PICTURE OPERATOR.—Experienced; young man; wishing position anywhere; nonunion. Nabeeh Said, 349 West 51st St., New York.

FEATURE ORGANIST at liberty Aug. 15, desires position; first run theatre; Texas or Oklahoma preferred; 10 years' experience; any style organ; 3 years Pantages Circuit; complete library; fair salary. Write or wire Frank C. Howard, Rialto Theatre, Wakenburg, Colo.

EXPERIENCED PROJECTIONIST desires position; go anywhere; work guaranteed. Julio Fernandez, 505 East Oak Ave., Tampa, Fla.

ORGANIST.—Expert, reliable, young man; union; large library; unit organ preferred, if good; conservatory graduate; tricks and imitations; novelty solos and slides. Write J. Clarence, 309 S. Dithridge St., Pittsburg, Pa.

REAL ORGANIST, with the perceptive ability to find the balance of your audience's musical needs and the technical equipment to give it to them; nearly 14 years in widely divergent parts of show business, giving unrivaled experience; composer of ability and can arrange from lead sheet real setting for any American orchestral instruments; skeleton library carried of over 3,000 numbers; no dead wood; unlimited capacity for hard work; salary in 6-day town, $85; 7 days, $100; 25 years old, married, absolutely sober and dependable. Address, Box 350, care Motion Picture News, 729 Seventh Ave., New York.

SITUATION WANTED.—Projectionist wants position; handle any equipment; go anywhere, anytime; furnish references if desired; single; non-union. Robert W. Housworth, Strand Theatre, Carrollton, Ga.

MOTION PICTURE OPERATOR.—Experienced; young man; wishing position anywhere. Write Dion Moller, 411a Prospect Ave., Brooklyn, N. Y.

For Sale

FOR SALE AT A SACRIFICE.—Photoplayer; in use less than 2 years. Orpheum Theatre, Orwigsburg, Pa.

FOR SALE.—Modern movie; priced for quick sale account of illness; wonderful bargain; county seat of 10,000. Box 240, Motion Picture News, New York City.

CLOTH BANNERS—$1.40 3 x 10 feet, 3 colors, any copy up to 15 words. One day service. Sent anywhere. Also Bargain Paper Banners. Associated Advertisers, 111 W. 18th St., Kansas City, Mo.

FOR SALE.—Pathe Camera; good as new; with new Bell Howell tripod; complete, $450; also new 200-foot Universal Camera with 8 magazines, $250, or both outfits for $600. H. Berger, 197 Hamilton St., Dorchester, Mass.



Two hand-drawn art ads and four prepared from stock material on "The Making of O'Malley" (First National are reproduced in the above lay-out, which includes new newspaper ads from the Olympia theatre, New Haven; B. F. Keith's Mary Anderson, Louisville; Stanton theatre, Philadelphia; Capitol theatre, Springfield, Mass.; Trianon theatre, Birmingham, and Circle theatre, Indianapolis.

Regional News from Correspondents

Detroit

JULIUS KLIEST of Pontiac has let contracts for a $250,000 theatre to be erected on South Saginaw street in that city. The house, which will be a short distance from the Oakland theatre will contain, in addition to the auditorium, a recreation room, 10 bowling alleys and a billiard hall. A full-sized stage is included in the plans which will accommodate any production. The new house will be used chiefly for motion pictures. Stores will grace the both sides of the entrance.

Chris Kline, state salesman for Educational, is fully recovered from a severe attack of tonsilitis and is again at his desk.

Howard O. Pierce of the Kunsky Enterprises, has returned from a two-weeks motor trip through Minnesota and the North Central states.

Al Ruttenberg, who has been in the Muskoka Lake region of Ontario, Can. has returned to his desk. "One of the finest vacations I've ever enjoyed," declares Al in speaking of his trip.

Work on the new Capitol theatre in Flint is to start in the very near future, according to an announcement by Col W. S. Butterfield of the Bijou Theatrical Enterprises, who recently returned from a brief visit to New York. Plans have also been selected by Butterfield for his new Ann Arbor house, construction of which will start in the Fall.

Phil Kaplan and Mrs. Kaplan returned this week from a very delightful lake trip to Duluth and return.

The Janet theatre at Pentwater has been purchased by George Birdseye of the Gem theatre of Shelby. Condon and Weidensee are the former owners.

Lillian Pickard who has been film inspector with Fox for the past seven years, has resigned to devote herself to the domestic life. She was married last Saturday.

Al Kaufman, Metro-Goldwyn exploiter will return next week from a short sojourn in New York and Atlantic City.

Guy Fish, one of the pioneer film exhibitors in the state, has actively returned to the fold by purchasing the Virginia theatre at Marcellus.

Friends of Mrs. Alexander of the Orpheum theatre at Ionia, are wishing her a speedy recovery from a serious attack of intestinal influenza.

The Garden theatre at Marshall has been purchased by L. E. Larkin of the Larkin Theatre company.

St. Louis

MILTON J. GOLDBAUM, who travels Southern Illinois for the Columbia Pictures Corporation, reported that he was robbed of $150 in cash, two diamond rings valued at $3,000, a suit case containing considerable clothing and the company's Ford sedan by two men on a highway near Harrisburg, Ill., on the night of July 30. The Ford was later recovered some distance from the scene of the robbery. The diamonds were insured. He furnished the authorities a description of the robbers. Mr. Goldbaum was held up and robbed of cash and jewelry at Springfield, Ill., several years ago.

W. P. Walker has sold the Palace theatre, Creal Springs, Ill., to M. Whitehead and has taken over the theatre at Vienna, Ill.

Harry Weiss, manager of the First National office, and newly elected president of the St. Louis Film Board of Trade, was host at a dinner-dance given for the employees of the exchange on July 25th at the rathskeller of the Bevo Mill. A handsome silver loving cup was awarded to Lester Bona, city salesman, for winning a sales contest. Weiss was given a beautiful Gladstone bag.

Miss Miriam Less, secretary to Harry Weiss, manager for First National, is vacationing in Arkansas.

The Grayville, Ill., Premier is showing on Saturday nights only until further notice.

Houses that have closed include: Princess, Neelyville, Mo.; Rex, Hickman, Ky.; Auditorium, Steelville, Ill.; Croy, Toledo, Ill.; Little Gem, Zelma, Mo.; Liberty, Cowden, Ill.; and the house at Simpson, Ill.

Patrolman Patrick McGrath found the doors of the Lafayette theatre, 1643 South Jefferson avenue, owned by the St. Louis Amusement Company, open at 4 a. m. July 27. On the floor in the office beside the safe was a sledge hammer and a steel punch. The officer had interrupted an attempt to rob the strong box. About $300 in receipts was saved.

It is reported that a new picture house will be erected in the vicinity of Fifteenth and Montgomery streets, St. Louis.

Jack Underwood, manager for Enterprise, went to Chicago to meet his brother-in-law. He also visited several of the Northern Illinois key cities en route.

G. E. McKean, manager of the local Fox office is back from a visit to Memphis, Tenn., where Fox will open a branch office next month.

Ferris Brothers have again taken over the house at Lovington, Ill.

John Collins is operating the Dixie, Wynne, Ark. He also runs the Majestic at Paragould, Ark.

J. R. Grainger, general sales director for Fox Pictures is due to visit St. Louis this week. He will spend a day or two here.

T. Y. Henry, district manager for United Artists will be among us this week.

Tom McKean says he doesn't mind Milt Goldbaum being held up, but he does hate to get out of bed at 2 a. m. to help organize a search for robbers. Highwaymen should do their stuff at more convenient hours.

Joe Desberger is installing a Typhoon cooling system in the Washington Square theatre, Quincy, Ill.

Bill Barron, manager for United Artists made several key cities the past week.

S. E. Pertle plans to open his house at Bushnell, Ill., within the next few weeks.

Dominic Fresena plans to open his new Capitol Theatre, Taylorville, Ill., within a week or so.

Floyd Lewis, district manager for Associated Exhibitors was in town August 1.

Out-of-town exhibitors seen along the row were: Chester Gruber, Collinsville, Ill.; Oscar Wesley, Gillespie, Ill.; C. W. Mourning, Colonial theatre, Jerseyville, Ill.; Sam Taylor, O'Fallon, Ill.

Baltimore

GLADYS SIEBERT, chief usherette at the New theatre for a number of years, is now at her home recovering from an operation.

Patronage at the two moving picture theatres in Hampden, Md., a suburb of Baltimore, has fallen off considerably since several of the cotton mills of Woodberry closed down. Both the Ideal and the Hampden have felt the exodus of mill workers very much. At the present time there is only one cotton mill in operation and it is on part time. Formerly there were about four with another mill during the war in operation for special parts of machines.

J. E. Hendricks, manager of the Boulevard theatre, is now recovering from two very serious operations which were performed upon him at the Church Home and Infirmary, several weeks ago. It was thought at one time that Mr. Hendricks would not survive.

Julius Goodman, manager of the Ideal theatre, Hampden, Md., drove up to Camp Perry, near Thurmont, Md., in his big car on Thursday, July 30, to see his little son who has been enjoying life there. On his way he stopped in Washington, D. C., to get several films and carried a portable projection machine to give the 108 boys at the camp a moving picture show. He says most of the boys at the camp threatened to leave unless they could see a movie. Camp Perry is run by the Bolton street synagogue. Mr. Goodman's wife is now in the Catskills with her uncle and has their youngest child with her.

William E. Stumpf, manager of the Garden theatre, is now enjoying a two weeks vacation and his work is being done by George List, of the Whitehurst organization during Mr. Stumpf's absence.

Walter L. Hanrahan, house manager of the Parkway theatre, one of the Combined Whitehurst Interest group of playhouses, is spending his vacation during the week of August 3, in New York, visiting the various studios. He will go to the Fox, Famous Players and Trio studios to see how pictures are made.

The New Lyceum theatre, which was practically destroyed by fire last April, will be taken over by William Cook, undertaker, and turned into an establishment for his own use if the plans which are now under way, go through.

An option has been taken by Mr. Cook on the property from the James L. Kernan Company, the owners, who formerly conducted the playhouse for legitimate attractions and occasionally for feature moving pictures. Lowell Sherman and George Fawcett were members of a stock company that was popular there years ago.

The price under consideration is said to be about $90,000. The lot measures 60 by 180 feet and is located on North Charles street, near Preston.



Albany



MONDAY, September 14, is to be declared a legal holiday along Film Row in Albany, as the annual outing of the Albany Film Board of Trade is scheduled for that day. In all probability all the exchanges will be closed the entire day although some may be open for a few hours during the morning. Tickets for the outing are now being sold by the exchange managers, salesmen, as well as the secretaries of the Film Board of Trade and the Zone Committee. Exhibitors throughout the entire territory are reported to be buying tickets and as the outing is open to everyone in the business, there should be a crowd of several hundred, including many from other places.

Mrs. Fred Garfield, of Jamestown, who was formerly Marie Wheeler, and who for several years was prominent along Film Row, one time as manager of the Merit exchange, was a pleasant visitor in town during the week, on her way to Westerlo to spend her vacation with relatives.

R. G. Wyckoff, a traveling auditor for Fox, after spending two weeks at the local exchange, has returned to New York city.

Louis Buettner, of Cohoes, and L. J. Shearer, of the same city, constituting the Cohoes Amusement company, purchased the Majestic theatre in that city last week, a 1,000-seat house which the company has been leasing for the last ten years. As a rule the theatre has been closed each summer, but the fight pictures recently shown on one of the Saturday nights, brought such crowds that the company has decided to open the house each Saturday night with pictures until the fore part of September, when the regular seven day a week program will get under way. The company showed its public spiritedness last Wednesday night, when it donated the entire proceeds from an entertainment given at the theatre for the benefit of several families whose homes were destroyed by fire a week or two ago.

Meyer Schine, of Gloversville, one of the heads of the Schine circuit, is reported on Film Row to be about to forsake the ranks of bachelorhood. Some of the film exchange managers in Gloversville last week, were notified by Mr. Schine of the coming event. Mr. Schine opening a box of cigars as he made the announcement.

Uly S. Hill, managing-director of the Strand theatres in Troy and Albany, accompanied by his son, Norman, figured in an automobile smash up one day last week. According to Mr. Hill, he was forced out of the road by a drunken driver, his car overturning and smashing the fenders and windows, but without seriously injuring the occupants. Mr. Hill's hand was cut by broken glass, but otherwise he was not hurt.

Abe Stone has surrendered the lease of the Delaware theatre in Albany, and is now devoting his entire time to the Arbor Hill theatre. The Delaware will be operated by the owner of the property.

George Cohen, a well known exhibitor in Newburgh and Poughkeepsie, made his first trip last week to Albany's Film Row. As a general thing Mr. Cohen buys all of his pictures from the New York city exchanges. With his old friend, Charles Walder, now heading the Fox exchange here, Mr. Cohen decided to drive up to Albany and place some of his business here.

There is one thing absolutely certain and that is that Charles Walder, local manager for Fox, does not believe in the hoodoo of 13 nor Friday. Mr. Walder moved into a house last week which he purchased some little time ago, and which contains thirteen rooms, the moving being done on Friday. When asked why he had so many rooms, Mr. Walder replied that he would now be in a position to bunk in the film salesmen when they arrived in town and found the local hotels already filled.

John Garry, who was married a few weeks ago, and who manages the Empire theatre in Glens Falls, has just been forced to undergo an operation for appendicitis in one of the hospitals in that city. Mr. Garry was stricken shortly after the evening show and was taken to the hospital a couple of hours later.

Oscar Perrin is as pleased as a child with a new toy with the improvements that have lately been made at the Leland theatre in Albany. With handsome dark red carpets, with new lighting fixtures and with many other little features that add to the attractiveness of the house, the theatre, despite the fact that it observed its 100th anniversary last May, ranks as one of the most popular in the territory. Mr. Perrin will take no vacation this year and will begin his fall program of big pictures the latter part of August.

Julius Boxhorn, who conducts the orchestra at the Mark Strand in Albany, was heard to declare last week that he will never return to Europe except on an occasional trip. Mr. Boxhorn likes the United States and likes Albany, but when it comes to rainy Sundays, that's a different story. Since coming to Albany, Mr. Boxhorn has bought himself a car and spends pleasant Sundays in touring over the country.

Ormond Roberts, Louis Buettner and Uly S. Hill, acting with Alec Herman, Jack Krause and Ted O'Shea, constituted the Arbitration Board at a special meeting last week to clean up outstanding matters that had been dragging for some little time.

William Benton's new house in Mechanicville, is progressing satisfactorily with the roof completed and the exterior well along. It will seat 1,200 persons. Mr. Benton is looking forward to big business in Saratoga Springs this month on account of the races.

Osmyn Brownell, who has been connected with the Hippodrome and Strand theatres in Carthage, has been selected as a student in the Paramount Theatre Managers Training School, and will leave for New York city about August 14.

Ed Hochstim, a well known salesman for Pathe out of Albany, luckily escaped serious injury one night a short time ago when he fell asleep at the steering wheel as he was on his way back from Saratoga Springs. The car left the road and struck a telegraph pole being so badly damaged that the repair bill set Mr. Hochstim back about $130.

Leon Medem, manager for Pathe in Albany, was in New York the latter part of the week, conferring with the Peerless booking agency relative to pictures for its houses in Glens Falls and Amsterdam.

Little or nothing is being heard these days of the proposed theatre which was to have been built in Mechanicville by public subscription, and which, according to first reports, was to be leased to the Schine brothers. Ground has not been broken for the house and no one seems to know exactly what the status of the venture is.

Film salesmen returning from Utica, declare that Nate Robbins of that city, wears a broad smile these days since his selection as head of the New York State Theatrical Enterprises, and the absorption of his houses in Watertown, Syracuse and Utica, by the Famous Players.

Lew Fischer, of Fort Edward, was along Film Row during the past week. W. W. Farley, who has just disposed of his theatres in Catskill and Schenectady, to Famous Players, returned to Albany the other day from a short trip to Florida, but left almost immediately on a ten days' vacation, not disclosing his whereabouts. It is reported that Mr. Farley has become interested in Florida real estate.

Clever work on the part of Fred Hathaway of Utica, connected with the Robbins houses in that city, brought him a check for $25 from the Universal Film company. It is said that Mr. Hathaway put over some very clever work in connection with a run of a serial.

C. R. Halligan, of the local Universal exchange, is back at his desk, following a two weeks' vacation, one of which was spent on an automobile trip through northern New York with Ray Smith, a salesman. Mr. Halligan was much impressed with the hospitality of north country exhibitors.

After three or four days in New York city, Tony Veiller, manager of the Lincoln in Troy, returned to Albany on Thursday and with Mrs. Veiller motored on to Lake George to spend the remainder of his vacation. In Mr. Veiller's absence, the theatre has been handled by Ben Stern, the assistant manager of the Troy.

Jake Golden will participate in the Greater Movie Season, having arranged a most attractive program for the Griswold in Troy. Following a conference with Strand representatives in that city it has been decided not to start the season until August 8. The Griswold is being re-seated as well as recarpeted and improved in other ways.

Carbon copies of by-laws recently drafted by the Buffalo Zone, have recently been sent to the nine exhibitors constituting the officers and board of directors of the Albany Zone. In each instance, the exhibitor has been asked to either approve or reject the by-laws, or offer any suggestions which might serve as amendments. The draft received from Buffalo covered about two typewritten sheets, but owing to suggestions of value that have been received from exhibitors in the Albany Zone, it is quite possible that when the final by-laws that will govern both the Albany and Buffalo zones and bring about greater coordination, are adopted that they will be much longer. It is expected that there will be a meeting of the Albany Zone sometime the latter part of August or September, when exhibitors will be back from their vacations and at this meeting the by-laws will be discussed and action taken.

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Cleveland

ART SCHMIDT was here last Thursday and Friday. That's not just a statement of fact. It's an event. Everybody's glad hand was out to bid him welcome. He's on his way to the coast with his family.

Stanley Hatch from the First National home office is temporarily in charge of the local First National exchange. He'll be here several weeks at least. Probably at the end of that time E. A. Eschman will be around and will appoint a permanent resident exchange manager to succeed Norman Moray.

Norman Moray, who resigned as manager of the local First National exchange to enter the real estate brokerage business in Miami was overwhelmed with gifts just prior to his departure. The Film Board of Trade presented him with a beautiful wrist watch—in the hope, no doubt, that he will see what time the train leaves Miami for Cleveland—and the entire First National force gave him the finest traveling bag they could buy. So, coming or staying, Moray hasn't a chance in the world to forget Cleveland.

Ethel Epstein, assistant manager at the local Fox exchange, has left for a two weeks' vacation. She's gone to Swampscott. But neglected to state whether she is visiting the president's family.

Joe Lee is no longer with the Fox publicity department. He resigned last week to ally himself with Harry Houdini who is opening a big new show in Pittsburgh on September 12th.

Joe Shea succeeds Joe Lee as special Fox exploiteer in this territory. Shea has been doing special publicity work for Fox in New York.

Harry Rathner of Astor Pictures, New York, was in town over the week-end.

Harry P. Decker arrived in Cleveland last week to take over the management of the local Warner Bros. exchange. He succeeds J. E. Beck. Decker was in Cleveland eight years ago, with the Metro Pictures Corporation. Since then he has been in the east with Metro and with Warners.

L. J. Joseph is the new proprietor of the Zane theatre at Zanesville. Joseph recently leased the house from L. H. Williams.

Meyer Fine and Abe Kramer are building a new 2000-seat motion picture theatre on West 25th St., at Broadview Ave., in Brooklyn, a residence suburb of Cleveland. The building which will have 110 feet on West 25th St. and 250 feet on Broadview, will contain, in addition to the theatre, five stores, a bowling and billiard room and office space. Nicola Petti of Cleveland is the architect. Both Fine and Kramer are connected with the Ohio Amusement company, which operates one of the largest neighborhood circuits in the city.

The Opera House at New Philadelphia, owned and operated by the Skirboll Brothers of the Ohio Educational Exchange and Goldseal Productions, is in process of undergoing a complete transformation. Bill Skirboll states that the whole front of the house is being torn out to make way for a new and elaborate lobby and front entrance. The entire auditorium is being treated to several coats of paint and varnish. New rest rooms for ladies and club rooms for men are being added and furnished in the most modern manner, and a new organ is being installed. About the only thing that will remain unchanged will be the name over the front door.

The old Toledo Theatre, Toledo, right next door to the Rivoli, will be known as the Palace when Ed Souerbeir gets through spending $150,000 in converting it from one of the oldest to one of the newest theatres in the town.

The Stillman theatre, Cleveland, closed its summer season this week. And on August 9th, will open it's winter season. The difference between the summer season and the winter season at the Stillman is one of price and policy. In the winter, the Stillman is the home of continued runs at 75c top price. In the summer, the feature changes every week and the top price is 50c.

Maurice Spitalny, musical director at the Stillman theatre, has just returned from a two weeks' vacation at Atlantic City.

The Film Bldg. register was not much used last week. The only out-of-town exhibitors who signed up were Judge H. T. Palmer, Lyric theatre, Fairport Harbor; John G. Furrer, Harkness Theatre, Clyde and Sam Shea, of the Old Trail, at St. Clairsville.

"Tim" Roberts, of the White Way theatre, Mansfield, has just opened a new house in Mansfield called the Ritz. It's not a large house,—has about 500 seats—but everything in the house is of the best. The theatre was opened to the public for the first time on July 21st.

William Raynor, manager of Reade's Hippodrome, Cleveland, offered his patrons a Vaudeville Carnival this week. He gave them two extra high class acts of vaudeville, advertised extensively, and stirred up business in a most satisfying manner.

Canada

THE co-operative arrangement between First National and F. B. O. in Canada whereby the two operated jointly in the same offices in various exchange cities of the Dominion has ceased to exist and the F. B. O. organization in Canada is once more identified with Canadian Educational Films, Limited, for co-operative releasing arrangements in the various key cities. In other words, Film Booking Offices of Canada and Canadian Educational Films, Limited, are again united in jointly occupied exchange offices for co-operative releasing.

P. C. Taylor continues as general manager of F. B. O. in Canada while O. R. Hanson is general manager of Canadian Educational as before, both of these officers being under the same roof in their offices on Victoria Street, Toronto.

Mr. Taylor announced, in commenting on the new arrangement, that F. B. O. had intended open-up its own exclusive exchanges in Canada within a few weeks because it had been found that the offices occupied with First National had become congested through the great quantity of films and advertising matter handled by both organizations. The opportunity arose, however, whereby F. B. O. could re-effect its joint occupation of offices in the Canadian cities with Canadian Educational and this was agreed upon, thus obviating the necessity of opening new offices.

When Manager H. E. Wilton of the Strand Theatre, Hamilton, Ontario, heard from one or two patrons that there were folks at home who could not walk because of age or infirmity but yet who would enjoy attendance at a moving picture theatre, he began to study the situation with the view to adopting a plan which would facilitate matters for the physically incapable. He hit upon the idea of using a double-exit door on a side street as a special entrance for the old folks, this door giving access quickly to rows of seats near the front of the house where the old folks could also see without difficulty. Then he made it known by word of mouth to a great number of regular patrons and the side door is now being used frequently for those who cannot walk.

The last remaining space on the 12th floor of the Royal Bank Building at the corner of King and Yonge Streets, Toronto, has been taken over by Famous Players Canadian Corp., to provide further room for its Canadian headquarters. The home office now covers 6,250 square feet of floor area, it is pointed out, and it is asserted that the offices are located on the most valuable commercial site in the whole Dominion. The Royal Bank Building at Toronto is the highest office skyscraper in the British Empire.

The second half of the season's schedule in the Toronto Motion Picture Baseball League opened August 4 with four strong and well-balanced teams again participating in the series, these being Regal Films, Limited; Associated First National; Famous-Lasky Film Service; and the Famous Players Canadian Corp. The first-half series was won by Regal Films, Limited.

When the City of St. John, N. B., recently staged the unveiling of its war memorial as a public function, Manager W. H. Golding of the Imperial Theatre decided to conduct a ceremony in the theatre itself which would co-ordinate with the ceremony in the park, thus offsetting the counter effect of the feature.

At a signal from the park, the performance in the Imperial Theatre stopped and the orchestra rose to its feet. A bugler sounded "The Last Post" call simultaneously with this part of the public function and this was followed by the playing of the National Anthem and other incidental details, the audience joining in with the singing. Manager Golding was praised for his public spirit and the incident served to hold the theatre up to a good light.

H. M. Thomas, Western Division manager for Famous Players Canadian Corp., Toronto, with headquarters in Winnipeg, Manitoba, has returned to Winnipeg after spending several weeks in New York City and Toronto for the purpose of gathering ideas for the presentation of many new releases in the Famous houses throughout his large territory. He returned to the Manitoba Capital in time to assist in the re-opening of the Metropolitan Theatre on August 3 as a combined moving picture and vaudeville house.

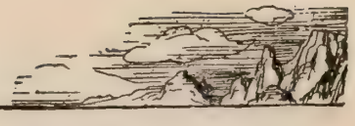
ANNOUNCEMENT is made that a brand new moving picture theatre is to be built in Toronto, Ontario, by the Bloor-Runneymede Theatre Company. The new house, according to plans, will seat 1,300 persons and will be located on Bloor Street in the heart of the new Runneymede residential section. The proposed theatre will be known as the Runneymede Theatre.

The Globe theatre, Toronto, reopened Monday, July 20, after a lay-off during which the house was renovated. This theatre, which is one of the older of the downtown houses, is owned by Arthur Cohen, an official of Famous Players Canadian Corp.

The headquarters of the Motion Picture Distributors and Exhibitors of Canada at Toronto, Ontario, have been moved from the Lumsden Building, to the 19th floor of the new Metropolitan Building, one of the latest skyscrapers of the Ontario. The president of the organization is Col. John A. Cooper.



Salt Lake City



THE Hotel Utah is the scene of an important sales conference the latter part of this week of representatives and executives of Pathe. Those in attendance are William Frazier, manager of the Harold Lloyd Corporation; Ben Fish and Frank Harris, special representatives of Harold Lloyd; W. S. Wessling, Western division manager; William Jenner, manager of the Los Angeles Pathe branch; Walter Koefelt, branch manager at San Francisco; C. M. Van Horn, Denver branch manager; W. C. Calkins, Butte branch manager; L. A. Samuelson, Seattle branch manager; L. M. Cobbs, Portland branch manager, and W. G. Seib, manager of the offices here.

L. L. Savage, traveling booking inspector for Pathe, is at the local office checking up on the bookings. While here he will relieve Charles Epperson, local booker, while the latter goes on his vacation. Chick is going to make the scenic belt of Southern Utah.

Ed C. Mix, manager in this city for Associated Exhibitors, is making a swing over the Cache Valley section of Utah, and southern Idaho.

Max Roth, representative for the home offices of Fox at New York City, is covering a lot of work locally at this branch since his arrival here two weeks ago.

Art A. Schayer, Fox resident manager, will be back at his desk the latter part of this week after making a thorough trip through the Montana territory. Charles L. Walker has been doing duty as office manager while Art has been away.

H. Bradley Fish, doing special work in this territory for Universal, is out in the territory with Milt Cohn, special selling representative out of the local office. They are working at present in Idaho.

Gilbert E. Rosenwald, special representative for Universal, is covering the Southern Utah section with Joe McElhinney, salesman in that part of the country.

R. S. Stackhouse, local manager of the Warner Brothers branch, left for a trip to Montana. G. C. Jones, booker, has charge of the office during his absence.

Alan Burke, who has charge of the local DeLuxe Feature exchange, is back after a trip through the southern part of the state.

L. C. Skelley, who has been connected with the local DeLuxe Feature exchange since it opened several months ago, is returning to Denver next week.

C. F. Parr, resident manager for Producers Distributing Corporation, is making the key centers of Idaho and Montana. C. C. McDermott is selling in southern Utah.

Manager Parr announces that he has added a new salesman to his force in the person of Dave Schayer, assigning him to the Idaho territory. He succeeds Dave Frazier who was promoted last week to special representative for Prod. Dist. Corp. Mr. Schayer left yesterday on his initial trip.

Paul F. Berger, home office representative for Metro-Goldwyn arrived in this city Wednesday from Denver, in company with Dave Bershon, newly appointed manager of the Western Division, succeeding Harry Lustig. They are conferring with George L. Cloward, manager of the local branch, on policies governing distribution of the new pooduct.

Manager Cloward has returned from a long tour of Idaho and Montana.

Out of town exhibitors who were seen on the local film mart this week included: S. M. Duggins, who operates the Casino theatre at Gunnison, Utah; Harmon and Lou Peery, owners of the new Egyptian theatre, Ogden, Utah; John Rugar, manager of the Orpheum theatre, Park City, Utah; S. B. Steck, owner of the Lyceum theatre, Ogden, Utah; J. B. Ashton, operating the Columbia theatre, Provo, Utah; C. M. Pace, who recently opened the New Pace theatre, Delta, Utah; George Lindsay, owner of the Star theatre, Eureka, Utah; Steve Deal, proprietor of the Star theatre, Springville, Utah; F. T. Duval, manager of the Gem theatre, Murray, Utah and John W. Johnson, running the Iris theatre, Midvale, Utah.

W. K. Bloom, selling out of the local F.B.O. exchange, is traveling the Montana territory. Bloom will work for the next few weeks in the Utah section, while Joe Solomon will be transferred to the Idaho country.

L. A. Davis, manager of the F. B.O. office here, leaves next week for a swing over the Nevada territory.

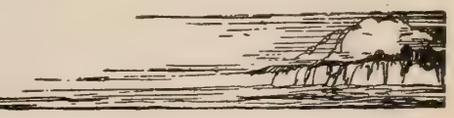
Carl Stearn, resident manager for United Artists, returned from a trip through the key centers of Idaho and Montana.

C. G. Epperson, working the Idaho section out of the local Famous Players-Lasky exchange returned from his territory. He has been sent out to the Southern Utah country for a few days before returning to his own stamping grounds.

Louis Marcus, Western division manager, for Famous Players-Lasky, left yesterday for New York City, where he will devote the next two weeks to special business.



Buffalo



RAIN or shine, the members of the Rochester Theatrical association are always available for an outing. This was evident when 25 members of the organization gathered one day last week at Point Pleasant for the annual outing. Headed by Jack Farren, manager of the Victoria, the party arrived at the Point early in the afternoon. Chicken dinner was the first thing on the program and by the time the last course was served, the sun shone once again, drying up the field adjacent to the inn so that the sports could be conducted. The program began with a baseball game between the Burnupskis and the Putmeoutskis, and ended with the former winning. The rest of the program was varied, prizes being given in each event. E. M. Fay was awarded a prize for being judged the handsomest man on the ground, and Harry Abbott received a token for being judged the homeliest. In the Has-Been race Clifford Smith took first prize and W. K. Corris was second. The other contests and the winners were: Three-legged race, Floyd Mennelley; Fat man's race, Howard Shannon; ball throwing contest, Julius Greenstone; 100-yard dash, A. B. McCallum. The picnic was arranged and directed by Jack Farren and Howard Shannon. Just before the program began, Mr. Farren was presented with a purse of silver. The association includes the managers of the Lyceum, Eastman, Victoria, Regent, Piccadilly, Strand, Corinthian, Gayety, Fay's and Empire theatres.

While a crowded house in the Piccadilly theatre, Clinton avenue, north, Rochester, sat through a showing of the feature picture the other night, fire of undetermined origin swept through the rear of the shop next door, resulting in $5,000 loss. Guards were placed at the theatre doors, in case of emergency, and no one was allowed to enter, although at no time was the theatre endangered. The patrons were not informed of the proximity of the blaze and not until they left the theatre at the conclusion of the show did they realize there had been a fire so close.

Shea Hippodrome fans were enthusiastic in praise of the music program offered last week by the Russian National Orchestra which gave several numbers but were forced to respond with several more at each appearance. It was one of the classiest numbers ever offered on the music end of the bill. The orchestra played the Eastman in Rochester and Charlie Hayman grabbed it for the Strand in Niagara Falls, following the Buffalo "Hipp" run.

Henry Murtagh, organist at the Lafayette Square theatre, Buffalo, is sporting a big Cadillac sedan. If Henry ever returns to dear old California whence he came a year or so ago to accept an engagement at the Lafayette, he'll probably be able to drive back in a few hours. But it looks as though Henry likes Buffalo very much. He has made many friends here.

Buffalo and western New York theatres are not worrying about cooling systems in their houses just now. The weather has been cool enough for many weeks and business has been better than average for this time of the year.

William A. Dillon of Ithaca, N. Y., president of the M. P. T. O. of N. Y., Inc., is planning with B. R. MacMillan of the staff of the Cornell Medical College to make a moving picture of Congressman Clarence MacGregor, chairman of the Committee on Accounts of the 68th congress, who is now at Cornell University taking a summer course in economics. Mr. MacGregor is a real friend of the exhibitors, he having been prominent in aiding the elimination of the admission tax. Mr. MacGregor's home is in Buffalo.

Fred M. Zimmerman, manager of the Buffalo office of Producers Distributing corporation, and president of Western New York Theatrical Enterprises Inc., has returned from a vacation up in the Perry Sound district of Canada, where his party brought down a 235 pound bear and hooked 200 pounds of yellow pike. Fred is having the bear skin made into a coat for this winter.

Keith's theatre in Syracuse has definitely embarked upon a new combination policy and it is rumored that the Temple, the Keith house in Rochester, may follow suit.

O. F. Hollander has been appointed manager of the Buffalo branch of Warner Brothers, succeeding C. W. Anthony. The change came as a distinct shock to Buffalo exhibitors and exchange men. Mr. Anthony had been with the Vitagraph company for eight years, four of which were spent in Buffalo as branch manager. During this time, Mr. Anthony earned an enviable reputation as a square shooter, good fellow and live wire manager. Mr. Hollander has been with Warner Brothers in Omaha.

Norman L. Sper, former manager of the Buffalo Dependable office, has started out with Jerry Herzog of New York in a motor car for Florida where both expect to clean up millions in the real estate business.

Maurice Chase, president of Chase Pictures corporation, expects to announce the location of his Buffalo office next week. Several sites are being considered.

New York and New Jersey

ADOLPH OSTERMAN, of the City and Grand theatres, Newark, who has recently returned from a pleasure tour of Europe, was a caller among the exchanges on Tuesday. Also, A. Weissman, who operates the Summer theatre at West Hoboken, and Fred Faulkner, of the Claridge and Strand.

The Opera House at New Brunswick has been closed for the balance of the summer months and will be reopened September the 15th.

Alexander Okin of the Cranford theatre, Cranford, N. J., has gone up to Sullivan County for a two weeks' rest mainly on the recommendation of Ed Carroll of Associated Exhibitors. Ed thinks that the auburn mustache has caused Mr. Okin's slight indisposition and that both Alec and the Moustache need the tonic qualities of mountain air.

W. C. "Bill" Herman, of the Big U Exchange, has been reported along Exchange Row, as being a very apt player of the well known game of "bridge," evidence of this taking place on the Jersey Central between North Asbury Park and New York. If any one has any doubts about it they are invited to get aboard the 5:08 out of New York or the 8:18 out of North Asbury.

Dave Snapper and Sam Perry, both prominent North Jersey exhibitors, were in town doing some booking this last Tuesday.

Pathe salesmen have received word from Frank Lovejoy who recently left with a trailer outfit for a tour through Canada. He has reached Quebec and is going along in fine shape.

The real estate boom at Rockaway Beach which has been given so much front page space in New York newspapers, has not missed the film trade. Several years ago, Hy Gainsboro, local exhibitor, had a piece of Rockaway property forced on his hands in lieu of a debt of a few thousand dollars. The other day, Hy sold the land for $90,000, as the reports have it. This represents a considerable profit. It is also said that Joe Weinstock, while ruminating over the newspaper reports, decided to investigate the reported conditions and hied himself to the real estate curb at Rockaway where he made a handsome cleanup.

Arrow Shusterman who operates the Cozy and Bijou at New Brunswick, has taken a cottage at Bradley Beach where he will spend the balance of the summer.

Miss Lottie Bartini, secretary to Pete Carroll, Eastern representative for Mack Sennett, was a recent visitor at the Pathe Exchange.

In Milton Kussell's New Jersey division of Famous Players Exchange, the following change has taken place on the staff. John Thurlow, who has been making the smaller Jersey towns, will take up Joe Lee's old duties, it being previouly announced that Joe Lee had resigned and gone over to Fox. Al Davis is coming down from the Albany branch to fill the position left open by the promotion given to John Thurlow.

John A. Hammell, manager of the Famous-Player Exchange, is expected to leave next week for a swing over his district.

There is another familiar face around Harry Buxbaum's office in the Capitol Theatre Building. Miss Sadie Robinson, who was with Mr. Buxbaum at First National, has recently joined the Fox Exchange staff and will renew her old duties as secretary. Miss Robinson's old position at First National is being capably filled by her sister, Rosmary. Miss Sonia Ballin, Dave Gross' secretary, has also followed over to Fox, and Al Mendelson, former booker at Famous-Players, has recently become a member of "Bux's" rapid fire staff.

Actual construction on Jack Ungerfeld's new theatre at Portchester will start this week.

William Waldholz, booker for Pathe for the past six years, has left on a two weeks' vacation. Miss Gussie Koffler will take care of his duties while he is away.

There is a fine writeup in the August first issue of the Commercial News Record relating to the ability of Harry Buxbaum, New York Exchange manager for Wm. Fox. The article harks back to the days when the film business was in its infancy and there is no doubt that Mr. Buxbaum has had a world of valuable experience. Things are humming around the Fox Exchange offices these days and since "Bux" has been there, he has closed seventy per cent of his territory.

Airtight pitching by Jakie Miller plus heavy artillery work with the bat on the part of Tom Ryan and Frank Kisis, and sensational fielding by Ed Conlan, were responsible for a 5 to 1 victory by Fox Film Corporation's baseball team over the nine representing First National Pictures, in a game played at the Clason Point Military Academy Field, Saturday, July 25th.

Miller fanned twelve of the rival batsmen and allowed but three hits, while his teammates got to J. Power, the First National twirler, for a total of ten safeties, Ryan and Kisis contributing two each. Conlan brought the Fox followers to their feet when he ran in from center field to nab a Texas Leaguer just beyond the infield.

Rawley and Company are the new owners of the Grange theatre, New York City, and the old owner of the Grange has taken over the Park theatre at 941 East 180th St.

M. A. Edelhertz, who disposed of the Hamilton theatre, city, recently took over the house again. The Hamilton had its opening last Saturday.

F. S. Wollen, of the Hendrix theatre, New York City, has left the city for a two weeks' vacation. H. A. Idsen of the Montauk, has also gone away for two weeks.

The Prudential Film Distributing Co. have moved into their new quarters in the new office building on the North East corner of 49th St. and 7th Ave. The new telephone numbers are Circle 6625 and Circle 6626. The offices are on the sixth floor, and President Joe Seider and his capable staff have certainly made an advantageous move. Visitors will have to get a pass from Al Moley from now on, for along with his other duties, Al is also guardsman of the gate. "Bring your play dates with you."

Henry Huber, formerly connected with the Yost Circuit, is now managing the West End theatre for Harry Harris.

Joe Hornstein left New York on last Friday morning for Camp Chicawah, Harrison, Maine. Mrs. Hornstein and Chester Sawyer are accompanying Joe who is taking the trip in his new Flint. He will be away for a week and in his absence Billy Gluck will be in charge. Joe had the most successful July in the history of the organization and no doubt feels that he has earned a short vacation. Recently he has sold equipment to Louis Rosenthal, well known New Jersey exhibitor, Morris Shain of the Bandbox, and several others.

Dave Solomon, with Joe Hornstein of Howell's C. E. Co. recently won a double prize. Two of them, at $100 per for bringing in the most business for the month of July.

Warner Bros. Baseball Club defeated the Pathe Exchange nine on Saturday afternoon August 1st, by a score of 9 to 4, at Bennett Field, Washington Heights. The outstanding feature of this game was the excellent twirling of Southpaw "Buddy" Morris of the Warner team, fanning eleven of the "Roosters." Good work was also accomplished by Catcher Burke and in fact every member of the Warner team handled their respective positions which aided in winning the game. The Pathe battery was Walsh, pitcher; Quinn and Gray, catchers.

Last Sunday night there was an attempted burglary at Harry Harris's Sunset theatre, 316 West 125th Street. They jimmied their way through the back door and progressed as far as to break the combination of the safe and then evidently due to inexperience in the art of cracking safes, gave up the job and went their way.

The baseball bug has bitten into the moving pictures. They are to have a league of their own which will include the principal producing companies in the metropolitan district.

Preliminary arrangements for the formation of the league will be discussed at a conference of the film baseball managers and one additional representative of eight motion picture firms to be held at Fox Film Corporation studio, 850 Tenth Avenue. The new amateur league will be formed by the following teams: Fox Film Corporation, Famous Players-Lasky Corp., Metro-Goldwyn Corp., First National Pictures, Universal, Warner Brothers, Pathe and United Artists.

The baseball fans who will attend the conference are Fred Bullock, Jr., and Frank Kizis, of Fox Film Corporation; P. H. Cohen and Arthur Loew, of Metro-Goldwyn Corp.; Dave Cassidy and Bob Powers, of Famous Players-Lasky Corp.; Ben Hyatt and Gene Cox, of Universal Pictures; Martin J. Hogan and Joe Kelly, of First National; Philip Abrahams and Joe Hummel, of Warner Brothers; George Ronan and J. E. Cashman, of Pathe; Charles E. Moyer and Harvey Du Boise, of United Artists.

San Francisco

THE Egyptian Theatre, recently opened by Max and Louis Graf, along with the Aztec theatre has been taken over by Morris L. and D. S. Markowitz, prominent San Francisco and Oakland theatre operators. The Aztec has been closed because of real estate movements. The Markowitz brothers also will take over the Pompeii theatre about to be completed and which was erected by the Graf brothers. Max and Louis Graf will devote their energies to motion picture production.

The proposed ordinance regulating theatre crowds through joint action by police and fire departments is about to be sent to the Board of Supervisors.

Manager Eaton of the Bay Point Theatre, Bay Point, is remodeling the front of his theatre.

Bill Wheeler, formerly manager for Vitagraph in San Francisco for more than six years, has taken over the interests of Sid Darling of the Majestic Theatre, Willets and all are wishing Bill all kinds of success.

Jack Purvis, manager of the poster dept. of the local Universal office has returned from his vacation, all tanned up.



Kansas City



WORK was begun last week on a new motion picture theatre at the southeast corner of Twelfth street and College avenue, Kansas City, for George A. Maloney and H. H. Barrett, who have leased the building for five years from Gary M. Baltis. Mr. Barrett also operates the Colonial theatre at Thirty-ninth street and Woodland avenue. Fireproof, the new theatre will be of Spanish design with exterior finish of two-tone tan brick and tile roof. A tower will rise at either front corner. The theatre will be 60 x 115 feet. The opening is expected to be about October 1, with a name yet to be selected for the house. Interior features will include a lobby, 44 x 10 feet, a balcony capable of seating 350 persons, a blower fan cooling system and stage, with space at one side of the stage for an orchestra. The two exhibitors will pay an annual rental of $3,900 for the theatre. The house will cost $30,000 and seat 1,100.

Charles Raymond, new manager of the Newman theatre, Kansas City, recently taken over by Paramount, lost no time in slipping in a boost for Greater Movie Season when he was called upon to speak before the Advertising Club of Kansas City at a luncheon at the Hotel Baltimore the other day.

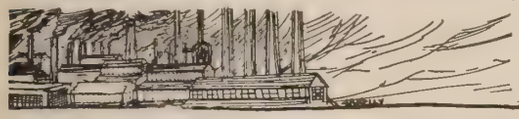
Earl H. Roraback, manager of the World-In-Motion theatre, Kansas City, last week leased the Grand theatre, formerly a legitimate house. The house, which seats about 2,000, having three balconies, will be re-opened soon as a motion picture and vaudeville theatre.

Among the out-of-town exhibitors in the Kansas City market last week were: F. G. Weary, Farris theatre, Richmond, Mo.; Laurence Brenninger, Cozy and Crystal, Topeka, Kas.; J. R. Burford, New Burford, Arkansas City, Kas., Charles Sears, Sears Circuit, Nevada, Mo.; F. W. Meade, Meade theatre, Kingham, Kas.; Blaine Cook, Perkins theatre, Holton, Kas.; Ed. Peskay, Pen theatre, St. Joseph, Mo.; C. M. Pattee, Pattee theatre, Lawrence, Kas.

Long has the name of the Star theatre been familiar with theatre patrons of Ottawa, Kas., but it soon will be wiped out, the name of the theatre, which is owned by C. A. Whitney, to be changed to the Royal.

"Well, well, this is not so hard to take after all," mused Theodore P. Davis of the Liberty theatre, Parsons, Kas., as he received $50 as a second prize for the best exploitation of Universal serials in the entire country.

It not only is Greater Movie Season, but "greater hustling season" along Kansas City's movie row these days. Louis Reichert, P. D. C. branch manager, returned from a long trip into the territory with a satisfied look, as did C. E. Gregory, Metro-Goldwyn branch manager. Fred Hershorn, who formerly traveled the Southern Kansas territory for Universal, has been made short subject manager at that exchange. T. O. Byerle, First National branch manager, and E. C. Rhoden, Midwest Film Distributors branch manager, returned from gratifying trips into the territory. Everybody looked up to observe the tan on the face of Miss Gladys Libby, Educational contract clerk, as she returned from her vacation the other morning. C. F. Seming, Educational branch manager, failed to return from the territory, so it is presumed there is a good business reason for his absence.



Central Penn



PAINTERS have been put to work redecorating the lobby and theatre front of the Colonial, one of the leading Wilmer & Vincent picture houses in Harrisburg, as the first step in the management's plan to make extensive improvements before the start of the Fall rush of business. The electric sign over the sidewalk also is receiving several new coats of paint. Bids have been obtained from a local contractor on important alterations to the interior arrangement of the theatre which will include the erection of an additional ornamental stairway leading from the inner lobby to the balcony.

One row of seats at the rear of the first floor of the auditorium is to be removed to enlarge the space there which is to be converted into a sort of lounge and equipped with davenports, floor lamps and other comforts.

The auditorium is to be recarpeted, the lighting effects to be improved and the stage settings are to be made more ornate. Samuel A. Keubler, acting manager of the Colonial, says it is expected to have the work completed before the end of August, to do which it may be necessary to suspend performances for a few days during the more important part of the work.

Preparatory to his summer vacation trip which will be taken by motor, Charles Campbell, manager of the Victoria theatre, Harrisburg, has just effected an exchange of his Cadillac for a newer touring car of the same make. He will be away from Harrisburg the last two weeks of August and has not yet determined where his destination will be.

Samuel A. Keubler, manager of the Colonial theatre, Harrisburg; Mrs. Bertha Olesen, cashier of the Majestic theatre, and Mr. and Mrs. V. Hummel Brackenridge, constitute a party who went to spend a vacation of two weeks in a cottage at Cly, York county, on the banks of the Susquehanna River. Mr. Brackenridge is business manager of the Harrisburg Evening News.

C. Floyd Hopkins, head of the six Wilmer & Vincent theatres in Harrisburg, spent three days in the latter part of July in New York City, discussing business with the Wilmer & Vincent executives at the home office.

Floyd M. Gibble, manager of the Majestic theatre, Harrisburg, has been appointed chairman of the entertainment committee of the Lions Club of Harrisburg, for the ensuing year.

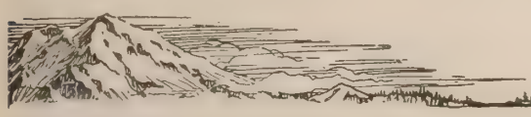
The current issue of the Bulletin published by the Pennsylvania Department of Labor & Industry, contains an article in which valuable suggestions to owners and managers of theatres and amusement halls regarding precautionary measures to minimize the danger of panic in fires or fire scares. Pointing out that in fire panics the loss of life is more often due to panic than to fire, he emphasizes the necessity of having "adequate exits and aisles of sufficient width for persons to pass quickly out of a building, and exits with bar-type panic bolts which open instantaneously."

He urges the inspection of buildings by competent engineers, and frequent tests of electric wiring and other equipment.

Elmer H. Ley, of the executive force of the Wilmer & Vincent Theatre Company in Harrisburg, has been made manager of a series of concerts to be given by American artists, that will be sponsored by the Penn-Harris Hotel, in the hotel ball room during the coming musical season.

The children from all the Harrisburg orphanages were the guests of Manager Sydney J. Gates, at Loew's Regent theatre, on the afternoon of July 30. The theatre management provided a souvenir for each child and they also received surprise packages from a local confectionery store.

Maxwell T. Hite, at one time a motion picture machine operator in various Harrisburg theatres, and in recent years conducting his own business as a real estate auctioneer, has opened branch offices in this line at Ann Arbor, Mich., and in an Ohio city.



Seattle



HARRY LUSTIG, recently appointed Western division manager for the Warner Brothers Vitagraph exchanges, paid his first visit to this city last week in his new capacity. During his several days here, he conferred with H. A. Black, manager of Warner Brothers new exchange, and also spent some time with the exhibitors of this territory.

Seattle was favored last week with a visit from none other than Hal Daigler, known by a majority of the theatre and film men of this territory through his former association with various theatrical enterprises in the Pacific Northwest. A number of seasons ago he was acting manager of the Blue Mouse Theatre in this city, and from there went to St. Paul, where he assumed the management of one of the large Finklestein and Ruben theatres. It is from that city that he has come at present—on a vacation trip—from his position with the large Middle West theatre organization. He spent a number of days in Seattle and other Northwest cities before returning to the Twin Cities.

The week of July 22 to August 1 was Knight Templar week in Seattle, being the celebration of triennial conclave of that fraternal organization. More than 50,000 Knights from every part of the nation were present in this city, and theatres each did their share to commemorate the event, naturally reaping additional business because of the great number of visitors that were present.

Salvatore Santaella, well known on the Pacific Coast as a pianist-director of ability, returned to the Strand Theatre last week as director of the Strand's Brilliant Concert Orchestra. Mr. Santaella formerly was associated with that house, having terminated a contract there the latter part of May.

The resignation of Charles E. Feldman as manager of the Producers' Distributing Corporation exchange was announced in this city last week, and his post at the exchange at present is being filled by A. J. Sullivan, office manager, pending the announcement of further details.

Negotiations for the building of a motion picture theatre which were reported to have been going on between the Cinema Corporation of America and the Metropolitan Building Company of this city were said last week to have been definitely abandoned.



Atlanta

OF interest to exhibitors and film men throughout the Southern territory is the announcement of the formation of the Eastern Carolina Amusement company, with headquarters in Greenville, N. C., with H. J. Paradis, well known exhibitor in North Carolina, as president, and Jack Marcus, as vice-president.

The newly organized company owns and operates the following theatres: The Oasis theatre, Wilson, N. C.; the Oasis, Kinston, N. C.; the Oasis theatre in La Grange, N. C.; the Colonial theatre, and the White theatre in Greenville, N. C.; and the Colonial theatre in Tarboro, N. C. In addition, the company holds options on many other houses and plans are now being drawn up for two new houses.

The Colonial in Tarboro, is a road show house, with a seating capacity of about 750, and a policy which calls for first run pictures and an orchestra as mainstay. All the theatres operated by the company are to run first run pictures, and are equipped to take care of road shows and vaudeville acts.

J. F. Worsley, formerly connected with the Associated Exhibitors circuit in this territory, and later with Grossett and Dunlap, publishers, with headquarters in Atlanta, has joined the real estate throng in Florida. Mr. Worsley went to Florida to take over the management of the Arcade theatre in Fort Myers. He has left that position and, in fact, the film business, to devote his time to selling real estate for the Harris Realty company. Mr. Worsley is very popular in this territory, having worked out of Atlanta for many years and has a wide circle of friends throughout the south.

Mr. Worsley's position as manager of the Arcade theatre in Fort Myers has been filled by Herbert C. Wales, formerly with Progress and more recently with Universal in Washington. This appointment has been made in the past few days, and takes effect almost immediately.

F. Haygood managing Grand Theatre, Waynesboro, Ga., for R. W. Tyson.

R. W. Tyson, who owns the Grand theatre in Waynesboro, Ga. has secured the services of a capable and experienced showman for this house, and is now able to devote his time to his numerous other interests. The Grand is now managed by F. Haygood, known to a large circle of Southeastern exhibitors, and possessing the advantages of ten years experience in the theatre business. Mr. Tyson had contemplated selling his theatre, but since he has made arrangements with Mr. Haygood to take over the active management, the Grand has remained in his possession.

Without any loss of business and with great smoothness and dispatch the local force of the Famous Players-Lasky corporation moved last Saturday night from the old offices on Luckie street to the new quarters, 110-112 Walton street.

The new headquarters are located in an absolutely fireproof two story brick building occupying 4,000 square feet of ground space. On the ground floor are the ad sales department, shipping and inspection rooms, while the second floor is devoted to the general offices including that of H. G. Ballance, district manager, Dave Prince, branch manager and Ernest Geyer, exploitation manager. The exchange contains five fire proof vaults with a maximum storage capacity for 5,000,000 feet of film or 5,000 reels. This capacity is required for the exchange serves over three hundred and fifty-eight theatres in the states of Georgia, Tennessee, Alabama and South Carolina.

One of the special features of the exchange is the beautifully equipped projection room, which will seat 35 people in comfort.

Added facilities for taking care of long distance phone calls from various points in the territory is the installation of three trunk lines coming into the exchange.

"Marty" Semon, manager of the Forsyth theatre, who is vacationing with his family at Ocean Grove, dropped a line to Willard C. Patterson, of the Metropolitan, this week, to the effect that he was spending "the week-end and everything else" at the attractive summer resort.

Miss Lois Davis, of the local Metro-Goldwyn force, is on her vacation. She drove to Asheville last week, and will return Monday of next week.

Miss Ruth Brown, connected with Metro-Goldwyn's Atlanta office went to Davis-Fischer sanitarium last Saturday for a tonsil operation. She is taking her vacation now to recuperate.

Ernest Geyer, Paramount's live-wire exploitation man in this territory came in from Cornelia and Tocoa, Saturday of last week, and expects to spend the entire month of August in Atlanta concentrating on Greater Movie Season activities.

George H. Dumond, general manager of Warner Brothers theatres is in Charlotte, N. C. this week. He is making a tour of the North Carolina circuit and will spend several days in Charlotte.

E. C. Pearce, formerly owner of the Amuse-You theatre in Winston-Salem, N. C., has been appointed manager of the New Broadway theatre in Columbia, S. C.

S. W. Williamson, formerly of the New Broadway theatre in Columbia, S. C., has been transferred to the Lexington theatre in Lexington, S. C., as resident manager.

H. R. Kistler, of Pathe, was in Florida last week, and put over a big real estate deal through J. F. Worsley, with the Harris Realty company.

H. G. Butner, of Educational Exchange, is back in Atlanta after a successful trip to the West Coast. Mr. Butner returned the latter part of last week with the news that big theatre activities are under way on the coast and that business looks big for this season.

D. O. Stewart, who opened the Airdome theatre in Tampa, Fla., recently closed it after several days of rain, and will not reopen until after September 1st, when the rainy season is expected to be at an end.

John Ezell, formerly connected with Creole Enterprises, before the merger with Southern States corporation, has now joined the army of fortune hunters in Florida, and is entering the real estate field on his own hook.

Oscar Oldknow, manager of Liberty Film Distributing corporation, is in New Orleans this week, visiting that branch of his company. He will return in a few days.

C. L. Hackworth, who operates three houses in Huntsville, Alabama, came into Atlanta this week for a few days, and visited his long list of friends on film row and in the Atlanta theatres during his stay.

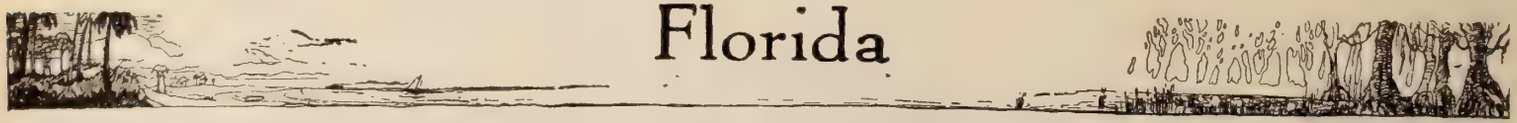
Fred C. Quimby, short subject salesmanager for Fox Film corporation, came into from New Orleans last Saturday and spent two days in Atlanta, conferring with George R. Allison, of the local exchange, and visiting his many friends on film row. Mr. Quimby, who is a frequent visitor in this territory, is one of the most popular men in the industry, and is recognized everywhere as a thoroughly capable film man. Mr. Quimby remained in Atlanta over Sunday, leaving that evening for New York.

Mrs. Henrietta Walker Roberts, who is temporarily handling the editorial end of the Weekly Film Review, in the absence of the editor, Mrs. Anna Aiken Patterson, has been absent from the office this week on account of the sudden death of her mother, Mrs. Henrietta Walker. Mrs. Walker had been ill for some time, but had apparently recovered somewhat. Her death which occurred Sunday noon, came as a distinct shock to her family and wide circle of friends. The funeral was held Monday afternoon at 4 o'clock.

Alex Keese, who has held the position of musical director at the Howard theatre for the past nine months, has left Atlanta for Dallas, Texas, where he will take over the directorship of the orchestra of the Palace theatre.

J. T. Hilten manager of the Odeon theatre, Birmingham, Alabama, has just collected his third cash prize in the Carl Laemmle serial prize contest. Mr. Hilten cashed in about six weeks ago, on the first prize of $100, and two weeks later secured a $50 prize on a follow-up campaign on a serial. Last week he was voted a $25 prize on another exploitation stunt on another serial.

Everett S. Haynes, manager of the Central Park theatre, Pratt City, Ala., opened that new house last Saturday. Despite a heavy downpour he played to capacity all day, according to Roy S. Campbell, Universal salesman from Alabama, who was in Atlanta over the week-end.



Florida

VACATION days are here, and most all of the show folks of Tampa are arranging to take a whirl at the annual rest period. This week J. H. McLaughlin, manager of the Franklin, accompanied by his wife, who is cashier at the Victory, left for a two weeks' stay at Ashville. Charles A. Sappal, president of the Maceo Amusement Co., of Tampa, and his wife left for a motor trip of two weeks over an attractive route.

The Circle at Sebring had a fire, caused by the explosion of a reel of film. William Johnson, the operator, and S. Reynolds, the manager, fought the fire and succeeded in keeping it confined to the booth until the fire department arrived. There was no panic, the audience leaving in an orderly manner, and it is stated that the house was emptied in less than three minutes after the alarm.

The Crystalite, at Crystal River, also had a fire, which was caused by defective wiring. A piece of covered wire, directly over the machine, caught on fire, and dropped onto the machine, ignited the film, and burned up an entire eight reel feature, besides quite a little damage to the machines and booth, before the fire was extinguished.

Sebring is to have another theatre. The old Graham residence, which occupied a large lot at the corner of Pine street and Ridgewood drive, is now being razed, and the theatre building is to occupy this lot. The building is to be of the Spanish type, which is the prevailing style in Florida, made of tile and stucco, and space is provided for fifteen stores besides the theatre. A. C. Price, of Bradenton, is the architect.

Milwaukee

PAUL SCHULZ, formerly working out of the Minneapolis branch of the Fox Film Corporation, has been transferred to the newly created Milwaukee branch, from where he will travel the Upper Michigan Peninsula in a sales capacity. This territory is a portion of that incorporated in the field of the new Milwaukee branch office. All departments of the new branch are now under one roof, removal into the neat new quarters having been completed during the past week. They rank among the very most attractive and most efficiently equipped distributing branch offices in the Badger metropolis.

The Alhambra Theatre at Milwaukee is rounding out its career as an independently owned house with flying colors. On August 1, the big theatre will be taken over by its new owners, who will operate for two weeks under the present policy before closing down for elaborate remodeling, to reopen August 29.

E. J. Bregger, operator of the Gem Theatre at Crystal Falls, Mich., made his appearance at Milwaukee's film row during the past week, doing business and swapping yarns with his many friends among the distributors.

Stanley Brown, live-wire manager of Saxe's Strand Theatre at Milwaukee, has left for a two weeks' vacation in the northland. His first stop was at Grand Forks, N. D., where he visited with his mother, going from there to Calgary, Can., where he will show his wife and little son the house in which he began his theatrical career as a stage hand.

Considerable interest was manifested among picture men here during the past few days in the announcement that two large new houses are to be opened in this territory. Close to $200,000 is to be invested in a new theatre in North Milwaukee, while a $60,000 house is being planned for Milwaukee's East Side. Information regarding the new theatres emanated from architects' offices, and no disclosure was made of the backers of the building projects or of the probable operators.

Neil Duffy, manager of the Elite Theatre at Appleton, Wis., is taking a prominent part in the Northern Wisconsin Golf Tournament. 'Tis said he swings a nasty club, and the boys are betting on his coming out a winner.

Sam Abrams, manager of the Milwaukee branch of F. B. O. paid a flying visit to Indianapolis last week, where a sudden illness prevented his wife from coming to Milwaukee to join her husband. As soon as she was past danger he returned to his office here where things are stirring in preparation for the expected visit of Colvin Brown, vice-president in charge of F. B. O. distribution and sales, and M. J. Weisfeldt, division manager. Pearl Nadolny, booker at the F. B. O. offices is enjoying a vacation in the cool of the Wisconsin lake region, while Art Roberts, assistant branch manager, is diligently sweating over her work added to his own.

F. L. Good, for the past six months affiliated with F. B. O. as a salesman out of Milwaukee, has resigned that position to join the new Warner Brothers sales force. A successor is soon to be appointed for him at the F. B. O. office.

Cecil E. Maberry, district manager for the Producers Distributing Corporation, visited at the Milwaukee office last week, where he conferred with Branch Manager Charlie Lundgren in reference to the establishment of a larger office here. The new headquarters are soon to be started, and when completed will be among the best in the city.

Workmen will soon start taking out the old organ from the Strand Theatre, Milwaukee, to make room for the splendid new instrument recently purchased by the Saxe Enterprises for the house. Joie Lichter's Record Makers have been re-engaged for the Strand orchestra pit, where they have reigned supreme for the past three years.

Dale Larisch, assistant manager of Saxe's Strand Theatre, Milwaukee, is strutting around with an expanded chest these days. He shot a 78 on the 18 hole Grant Park Golf Course last week. And why shouldn't he? He's been hobnobbing about the links since he's eight years old.

Cincinnati

E. A. DODGE has opened his new Theater called the Sharon, at Sharon, O. Mr. Dodge also controls the Opera House at New Richmond and the Temple at Whittensville, O.

T. M. Elliot of the Sunset Theater, Charleston, W. Va., was in the city last week making arrangements for his fall program.

Paul Krieger representing First National in Louisville, Ky., spent several days in the city last week in company with Ralph Kinsler of F. B. O. Ralph welcomed the guest as he has been very lonesome since his buddy L. B. Wilson manager of the Liberty, Covington, Ky., went on his vacation.

The local Paramount office is one hard to enter these days. The reason for it all is that Ruth Greenley, an inspector for the exchange, won the beauty prize at Coney Island during the Sixth Street Business Men's Outing last week. The honor was not empty for it carried a cash prize also amounting to fifty dollars. Now all the exchanges in the Broadway Film Building as well as the others in the city are contemplating of holding a beauty contest.

George Ray, has disposed of his Colonial Theater in Washington, C. H. O. and assumed a position as manager with theaters in the South controlled by Famous Players.

Catherine Flavin has resigned from the Famous Players office force and will remove to Chicago to enter into some other field. Laura Lock, maintenance clerk for the same firm has also resigned to enter the printing business in Covington, Ky.

Gladys Roames the pretty operator for Universal is spending her vacation in the Kentucky Mountains.

Jess Wilkox of the Greenbrier Theater, McDowell, W. Va., spent several days around film row last week.

Ted Peckras of the Dreamland Theater, Columbus, O. was another out of town exhibitor to honor the exchanges with a visit.

Cecil Tipton, general manager of the Hyman Theatrical interests with offices in Huntington, W. Va., is spending his vacation in Michigan hunting wild game. Cecil is quite proficient with his blunderbuss and expects to bag a lot of game while away.

L. J. Freckas of the Eastland and Grand Theaters, Ironton, O., bought several large pictures for fall release while in the city last week.

L. Kinsler of the Elite and Muzas Theaters, Dayton, O., was another of the film purchasers around film row recently.

J. S. Davis of the Westland Theater, Portsmouth, O., renewed old acquaintances while here last week.

C. A. Smith of the Sherman Theatre, Chillicothe, O., won the Chillicothe Golf Tournament last week. He is now considered in the same class as a golfer with Manny Nagle of the local Paramount office.

Milton Kress who has been associated with his father Harry Kress in the latter's various theatrical enterprises will shortly enter the Paramount Managers School to prepare himself for a theatrical career. Milt should make good, as his father is considered one of the best showmen in this part of the country.

Ray Frankel of the Frankel interests and N. Schechter in charge of publicity for the firm returned from a visit East last week.

Denver

E. W. FOOTMAN, manager of the Burns theatre, Colorado Springs, Colo., and W. E. Renzelman, former manager of the Wray Theatre, Wray, Colo., were visitors in the City during the past week. Mr. Footman was here buying service while Mr. Renzelman was scouting around looking for a good theatre to buy.

Al Johnson, until recently the assistant manager for Fox has accepted a position as salesman for Famous Players. Al will cover the New Mexico territory.

George Wygant, assistant manager of Metro-Goldwyn, is in Seattle, Wash., attending the convention of the Knight Templars.

Ed Anderson of the Colonial Theatre, Pueblo, Colo., and Bill Delay, operating the theatre in Lusk, Wyo., were visitors in film row during the past week.

C. M. Van Horn, manager of Pathe, returned Monday from Salt Lake City where he attended a convention held for all western managers of Pathe.

The Palm theatre, Denver, suffered considerable damage by fire a few days ago when film became ignited. The fire was confined to the projection booth and was soon extinguished by the fire department. Eight reels of film were almost completely destroyed by fire and water.

Colorado Springs and Ft. Collins, were favored by visits from a number of managers during the past week. Those visiting Colorado Springs were J. H. Ashby, First National; Eugene Gerbase, Universal; S. D. Weisbaum, Film Booking Offices. Those visiting Ft. Collins were R. J. Garland of Metro-Goldwyn, and Chas. Gilmour of Warner Bros.

Harry Levy, Metro-Goldwyn, H. E. Brooker, Fox, and C. E. Pace of Metro-Goldwyn, are salesmen just returned to Denver for a few days' stay after successful trips into the territory.

Lou Marcus was a visitor in Denver during the past week. After spending a few days with the local exchange of Famous Players-Lasky he returned to Salt Lake City. Mr. Marcus is district manager for Paramount.

Frank Bronte, owner and manager of the Gem Theatre, Yuma, Colorado is seriously ill. He is preparing to leave for Rochester, Minn., where he will submit to another operation. His many friends in the Denver territory wish him a speedy recovery.

Pre-release Reviews of Features

Her Sister From Paris

(First National—Seven Reels)

(Reviewed by Oscar Cooper)

THIS highly risqué story is the best vehicle Constance Talmadge has had in many a moon. A comedy drama of the lighter type, at times bordering on farce, it is told with the touches of sophistication belonging to the new school of picture-making. Hans Kraly's script gives Miss Talmadge every opportunity to display her talents in breezy fashion.

There can be no doubt that the action skates at times on very thin ice. How to win back a husband's love, through vamping him when he does not know he is being vamped, might very well be put down as the thread running through the plot.

Reactions of a theatre audience should be the reviewer's unfailing guide to accuracy in reporting what a picture is and how much it means at the box-office. The audience is, of course, the test. It means far more than the reviewer's personal opinion, favorable or unfavorable as that may be. In the case of "Her Sister from Paris," there could be no question about the verdict of the audience by; whom the picture was seen. Shown at the Playhouse, Rye, N. Y., the other night, the film brought a decided yes.

The Rye audience responded to all the dramatic situations and burst into laughter at the pointed comic contrasts of character and plot. The suggestive situations were received with the customary sophistication that seems to be prevalent in this day and age. One of the critical film men present observed that a good many of the spectators were likely finding in the picture reflections of their own experiences, distilled, of course, into dramatic action, but reflections nevertheless of what had happened or might have happened to them at one time or another.

It is all very well done. The continuity is remarkably fine. Miss Talmadge demonstrates that she ranks very high both as a comedienne and pantomimist, if any new proof of that were needed.

THEME. Light comedy drama in which a wife "vamps" her own husband to win back his love.

PRODUCTION HIGHLIGHTS. The excellent staging and smooth running story. The scenes backstage and in the theatre. The surprise climax. Excellent supporting cast, with particular credit due to Ronald Colman.

DIRECTION. Handles players and material so as to get all possible value out of situations. On the whole, a remarkably fine piece of direction.

EXPLOITATION ANGLES. Opportunity for dance prologues, style shows and window displays. Miss Talmadge wears some beautiful gowns and this gives the chance for hook-ups with department stores, etc. Stress the fact that this is a picture which will appeal especially to woman.

DRAWING POWER. A first-run picture for high-class audiences. As for the family trade, that is another question.

SUMMARY. A remarkably well-constructed light comedy-drama. An admirable vehicle for Constance Talmadge, with this point always to be borne in mind: it will please the sophisticated but it may offend others.

THE CAST

Helen Weyringer	Constance Talmadge
"La Perry"	Constance Talmadge
Joseph Weyringer	Ronald Colman
Robert Well	George K. Arthur
Bertha	Margaret Mann

Story by Hans Kraly. Directed by Sidney Franklin.

SYNOPSIS. When Joseph becomes indifferent to her, Helen leaves, and, meeting her sister "La Perry," decides to impersonate the latter in order to win back her husband's love. Joseph and his friend, Robert, both invite the supposed "La Perry" to supper and both make amusing confessions to her. A triangular flirtation develops. Believing his own wife is far away, Joseph makes love to her. She visits his house, and finally promises him her favor if he will admit that he has treated his wife shamefully. The farce is kept going by the fact that she flirts with Robert and thus arouses Joseph's interest still more. In the end, she reveals herself as Joseph's own wife.

Evolution

(Urban-Kineto-Red Seal—4200 Feet)

(Reviewed by Edwin G. Johnston)

HERE'S a picture that every up-to-date exhibitor ought to book—and show—just as soon as possible. Not that it won't be just as interesting several months from now, but with the tremendous nation wide publicity that the newspapers have given the subject of evolution thru the Scopes trial at Dayton, this five reel feature with the proper exploitation, should pack them in, and now is the time to cash in on it.

The story has to deal with the origin of man and it is presented in a remarkably clear manner, simple enough for anyone to understand. Each step of the development of this planet is shown, going back to the swirling star dust, the formation of the earthly mass and the gradual cooling of it by the waters. Then the earliest forms of single cell life are pictured, step by step, taking a more life like form. There has been considerable cooperation from the Museum of Natural History and the development of the prehistoric animals is presented in a fine way. Next in line are apes, baboons and monkeys and so it goes, right down to the first male specimen, the "Java Man." This is followed by specimens of man on thru the different periods, and in reality the production reels off like a well arranged synopsis of Well's Outline of History, that huge book that so many would like to read but are loathe to tackle on account of its length.

The photography is excellent, though the camera man is not named and Max Fleischer has handled a difficult subject in a way that should earn him lots of credit. The entire film has been edited in a way that practically any audience cannot fail to grasp the entire theme.

As a whole, the picture is not only interesting but highly instructive. One of the last sub-titles is, "Some call it Evolution, others call it God's Work," so those in the audience can think the matter over and decide for themselves whether Man was a creation, or whether he reached his present state of development by such a process as is shown in this picture.

THEME. The development of the earth, plants, animal life, and man.

PRODUCTION HIGHLIGHTS. The fitting prologue, the formation of the earth, and capable arrangement.

EXPLOITATION ANGLES. Everyone in the entire country has either been reading or has had someone tell them about the Scopes trial that was held at Dayton, Tenn. The newspapers have been full of it—use them. Also, tell your public to see the picture and draw their own conclusions as to what it was all about. This picture fits right in with the whole question and you can't fail to stir up lots of interest if the proper effort is used.

DRAWING POWER. A well edited, excellently photographed film that should do well in the average house with the right amount of exploitation. Could be used as a feature of a program but should go better in conjunction.

SUMMARY. This is a timely subject that has been nationally discussed on account of the Scopes trial at Dayton, Tenn., and while there is'nt any cast, unless the cell life, fish and animals can be called such, there does'nt seem to be need of any. The continuity is excellent and everything follows along easily and naturally. These points combined with photography that is exceptionally good will go a long way toward filling the bill.

SYNOPSIS. There is a fitting prologue showing the present day progress of man and the modern achievements that have been wrought by his hand. Then the battle of the elements, the formation of the earth and it's cooling off. The early cell life and the transformation from marine life to mammal. Next, the prehistoric monsters and their battles, Apes, baboons and orang-outangs fellow in order and right along to the cave dwellings and the first specimen of man.

Lorraine of the Lions

(Universal-Jewel—6700 Feet)

(Reviewed by George T. Pardy)

A FANTASTIC and improbable yarn, but none the less, shot through as it is with melodramatic punches, big thrill stuff and a generous measure of comedy, the changes are all in favor of the film registering A I as a box office attraction. There's quite a run on pictures in which animals, both of the tame and wild variety figure largely, and in this case a gorilla of mighty thews and muscle is an impressive, if not alluring personality.

Yet despite his ferocious appearance this beast, who by the way, is really Fred Humes, disguised in hairy skin and a set of gleaming tusks, gets a large amount of sympathy from the spectators, after he has saved the little heroine's life on several occasions and generally comported himself as a regular guardian. But he is shot at the finish and dies, a victim of untoward circumstances. Patsy Ruth Miller is the heroine who is washed ashore on a deserted island with her gorilla friend and later found by her grandfather, through the instrumentality of Don Mackey, a crystal-gazer, who wins Patsy at the finish. The jungle stuff is uncommonly well handled, the tropical scenery strikingly colorful and Miss Miller gives a performance which is remarkable for restraint and wistful appeal. A bunch of lions are also introduced, but have little to do with the action, the good, old gorilla being principally in evidence. Norman Kerry plays the handsome lover creditably and an excellent supporting cast is in evidence.

THEME. Jungle melodrama, with gorilla as one of central figures and romantic love interest.

PRODUCTION HIGHLIGHTS. Shipwreck scene and landing of circus survivors on island. The beautiful photography, including impressive jungle scenes. Surprisingly lifelike illusion of gorilla as portrayed by Fred Humes. The comedy numbers. Love affair of heroine Lorraine and Don. Storm effects when gorilla is killed.

DIRECTION. Has obtained splendid atmospheric shades, piled up the thrills sky-high, interpolated comedy gags in timely fashion and worked up to a tremendously exciting finish.

EXPLOITATION ANGLES. There's an occult turn to the tale which you might use in billing, building on the crystal-gazing incident whereby heroine is found. For the rest, lay especial emphasis on the wonderful jungle scenes, the odd story of the little girl who was reared to maturity by a friendly gorilla, the sweeping melodramatic thrills and romance which develops when the girl meets the man who was responsible for her rescue and safe return to civilized life. Feature Patsy Ruth Miller and Norman Kerry, not forgetting to mention Fred Hume's marvelous characterization of the huge ape.

DRAWING POWER. Has a general appeal, will entertain even the highbrow fans, and score a hit with the great majority. A sure-fire card for juvenile trade.

SUMMARY. Despite its wildly imaginative plot, this ranks as an exceptionally good melodrama and a credit to all concerned in its production. The camera technique is perfect and the views of the island wilderness are particularly impressive.

THE CAST

Don Mackay	Norman Kerry
Lorraine	Patsy Ruth Miller
Bimi	Fred Humes
Lorraine, age seven	Doreen Turner
Colby	Harry Todd
Hartley	Philo McCullough
Livingston, Sr	Joseph J. Dowling

Author, Isadore Bernstein. Directed by Edward Sedgwick. Photographed by Virgil Noil.

SYNOPSIS. John Livingston's father disowned his son when latter weds circus performer, but agrees to care for their seven-year old girl, Lorraine. Ship with circus aboard is wrecked, Lorraine saved by Bimi, a gorilla, and landed on deserted island with elephant and cage of lions. John's father, through agency of crystal-gazer Don Mackey, finds Lorraine, who has grown to maturity under the care of Bimi. They take her to San Francisco. Don falls in love with her. During a storm Bimi gets panic-stricken, breaks out of cage in which he is confined, seizes Lorraine and runs off with her. Don, fearing for Lorraine's life, pursues, and rescues her. Bimi is shot and killed, much to the regret of his mistress. Don is about to go away, but is restrained by Lorraine and they are united.

The Unholy Three

(Metro-Goldwyn—6848 Feet)

(Reviewed by George T. Pardy)

A CROOK melodrama of the finest! Freak characters, oddly fascinating, riot and ramp through a perfectly terrifying atmosphere of mystery, violence and intrigue, which finally swirls into regeneration sunshine, so far as two of the arch-conspirators are concerned. We get the unique combination of a giant, a dwarf who later masquerades as a baby, a ventriloquist and girl pickpocket, with a cheap museum background to begin with, later merged in a criminal confederation operating from a bird-store headquarters. Matt Moore is their clerk, and the only innocent person in the bunch.

The ventriloquist wants to make a financial killing, so that he can wed Rosie, the light-fingered expert, his comrades are simply "out for the stuff", but Rosie complicates matters by falling in love with clerk Hector. Throughout, the suspense tension never slackens, even in the comedy situations where parrots for sale converse sociably with possible purchasers, the ventriloquist being responsible for their chattering powers. Removed to private homes the birds naturally turn out dumbbells, and Lon Chaney, disguised as an aged woman, goes to the residences of the aggrieved customers to demonstrate the talkative ability of the Pollies. She, or he, wheels the dwarf along in a baby carriage and later spies out the locations. These sequences, including a murder committed by the giant, are finely worked out, and there's an awful thrill toward the end in which a gigantic goril'a figures. Lon Chaney carries off chief dramatic honors by his portrayal of the ventriloquist, but the acting as a whole is on an extraordinarily high plane of artistic efficiency.

THEME. Crook melodrama, enlivened by comedy values, bizarre settings and quaint characters.

PRODUCTION HIGHLIGHTS. The museum episode. Scene in bird-store where parrots display wonderful talking powers. Lon Chaney's exploits in female disguise. Rosie and clerk romance. The murder. Situation where dwarf lets loose gorilla, which kills him and giant. The freak characters. Court-room scene.

DIRECTION. Suspense well developed and maintained. Has created wonderful atmosphere and registers thrills with tremendous "kick" to them. Kept continuity intact and action moving at smooth, uniform pace.

EXPLOITATION ANGLES. You can bill this as an underworld romance of immense melodramatic strength, altogether different from the usual thing and offering some of the strangest characters that ever flitted across a screen. Stress Lon Chaney's performance as a woman, play up the gorilla episode, and feature Mae Busch, Matt Moore, Victor McLaglen, Harry Earles and Mathew Betz.

DRAWING POWER. Should get the money in any theatre, big or little.

SUMMARY. Originality of plot, weird atmosphere and oddity of characters combine to make this an unique and welcome screen contribution. It possesses mass appeal in the highest degree, gripping and holding attention of spectators from beginning to end.

THE CAST

Ventriloquist	Lon Chaney
Rosie O'Grady	Mae Busch
Hector McDonald	Matt Moore
Hercules	Victor McLaglen
Tweedledee	Harry Earles
Regan	Matthew Betz
Jeweler	John Merkyl
John Arlington	Charles Wellsley

Author, C. A. Robbins. Directed by Tod Browning. Photographed by David Kesson.

SYNOPSIS. Three dime museum freaks, giant Hercules, ventriloquist Professor Echo and dwarf Tweedledee are performing while their confederate Rosie picks pockets in the crowd. The midget's bad temper leads to a disturbance ending in a free-for-all fight and the three freaks form a criminal band, Echo being anxious to make a fortune and wed Rosie. They rent a bird store, where the ventriloquist makes the parrots talk to customers. Later, disguised as a woman and wheeling the dwarf in a baby carriage, Echo visits homes of aggrieved purchasers of now silent parrots to demonstrate the birds' talking ability, and the dwarf marks down places where later the trio enter and rob. Meanwhile, Rosie and Hector, the store clerk, fall in love. The giant and dwarf commit a murder and fly to the mountains accompanied by a gorilla. They quarrel, the dwarf lets loose the gorilla, which kills them both. The reformed Rosie and Hector wed, Echo resumes museum career.

Sally of the Sawdust

(United Artists—9500 Feet)

(Reviewed by George T. Pardy)

A BIG commercial and artistic success, this latest D. W. Griffith production shines forth on the film horizon as does a planet among stars, when compared with the average attraction. There is no better proof of a feature's quality, especially from the straight box office angle, than when it stirs an audience to a high pitch of enthusiasm. And during its initial presentation at the Strand Theatre, New York, "Sally Of The Sawdust" exerted such magical sway over the spectators' emotions that they alternately laughed, wept and cheered with absolute abandon as the story unfolded its varied moods of sentimental lure, mirth, pathos and dramatic intensity.

Undoubtedly Mr. Griffith has added yet another notable achievement to the long list of screen triumphs for which he has stood sponsor. Taking a simple tale, he has invested it with such wealth of heart interest, mingled with merry comedy, such breathless suspense, and mounted it so ingeniously that the most hardened critic can scarcely fail to give generous credit to his superb craftmanship. As to the acting—the characterizations by W. C. Field, as the good-natured, rascally, lovable old circus faker, Professor McGargle; and Carol Dempster, as the vivacious, but pathetic little Sally—are marvels of mirthful and poignant appeal, and the support is well worthy of the talented principals.

THEME. Comedy drama, with realistic circus atmosphere and romantic interest.

PRODUCTION HIGHLIGHTS. The excellent photography. Life of the circus. Field's irrestible comedy. Sally and Pop's adventures beating way on train. Carnival episodes. Sally's love affair. Their arrest. Courtroom sequences and identification of Sally as Judge Foster's grand-daughter. Happy finale.

DIRECTION. Intelligent at all points. Has manipulated his characters with unerring skill, handled dramatic situations and comedy with perfect understanding, and scored heavily in cleverly contrived climax.

EXPLOITATION ANGLES. You can safely praise this as one of the season's really great pictures, tell your patrons about its heart-touching pathos, its bright, crisp comedy and list it as a guaranteed Griffith film masterpiece.

DRAWING POWER. There can be no argument as to the ability of this attraction to please. In any kind of house, large or small. in any community, it will prove a box office magnet of irresistible pulling strength. In a sense, it is bound to advertise itself, for those who see it will not rest content until they have induced their friends to do likewise.

SUMMARY. Once in a blue moon a picture makes its appearance which registers so vividly on the imagination that thereafter, for a considerable period, the reviewer unconsciously turns to it for purposes of comparison. This is a case in point!

THE CAST

Sally	Carol Dempster
Professor Eustace McGargle	W. C. Fields
Peyton Lennox	Alfred Lunt
Judge Henry L. Foster	Erville Alderson
Mrs. Foster	Effie Shannon
Lennox Sr.	Charles Hammond
The Detective	Roy Applegate
Miss Vinton	Florence Fair
Society Leader	Marie Shotwell

Adapted From Stage Play by Dorothy Donnelly. Scenario by Forrest Halsey. Directed by D. W. Griffith.

SYNOPSIS. Professor Eustace McGargle is a side-show entertainer with a traveling circus. A young widow trapeze performer, before dying, confides her little girl Sally to McGargle, revealing that she, the mother, is the daughter of a good family, disowned because she wed a circus man. Sally grows up with the circus. McGargle determines to find her people. The circus goes broke. Sally and McGargle beat their way on a train to a town where they get work at a carnival. Peyton Lennox, son of wealthy parents sees and falls in love with Sally. Judge Foster warns society folk running carnival to watch McGargle. Old man Lennox discovers his son's infatuation, appears and denounces the girl. Young Lennox dresses Sally up and has her attend a masked social function. She makes a hit, but when unmasked is ordered out. The professor is arrested for cheating in a gambling game and Sally taken as an accomplice. He is freed, rushes to where Sally is being tried before Judge Foster and proves her identity as the Judge's granddaughter. A general reunion follows.

A Fighting Romeo

(Davis Distributing Division, Inc.—5000 Feet)

(Reviewed by George T. Pardy)

THE usual type of standard Westerner, with a ruggedly honest hero, bad men and heroine sorely in need of a strong arm to protect her, cavorting around the "wide open spaces," bullets, whizzing regardless, and broad expansions of plain and mountain scenery for background. Also, a tenderfoot chap, big on brag and short of courage, who finally "finds himself" and redeems previous cowardice by rescuing said hero and heroine at the point of an unloaded Colt, when they are captives in the hands of the villain contingent.

All rather conventional as regards plot, but so far as gunplay, stress of physical combat and fast action go, there's enough and to spare, and fans who care more for this sort of thing than mere story values will no doubt find it sufficiently entertaining. They could have improved the film a whole lot as an amusement factor if a few jolts of comedy had been thrown in to relieve the melodramatic strain. Five straight reels of scrapping and general heroics, without a single moment of joviality are apt to sit hard on the toughest mental digestion. Even the situation where the ancient stunt of having the tenderfoot dance to the accompanying rattle of a six-shooter is utilized, hasn't a shadow of humor about it, for even the saturnine laughs of the victim's persecutors, suggest malice, rather than reckless fun. But Al. Ferguson works hard in the lead and deserves a credit for his energy, if nothing else, and the support is adequate.

THEME. Western melodrama of usual brand, with hero foiling cattle-rustlers and winning girl.

PRODUCTION HIGHLIGHTS. Pleasing scenic shots. Episode where Dave Matthews goes East, rescues Jim Warner, son of wealthy friend, from evil associates and takes him West. Jim's introduction to heroine, his bragging propensities and exposure of cowardice before girl. Dave's adventures with rustlers, kidnapping of heroine, and Dave's arrival at cabin where she is held. Trapping of pair by rustlers, and incident where Jim holds up captors with empty gun and redeems himself.

DIRECTION. Has done very well with none too original plot, avoided padding and accentuated thrills with good effect.

EXPLOITATION ANGLES. Advertise as fast-moving Westerner, with plenty of hard riding and fighting angles, as well as interesting love affair. Feature Al Ferguson, who is fast becoming popular as hero in this particular sort of picture.

DRAWING POWER. Is best suited to the needs of the smaller houses where patrons are strong for rough-and-ready melodrama. Or could be utilized to good advantage as half of double bill.

SUMMARY. Picture one of a numerous class, each of which bears faithful family resemblance to its predecessors. There is nothing new in either plot or development, but the five reels skip along so briskly and players work with such vigor that the net result is fairly interesting.

THE CAST

Dave Matthews	Al Ferguson
Helen McMasters	Elaine Eastman
Buck Connors	Paul Emery
Henry Warner	George Routh
James Warner	F. Schumann-Heink
Gerald Mertagh	William Dills

Author, J. J. Fleming. Directed by Al Ferguson.

SYNOPSIS. Helen McMasters, owner of Paradise ranch, is constantly losing cattle through rustler depredations. Her foreman, Dave Matthews, suspects Buck Connors of being thieves' leader, but has been unable to get evidence to that effect. Dave goes East with shipment of cattle and calls on Henry Warner, ex-ranch owner, now a wealthy man. Warner is worried over the dissipated habits of his son Jim. Dave, intervenes by accident between Jim and a couple of crooks who are fleecing him and takes him West. Jim brags considerably to Helen regarding his courage, but shows the white feather when confronted by Connors. Helen finds one of the gang branding a steer belonging to her. She is captured and held prisoner in a deserted cabin. Jim accidentally overhears a conversation which reveals Helen's whereabouts, overcomes his timidity and goes to aid her. Dave reaches the cabin first, but is surprised by Connors and three of his men. Connors is about to dispose of Dave for good, when Jim gets the drop on the outlaws and forces their surrender. It transpires that his gun was unloaded. Jim becomes foreman and Dave weds Helen.

The Wild Bull's Lair

(F. B. O.—5280 Feet)

(Reviewed by George T. Pardy)

A WESTERN of a rather different kind from its contemporaries, this picture offers thrills and excitement enough to insure it a hearty reception wherever the red blood stuff holds the fans. That the plot isn't in the least bit probable doesn't matter, for what admirers of this species of entertainment want is action plus—and they get it with a vengeance while the hero is whipping redskins, aiding a lady in distress, bull-dogging a bull and in general comporting himself as a two-fisted, hard-riding, fast-shooting star of movie open-air melodrama should.

Also, there's the celebrated horse Silver King, as great an attraction as ever, who seems to grow wiser with each successive appearance on the screen. The juveniles will surely enjoy this film, as well as adult admirers of Westerns, all the more because, besides the fighting thrills, director Del Andrews has managed to introduce several comedy scenes into the melodramatic trend of the tale which brighten it up a whole lot. These humor episodes bring to the fore a tenderfoot Easterner, whose fashionable clothing makes him a thing of wonderment to the untutored native sons, pretty ancient jests, some of them, but they'll get the laughs anyhow. Among other intelligent feats performed by Silver King, that in which he brings his master out of Slumberland by seizing a towel, soaking it in water and laying it on Fred's countenance, deserves especial mention.

THEME. Western melodrama, with college-bred Indian reverting to type and training wild bull, as well as leading redskins in warfare against whites.

PRODUCTION HIGHLIGHTS. Silver King's exploits. Comedy in which Eastern tenderfoot participates and scene where hero mistakes a cow for the wild bull. Incident where hero finds his girl's father at mercy of bull, attacks and wrestles animal down. The fights with Indians and impressive Western atmosphere.

DIRECTION. Has done very well with lightly-constructed plot, bringing out thrills sharply, providing good comedy relief and keeping action going at brisk pace.

EXPLOITATION ANGLES. Fred Thomson has a big following among the fans who patronize Westerns and you can boost him and his wonder-horse Silver King to the limit. Feature the scene where Fred sets a trap for Indians by having horse pull on string attached to gun-trigger, so that whenever a redskin shows up against the skyline he topples over with a bullet in him. Stress the Indian battles and Thomson's victory over wild bull.

DRAWING POWER. Suitable for neighborhood and smaller theatres. Is bound to please wherever Westerns are in demand and has particular appeal for the children, owing to the presence of the renowned Silver Horse in the cast.

SUMMARY. Picture is out of the common as Westerns go, and cleverly acted, Thomson being surrounded by a remarkably good lineup of supporting players. The result is better characterizations than are usually found in this class of feature and the star is seen at his best.

THE CAST

Dan Allen	Fred Thomson
Eleanor Harbison	Catherine Bennett
James Harbison	Herbert Prior
Yuma	Frank Abbott
Red Fang	Frank Hagney
Silver King	Himself

Author, Marion Jackson. Directed by Del Andrews. Photographed by Ross Fisher.

SYNOPSIS. Red Fang, Indian college graduate, goes back to his people and incites them to warfare against the white men. He heads a band of redskins who live on Skull Mountain, and kill settlers whenever they get a chance. James Harbison, cattleman, has a wild bull from which he breeds a cross-strain of ferocious cattle. The bull escapes and Red Fang keeps him in his lair. The Government sends Dan Allen to investigate and he falls in love with Harbison's daughter, Eleanor. Red Fang informs Harbison that he has found his missing bull, persuades him to come to the stockade and demands Eleanor in marriage. Harbison refuses and is tied to a tree. Eleanor comes in response to a message sent by her father and is also made prisoner. Dan arrives just in time to subdue the bull single-handed, as the animal is about to gore the girl and her father.

The Danger Signal

(Columbia Production—5502 Feet)

(Reviewed by George T. Pardy)

THE elements of human interest and sympathy are widely developed in this production, which isn't by any means so melodramatic as the title would suggest. The big thrill centers in the scene where a runaway locomotive threatens destruction to an express train headed in an opposite direction, when the hero, riding a motor-cycle races against the thundering engine, beats it to a switch, and throws the lever just in time to avert a collision. Down a sidetrack the runaway dashes and smashes into an empty car, while the passenger train whizzes by unharmed.

But apart from this well filmed and breath-taking situation the picture dwells chiefly on the domestic troubles of the hero's mother, a widow, whose husband married her against the will of his millionaire father, and was accordingly disinherited. The grandfather takes charge of one of her twin boys, Ralph, who grows up an utter cad, while Robert, the remaining son, is his mother's only stay and comfort. Complications are brought about by having both lads employed on the railroad of which the old man is president, with Ralph, the bad egg, an assistant superintendent. Also, they both fall in love with the same girl. It is, of course, sufficiently obvious that something will happen to square Robert with the stern grandfather, but the film holds its grip well, just the same, with Jane Novak giving a smoothly-balanced, appealing portrayal of the mother, and Robert Gordon, scoring as the hero.

THEME. Domestic drama, interspersed with melodramatic punches which include a near-collision scene on railroad.

PRODUCTION HIGHLIGHTS. Scene in opening reel showing young mother surrendering one of her twin boys to hostile grandfather. Events depicting her love for remaining son, and hero's gallant fight against poverty. Rivalry of brothers for heroine Laura. Scene where escaping convict runs away with engine, and is shot dead. Hero's pursuit on motorcycle and winning of race to switch, which he throws in time to avert collision with express.

DIRECTION. Has turned out a very appealing drama in which the characters seem real and built up the action by stressing the story's sympathetic values and avoiding excess melodramatic pressure. Thus, the narrative is put over in far more convincing style than is usual with railroad pictures, and the big punch scene of the runaway engine comes out all the stronger by contrast.

EXPLOITATION ANGLES. The title should draw railroad men and you can promise patrons in general a very satisfactory hour's entertainment. Dwell upon the love of the mother for her children and self-sacrifice in their behalf, as well as the romantic side of the story. Above all play up the near-collision scene. Jane Novak, Dorothy Revier, Robert Edeson and Gaston Glass should be featured.

DRAWING POWER. Is classy enough to meet requirements of first-run houses and should meet with well-deserved success in neighborhood and smaller theatres.

SUMMARY. Registers far above average feature, is well produced in every respect, an excellent attraction.

THE CAST

Mary Browning	Jane Novak
Laura Whitman	Dorothy Revier
Cyrus Browning	Robert Edeson
Ralph Browning	Gaston Glass
Robert Browning	Robert Gordon
Mrs. Whitman	Mayme Kelso
John Moran	Lee Shumway
Pudgy	Lincoln Stedman

Author, Douglas Z. Doty. Directed by Erle C. Kenton.

SYNOPSIS. Mary Browning, widow, surrenders one of her twin boys, Ralph, to the care of his grandfather, who opposed her marriage with his son. Ralph grows up a wastrel. Robert works hard and finally gets employment on railroad where Ralph is Superintendent. Both fall in love with Laura Whitman. The ensuing conflict results in Robert losing his job. But Robert's chance comes when an escaping convict runs away with an engine and is shot dead at the throttle. The engine dashed down the track where the express is almost due. Robert pursues on a motorcycle, cuts in ahead of the flying engine and throws a switch which shunts the runaway on to a side-track and the express thunders safely by. Robert and mother are reconciled to the wealthy grandfather and Robert wins Laura.

The Trouble With Wives

(Paramount—6374 Feet)

(Reviewed by George T. Pardy)

THE familiar figures of a jealous wife, interfering mother-in-law, falsely accused hubby, and well-meaning, if slightly chuckle-headed friend, prance amusingly through this comedy of domestic entanglements. There are no particularly original angles to the plot, but deft directorial work and intelligent acting by principals and supporting cast tend to make the picture a very entertaining attraction. If the film has a fault it lies in the fact that the footage is a trifle excessive, but this minor defect doesn't amount to much as a handicap.

One of the outstanding lights of the picture is the clever performance given by Ford Sterling in the character of the busy-body friend. Without detracting from the admirable work of Tom Moore and Florence Vidor as hero and heroine, it can be confidently asserted that Mr. Sterling breaks even with them for dramatic honors. The latter's scene where he gives the young wife a confidential line on her husband's career prior to their marriage registers as a most hilarious bit of pantomime, all the more effective because there isn't a single subtitle utilized to help the action along. Tom Moore is his own genial self as the ill-used husband, a character to which he manages to impart a touch of wistful helplessness in the midst of the infernal complications in which he becomes innocently involved, that really makes you feel sorry for him, even while laughing at his discomfiture. Florence Vidor, always charming, wins a good deal of sympathy in much the same way as Moore does, and the support is excellent.

THEME. Comedy drama of domestic complications caused by wife's unfounded yet reasonable jealousy of innocent husband.

PRODUCTION HIGHLIGHTS. Scenes showing how loose talk of husband's best friend with wife arouses latter's suspicions. Dinner table episode where Hennessy accidentally reveals to wife that he and her husband have visited the other woman's apartment. Numerous entanglements into which husband guilessly falls. Climax at summer hotel, when wife finds girl she suspects married to Hennessy.

DIRECTION. Could have eliminated a couple of situations which come pretty near under the head of "repetition," thereby knitting events closer together and improving action. But on the whole a creditable piece of work, especially when light texture of plot is taken into consideration.

EXPLOITATION ANGLES. Scenes in apartments of the "other woman." Can be played up. Florence Vidor wears a number of handsome gowns which are the last word in fashion, a fact that should interest your feminine patrons. Bill this as a bright comedy of domestic troubles in which Tom Moore, Ford Sterling and Florence Vidor are seen at their best.

DRAWING POWER. Has universal appeal and should go well in all theatres.

SUMMARY. Light, but amusing entertainment, good hot weather attraction that creates mirth and doesn't force people to think too hard.

THE CAST

Grace Hyatt	Florence Vidor
William Hyatt	Tom Moore
Dagmar	Esther Ralston
Al Hennessy	Ford Sterling
Grace's Mother	Lucy Beaumont
Prey	Edward Kennedy
Maid	Etta Lee
Butler	William Courtright

Authors, Sada Cowan and Howard Higgin. Directed by Malcolm St. Clair. Photographed by L. Guy Wilky.

SYNOPSIS. William Hyatt is proprietor of an exclusive shoe-shop. He and his wife Grace are happy until William's best friend, Hennessy, informs her that Will has his lunching with Dagmar, pretty shoe-designer from Paris. William squares himself with wife and mother-in-law, but more trouble develops when Hennessy mentions before Grace that he and Will have been to Dagmar's apartment. It was a purely business visit, but Grace doesn't think so and a storm breaks. Other blunders enmesh William and the perfectly innocent Dagmar in a net of suspicion, and matters grow so warm that William leaves home and goes to a summer hotel. Grace, now furious, decides to divorce her faithless spouse. She follows to the hotel, but to her surprise and relief finds Hennessy and Dagmar there in the guise of bride and groom. The Hyatts are reconciled.

Wild, Wild Susan

(Paramount—Six Reels)

(Reviewed by Frank Elliott)

FOLKS who crave action will find plenty of it in this newest Bebe Daniels' starring vehicle. The picture sure lives up to its title. It is pep plus, and just the kind of entertainment that every member of the family can enjoy. There is nothing here to tax the gray matter, no deep mystery, no problem to solve, just pure unadulterated fun.

The plot has to do with Susan Van Dusen, who craving excitement and adventure, deserts the family fireside and becomes a detective. She meets up with a youth, a member of a family she dislikes, but who introduces himself under another name. He has taken up the profession of chauffeur in his search for new material for his book. The two become very friendly, but this friendship threatens to be broken when the hero arranges to have Susan try and locate "Tod Waterbury." Tod, of course, is himself. Members of family arrange a hoax to cure Susan of her desire for adventure and the climax comes in a rush of laughter.

There is much merriment in the opening sequence in which Bebe complicates a traffic jam in Fifth avenue and later heads several fire fighting apparatus through the busy streets. There is also much humor in the rides which Rod La Roeque, as the chauffeur, takes Bebe in his cab. The latter finds herself on the floor of the bus most of the time through Rod's fancy starting. Audiences will also forget their troubles when they see Bebe dressed up in male attire preparatory to going forth to corner a gang of bold bandits. They will also enjoy the climax in which Susan discovers that the hunt for the crooks was just a hoax. The wild elevator ride should also start a gale of laughter.

THEME. Straight comedy dealing with the fair offspring of one of the families in the Blue Book, who, craving adventure, gets all she wants and more, and then finds that the chauffeur she's in love with is also a blue blood.

PRODUCTION HIGHLIGHTS. Bebe's interpretation of the role of Susan. Her jump from an ocean liner to the gang plank as the boat moves away. The sequence in which she leads the fire apparatus through the traffic jams. Susan's rides with La Rocque in the latter's taxi. The runaway elevator. Bebe's donning men's clothes. The climax. The fair detective's first capture.

DIRECTION. Edward Sutherland has accomplished the aim of the producers—to get speed into the action. He has started things off with a punch and ended them with a wallop.

EXPLOITATION ANGLES. Play up Bebe Daniels. Arrange tie-ups with local Packard's agencies. Packard cars are used in several scenes. Have a young lady drive a sporty car about town with appropriate advertising.

DRAWING POWER. Suitable for the best houses and popularity of star should attract business. Also O. K. for community theatres and towns.

SUMMARY. A clean, wholesome comedy that will furnish entertainment for any audience. Here is beauteous Bebe at her best. She's immense. The cast is good and the settings artistic.

THE CAST

Susan Van Dusen	Bebe Daniels
Tod Waterbury	Rod La Rocque
Peter Van Dusen	Henry Stephenson
Edgar	Jack Kane
Emily Dutton	Helen Holcombe
M. Crawford Dutton	Osgood Perkins
Malcolm	Ivan Simpson
Eustace Waterbury	Russell Medcroft
Chauncey Waterbury	Warren Cook
Parker	Joseph Smiley
Edgar's Sweetheart	Mildred Ryan

Adapted from the story "The Wild, Wild Child" by Steuart M. Emery. Scenario by Tom J. Geraghty. Directed by Edward Sutherland. Photographed by J. Roy Hunt.

SYNOPSIS. Finding her home life too tame, Susan Van Dusen consents to go on a trip to Europe with the Waterburys, but balks when she finds her traveling companion, Eustace, is a weakling. On her way off the boat she bumps into Tod Waterbury. Tod follows her home. He has become a chauffeur to find "local color" for his writings. Susan becomes a detective. Tod arranges to have Susan locate his "chum" Tod Waterbury, he having introduced himself under another name. Of course Susan fails, but gets another chance at some bandits, which turns out to be a hoax, arranged to cure her of adventure. She accepts Tod at last.

Private Affairs

(Producers Distributing Corp.—6132 Feet)

(Reviewed by George T. Pardy)

THE small-town atmosphere and characterizations of this film are its chief stock-in-trade, with the sleepy life of a quiet burg suddenly stirred into temporary animation by the belated delivery of a package of five-year-old letters, found behind the desk of the old postmaster after the latter dies. The effect on the lives of the receivers is the pivot upon which the plot revolves, and the general result entertaining, with comedy and pathos developing in about equal parts.

In one letter a lover asks his girl to come on and wed him, a drunkard learns that he is heir to a fortune, and so on. The chief trouble with a tale of this kind is that it wanders into so many by-paths that it is impossible to concentrate its interest and the spectator gets somewhat bewildered trying to follow the different threads. There isn't any real drama worth speaking of, the comedy bits making the best showing, and as might be expected, vigorous action is altogether absent. The acting saves the feature from being relegated to the list of mediocre attractions, and in this connection it may be noted that Hardee Kirkland's portrayal of the town drunkard stands out in bold relief as the hit of the picture. Arthur Hoyt contributes a clever sketch of a stammering druggist and the support as a whole is adequate.

THEME. Comedy-drama with small-town atmosphere and lives of characters turned topsy-turvy by delivery of bunch of letters lost five years in local post office.

PRODUCTION HIGHLIGHTS. Scenes showing effect on different recipients of long-delayed mail, when delivered. Return of Lee Cross, loudly clad, in swell auto to home-town, and disillusion of young married woman to whom he proposed by letter, when she meets him. Renovation of town drunk. Satisfactory climax.

DIRECTION. Considering the scattered nature of his plot material Renaud Hoffman didn't do badly. The pathetic angles are nicely worked in and touches of humor whimsically administered. The continuity wobbles, but that can't be helped under such conditions.

EXPLOITATION ANGLES. Teaser ads, dwelling on probable consequences of letters delivered five years late are in order. You can treat the idea from both comic and serious side. Every name in the cast is known to fans and should be played up. Where a mailing list is available a circular letter of ancient date could be utilized.

DRAWING POWER. Should do fair business in average house, if rightly exploited. Suitable for neighborhood and smaller theatres.

SUMMARY. Principal thing in picture's favor is the very human flavor of its characterizations. This factor makes up to a large extent for the shifting of the interest spot-light from one group to another, as the village folks seem refreshingly real and natural.

THE CAST

Agnes Bomar	Gladys Hulette
Fred Henley	Robert Agnew
Amy Lukin	Mildred Harris
Lee Cross	David Butler
Alf Stacy	Arthur Hoyt
Andy Gillespie	Hardee Kirkland
Irma Stacy	Betty Francisco
Sam Hanks	Charles W. Mack
Joe Hines	Charles Sellon
John Maddox	J. Frank Glendon

Author, George Patullo. Directed by Renaud Hoffman. Photographed by Jack Mackenzie.

SYNOPSIS. Five years after the death of the old postmaster of village of Two Forks, a package of letters are found undelivered. Their distribution causes a sensation. The town drunkard, Gillespie, learns that he is heir to a fortune. Amy Lufkin, now wed, gets a proposal from her former sweetheart, Cross Lee, who went to the oilfields; the druggist's wife, Irma Stacy, opens a letter from a former flame to her hubby, while he stares aghast at a missive to Irma from another adorer. Amy, dissatisfied, determines to go to Lee Cross, but he suddenly arrives, overdressed, in an ornate car, and one look at him cures Amy. Lee swaggers to the post office where Agnes Bomar, to whom he used to pay attention, works, but as he becomes obnoxious, Agnes' lover Fred enters and thrashes him. The newly-rich Gillespie makes Fred the superintendent of his factory properties and all ends well.

My Lady's Lips

(B. P. Schulberg Prod.—6609 Feet)

(Reviewed by George T. Pardy)

THIS crook melodrama is designed to appeal to audiences with a keenly developed liking for the sensational, and indications are that it will be successful along that line. Incidentally, it lists as propaganda against the third degree method of making criminal suspects confess, as popularly supposed to be practiced by callous police executives in every big American city. Details filmed in this connection are decidedly unpleasant and not convincing.

However far police may go in administering torture, about the last victim in the world they would select would be a well-known reporter, even if he compromised himself by aiding a female crook. True, in this instance the hero gets in bad with his newspaper boss, but there never existed a star reporter so utterly friendless that the cops would dare to man-handle him like a tramp or branded convict. But the confiding public will probably accept it as genuine, so when the unlucky news-chronicler and his feminine associate go to jail, no doubt on-lookers will accord them full measure of sympathy. Early sequences show how the heroine first went wrong, romance begins when she meets the reporter. There are some thrilling moments registered, but one can't help feeling that the hero's unavailing sacrifice for the lady is rather unnecessary and theatrically unreal.

THEME. Crook Melodrama, third degree angle and love affair between reporter and underworld girl.

PRODUCTION HIGHLIGHTS. Suspense developed in crook den scene where hero is put to severe tests to uncover his identity. Police raid, arrest of thugs, escape of heroine. Her surrender. Third degree incident. Wounding of girl and reconciliation with lover in finale.

DIRECTION. Continuity fair, except for confusion caused by introduction of superfluous characters at start. Suspense registers well in underground den stuff. Makes third degree episode nerve-racking but repulsive.

EXPLOITATION ANGLES. Play up starting adventures of hero in underworld joint. Tell your patrons about alleged cruelties of third degree and film's expose of brutal police methods. Stress romantic interest, hero's self-sacrifice. Feature energetic performances of Alyce Mills and William Powell in principal roles Cast excellent, Clara Bow, Frank Keenan, Ford Sterling, John Sainpolis do particularly good work and worth advertising.

DRAWING POWER. It's up to exhibitor's individual judgment. If patrons want highly colored underworld melodrama, this is O. K. Otherwise, third degree scenes, gruesome and apt to shock sensitive persons, may offend, especially in houses catering strictly to select family trade.

SUMMARY. Picture crudely exciting, develops some savagely forcible punches in this respect but wrecks artistic and convincing qualities in order to stress sensational appeal. Footage excessive, should have been kept within six reel limit at most.

THE CAST

Dora Blake	Alyce Mills
Scott Seddon	William Powell
Lola Lombard	Clara Bow
Forbes Lombard	Frank Keenan
Smike	Ford Sterling
Inspector	John Sainpolis
Crook Girl	Gertrude Short
Eddie Gault	Matthew Betz

Author, John Goodrich. Directed by James P. Hogan. Photographed by Allen Siegler.

SYNOPSIS. Discovering that his daughter Lola frequents gambling joint run by Dora Blake and Eddie Gault, newspaper editor Lombard assigns reporter Scott Seddon to round up notorious Blake gang. Scott gains access in guise of exconvict to crooks' underground den, is put to severe tests, but conceals identity until exposed by Dora. Scott's arrangement with police causes raid and arrest of thugs. Having fallen in love with Dora, he shields her, she escapes, but surrenders when Seddon is pinched. Police give both third degree, force confessions of guilt from each. They receive penitentiary sentences. When released, Scott finds Dora operating high-class gambling house. A losing player shoots her in arm, but she and Scott are united.

A Woman's Faith

(Universal-Jewel—6023 Feet)

(Reviewed by George T. Pardy)

A STORY of the Canadian woods, melodramatic, yet sombre of mood throughout and with a religious background on which is etched the profitable results to be obtained by faith and prayer, seems at first sight pretty tough material for a director to turn into good screen entertainment. Yet exactly that has been done in this case. Sombre undoubtedly the general tone of the film is, also it points a strong moral, but the amazing thing to be noted bobs up in the fact that it holds together nevertheless, and scores hard on the box office target.

Judicious direction is, of course responsible for the all-around excellence of the picture, as well as sincere and virile acting by principals and support. Percy Marmont plays superbly as the chap who turns atheist when a woman turns him down, loses his sight in a scrap with a bully in the wilds of Canada, foregathers with a girl falsely accused of murder, whose prayer at the shrine in the Cathedral of Restoration cures his blindness. Alma Rubens deserves undiluted praise for her delicate, appealing rendition of the part of the girl—Neree Caron, nor should the fine performances of ZaSu Pitts and Cesare Gravina be forgotten. There isn't a dull moment in the entire production, but it is devoutly to be wished that the subtitle-writer hadn't indulged in such unnecessarily lengthy and prosy screeds during the opening reels.

THEME. Melodrama of Canadian backwoods with religious twist and strong emotional sequences.

PRODUCTION HIGHLIGHTS. Scene where hero discovers fiancee is false. His flight to Canadian wilds and fight in which he is blinded. Shots showing pilgrims journeying to shrine of St. Anne de Beaupre, with priests bearing host through kneeling penitents. Neree climbing, saying prayer at each step. Return of hero's sight. Final episode, with pair approaching chapel to be wed.

DIRECTION. Has knit situations closely together, kept action moving smoothly and maintained absorbing interest all through film.

EXPLOITATION ANGLES. The church folks, clergy and women's clubs should prove invaluable factors in helping to exploit this one. There are fans who always fight shy of films in which religion plays a prominent part. For the benefit of these, you should enlarge on the story's romantic interest and melodramatic strength, making it clear that it isn't to be considered mere propaganda. Feature Alma Rubens, Percy Marmont, Jean Hersholt, ZaSu Pitts and Cesare Gravina.

DRAWING POWER. Ought to bring good financial returns in any type of house, excepting in localities where exhibitor knows that religious atmosphere in a feature is banned by his patrons.

SUMMARY. A notable achievement both from directorial and acting standpoints. Subject a difficult one to handle competently, but the warmly sympathetic urge of the picture is beyond dispute.

THE CAST

Neree Caron	Alma Rubens
Donovan Steele	Percy Marmont
Cluny	Jean Hersholt
Blanche	ZaSu Pitts
Francois	Hughie Mark
Odilion Turcott	Cesare Gravina

Adapted from Charles Buddington Kelland's story, "Miracle." Directed by Edward Laemmle. Photographed by John Stumar.

SYNOPSIS. While traveling on a train through Canada, Donovan Steele discovers that his fiancee is false to him. He leaves the train and plunges into the lumber woods, having lost faith in God and mankind. Once, while in town, he meets Leandre Turcot, who recognizes Steele as a man who saved his life and insists that he make his home with him. Steele meets Neree Caron, wanted for murder, but wrongfully accused. One Cluny, a detective, threatens to arrest Neree unless she weds him. Steele defends Neree, wins fight with Cluny but loses his sight. Neree persuades him to accompany her to the shrine of St. Anne de Beaupre. There, her prayers are instrumental in curing Steele's blindness. Neree's uncle confesses guilt of murder of which Neree is accused. Steele marries her.

Fine Clothes

(John M. Stahl Production-First National—Eight Reels)

(Reviewed by Frank Elliott)

ONCE again John M. Stahl comes forward with a picture which has all the ear-marks of a ready-made box office success. This one is an adaptation of Franz Molnar's stage play, "Fashions for Men," which, however, has had its plot moved bodily from Austria, the original locale, to London, the producers believing, and perhaps rightly, that the fans preferred such a setting. Molnar deals with life in a satirical way and this story of Peter Hungerford, a London merchant with a big heart, who trusts everybody and consequently is in turn beaten by everyone, until he loses his little store, his wife, his all—but rises above adversity so that in the end he finds happiness once more, is one of his best.

First of all the screen version is notable for the excellence of its characterizations. Percy Marmont gives to the role of Peter, an interpretation that takes rank with the other famous parts this star has given the screen. In the hands of this actor, Peter is made to "live" and we are sure that everyone is going to find cause for praise in this fine character portrait. Then Lewis Stone shares honors with Marmont in the role of the Earl of Denham. Stone is immense, while Alma Rubens really acts as "Paula," and Raymond Griffith supplies a few moments of his inimitable comedy in a minor part. The remainder of the cast is excellent in every way.

THEME. A domestic drama in which a London shopkeeper made bankrupt through his kindness, fights back to success and saves his fair bookkeeper, with a desire for fine clothes, from a wealthy nobleman.

PRODUCTION HIGHLIGHTS. The opening sequence in which Peter loses his wife, his savings and his little store. The scenes at the earl's estate where the former shopkeeper interrupts many tete-a-tetes. The characterizations contributed by Lewis Stone, Percy Marmont and other members of the cast. The climax in which all wrongs are adjusted.

DIRECTION. John M. Stahl has turned out a very creditable feature possessing close to 100 per cent in entertainment value and has inspired his players to put over some exceptionally fine acting. He has, as usual, given the feature an artistic background.

EXPLOITATION ANGLES. A tie-up with your local department store on a fall fashion show would be a great selling point. Have models display the new styles on your stage. Interest local literary and dramatic clubs on the first picturization of a Molnar play. Offer prizes for the best looking home-made gowns. Play up the names of the cast.

DRAWING POWER. Should go over in the best houses in the land and, with a little exploitation, do business. Stone and Marmont are prime favorites.

SUMMARY. One of the worthwhile contributions of the silent drama to the new season. An entertaining transplantation of a Molnar play in which superb characterization stands out. Holds the interest all the way, is beautifully mounted and understandingly directed.

THE CAST

Earl of Denham	Lewis Stone
Peter Hungerford	Percy Marmont
Paula	Alma Rubens
Oscar	Raymond Griffith
Adele	Eileen Percy
Philip	William V. Mong
Receiver	John Merkyl

From the stage play, "Fashions for Men," by Franz Molnar.

Scenario by Benjamin Glazer. Directed by John M. Stahl. Photographed by Ernest Palmer.

SYNOPSIS. Peter Hungerford's heart is glad on Xmas eve. He and his wife, Adele, have saved $500. The sum will save him from impending bankruptcy. While giving presents to his employes, Adele confesses she loves Oscar, a clerk and says she has given him the $500. Oscar appears and takes Adele away. Paula, Peter's bookkeeper, seeks aid of the Earl of Denham. Peter gets a job with the earl and Paula, seeing a chance to get fine clothes maneuvers herself into the earl's household. Peter saves Paula from the earl, however, and eventually weds her. He also gets back the store.



CONSTRUCTION & EQUIPMENT DEPARTMENT



Theatre Design, Plans and Specifications

Ways and Means of Construction; Methods of Awarding Contracts

By H. Robins Burroughs, Theatre Engineer

AFTER any given theatre proposition has been studied and analyzed from an investment point of view and a decision has been reached as to its construction, the next thing to be carefully considered is the ways and means of construction. The usual procedure is to engage an architect or engineer to prepare complete plans and specifications from which estimates from general contractors are obtained and the contract awarded to probably the lowest bidder. In analysing this procedure there are several angles to be fully considered, all of which are of considerable importance and two or three are of vital importance.

The first question to be considered is that of deciding in what manner and by whom the preliminary plans are to be drawn. It will usually be found that, in the study from an investment point of view, it has been found necessary to make certain preliminary sketches in connection with the analysis of study and in the determination of the size and capacity of the theatre. These sketches will undoubtedly form the basis of development for the architect or engineer who is engaged to develop the problem from a building point of view. Very frequently it will be found that the preliminary sketches have been under-studied and that in their development a complete change is found to be desirable. This should not be the case. If proper studies are made in the beginning, the sketches will be accurate data for further lines of action and there will be no need for revision. This will also mean that the analysis from the investment point of view is correct and that the statement of investment, based thereon, will show true results. On the other hand, if sketches are hurriedly prepared, inaccurately drawn and the study formed by false premises, the results are likely to be unsatisfactory and misleading.

Necessary to Keep to Original Plans

It, therefore, becomes necessary, to develop the plan along the original lines contemplated by the sketches in order that the final cost may be kept precisely in line with that which was estimated. Herein lies the great weakness, for the usual tendency in the development of the plans is to get away from the original idea and over design the building to such an extent that its final cost materially exceeds the original estimate. To accomplish these results, it becomes necessary to have clearly in mind in the beginning the actual type of construction and the amount of elaboration and decoration which the project will stand. Plans and specifications, of course, will be definite and complete only in so far as those who prepare them have a definite and complete conception of the materials to be used and the amount of money to be spent. It should be kept in mind that the bulk of construction of a theatre lies in the engineering or construction features for the problem of decoration is one that is almost unlimited and has an extremely wide range of variation. In other words, the interior and exterior may be highly ornamented or it may be left entirely plain, depending upon the amount of money that should be spent in this connection on any particular job.

Economy of Construction of Primary Importance

It, therefore, becomes evident that economy in the design of the construction is of primary importance. This feature is frequently lost sight of for the reason that the working drawings are drawn by those inexperienced in the economies of construction, which resolves itself into a problem in engineering economics, and unless the design is approached from this point of view, it is certain to be more expensively designed than need be and the aesthetic considerations are likely to overrun and control the cost of construction. This point cannot be too heavily emphasized and, in order to get the desired results, only persons experienced and trained in this line of work should be commissioned to represent the financial interests; for, after all, the usual theatre is built as an investment or from an investment point of view and should be considered as such throughout the entire operation, including the preparation of plans and specifications.

The usual tendency for the past has been to produce a theatre building which is considered by the general public as being attractive and beautiful. This has very little bearing on the box-office receipts within certain limits. It is, of course, desirable to have a theatre, which is attractive and pleasing to the eye but it need not be too highly ornamental nor expensively decorated. The interior decorations of a theatre is an entirely different problem from that of a home. Theatrical productions in any sense, including the theatre, are undertaken with the idea of creating an appeal to the public largely from a psychological point of view and this point contains one of the secrets of successful theatre production. In other words, the construction of a theatre and the preparation of plans and specifications for such involves a number of elements which are not usually considered in the usual course of procedure. The objective of the engineer or architect who prepares plans and specifications should be to produce for the owner a complete instrument with which he can obtain, with the proper management and the usual course of business, a satisfactory return on his investment.

This brings the subject to the point of consideration of size, type and kind of theatre to build in any given locality. Here again is an opportunity for a wide range of variations and a wise decision can only be made by those who are capable of studying the situation from a local point of view and whose judgment is in keeping with needed results. One of the greatest errors which maintain in this connection is that certain types of owners are inclined to rely on their judgment rather than to take the advice of others who make a specialty of this line of work. There is just as much demand for technical, business and economic advice in theatre construction as there is in legal or other professional lines of work.

Three Usual Methods of Construction Followed

Assuming that the design, plans and specifications have been thoroughly studied from both an aesthetic and economic point of view and have been completed, ready for estimates, three usual methods of construction are used. One is to obtain estimates from four or five selected bidders; the second method is to allow any contractor who may desire to submit a bid; the third is for the architect, engineer or owner to obtain separate bids on the various trades. The first method involves the least trouble on the part of the owner or his agent. The second method is likely to lead to complications, due to the fact that irresponsible contractors are likely to underbid and mislead as to the probable ultimate cost. The third method involves



The new McDonald Theatre, Eugene, Oregon, showing the inner lobby and the double entrance doors leading into the main foyer.

Theatre Design, Plans and Specifications

(*Continued from preceding page*)

considerably more work on the part of the engineer or architect, but usually is the most economical in the final analysis. The writer has had considerable experience with all three methods of handling construction work and, as a result, for the average job he is strongly of the opinion that the best results can be obtained by the third method, for the reason that the owner or his agent is then in control of the situation and is not subject to the continual bother of extras, which he is sure to be subjected to if the contract is awarded to a general contractor. He not only has this advantage but he is in a position to make any changes at any time without involving any other trade than that directly concerned. In the first method, in the event that it is desirable to make any change, there is always involved the question of an extra and the general contractor is in the position to charge just about as he pleases. There is no means of controlling this situation.

Advisable to Secure Rigid Opening Date

Another disadvantage is that the owner has practically no control over the progress of the work. The general contractor will frequently estimate the time of construction to be less than one-half of what his actual time may be and there is no way of controlling this situation unless there is a penalty or bond clause in his contract. In order to obtain this clause it is usually necessary to place the time of completion at such a length that the contractor is usually on the safe side. On the other hand, if the construction work is handled by the third method, the owner's agent, engineer or architect, who is handling the work, is in a position to deal directly with each trade and each subcontract and it is a well-known fact that small units can be handled to a greater advantage than large units. One man can control a certain number of men and this principle is exemplified particularly in construction work. Consequently, the time of completion is under better control by the third method than by any of the others and the time of completion is usually a very important item, for the reason that each day's delay is actual loss of return on investment.

Source of Finance Influences Construction Methods

Another point which may have some bearing on the method of construction to be used or may even determine it is that of the source of finance. If the owner is not in a position to entirely finance the job, it will usually be found that he will not be able to control it, but, on the other hand, if he is independent financially and is able to furnish the necessary funds as they may be required, he is in a position to dictate and should take advantage of it. The best way to secure this advantage would be to have a competent engineer or architect supervise the construction and handle the sub-contracts direct, in which case the engineer or architect becomes the controlling factor in behalf of the owner and is unbiased in his position, whereas if it is left to the general contractor, who in his position also represents the owner but who is primarily in a biased position due to the fact that he is largely concerned in the profits which he can make from the job and very frequently the amount of extras that he can secure, this advantage will be lost.

One of the determining factors which has a direct bearing on the awarding of the work to a general contractor is that of knowing in advance the cost of the work. This is actually misleading for the reason that the average job is susceptible to so many extras that the final cost is not definitely decided by giving the work out on the lump sum basis. The average owner, however, unfortunately does not realize this phase of the situation and from the mere fact that he gets a lump sum price for the work, he concludes that he is now safe and that he will not be obliged to spend any more than his contract calls for. The contractor's point of view is quite the opposite. He takes the contract on a lump sum basis with the idea that the amount of his contract is only a beginning and he expects and makes every effort to involves as much additional cost by means of extras as it is possible to do. Consequently, the point that the writer wishes to emphasize is that, even though the construction work is awarded on the basis of the general contract, it is by no means a guarantee that this will be the u'timate cost of the work. If the plans and specifications are carefully prepared and the work supervised by competent authority, there should be very little opportunity for extras to develop, but, on the other hand, if the plans and specifications are not thoroughly comprehensive of the work to be done and the supervision is lax, then the owner is largely at the mercy of the contractor, who is in a position to control the situation in any way which might be most satisfactory to him. On the other hand, if the work is handled by the owner's agent, (engineer or architect) and sub-let direct, he is actually more certain of completing the work at the estimated price than otherwise, for the reason that the work by this method is under better control and should be done in less time and at a less cost.

In conclusion the following points may be noted: namely, plans and specifications prepared from both an economical and aesthetic point of view and that method of construction adopted which will permit the owner to get the desired results at a proper cost and within a reasonable length of time. The latter the writer desires to emphasize because of the fact that, from his personal experience, he has found that the average construction job lacks control and the owner is more or less at the mercy of the contractor doing the work.

Small Modern House to Be Erected in Cleveland

H. Petti of 306 Williamson Building, Cleveland is drawing plans for $90,000 motion picture theatre, to be a one story brick structure and erected at 11609 Lorain Avenue, Cleveland, Ohio. The owner of this theatre is Paul Guadanovic, Film Exchange Building, Cleveland, Ohio.

Roxbury, Mass., to Have a Two Thousand Seat House

Plans are being drawn for the erection of a theatre building at 119-129 Dudley Street, Roxbury, Mass., with a seating capacity of 2,000. This theatre will be under the management of New England Theatre Operating Company.

$1,000,000 Motion Picture House for Chicago

Plans are being drawn for the erection of a $1,000,000 motion picture theatre to be erected on Sheridan Road, near Irving Park Boulevard, Chicago, Ill. The new theatre will have every modern equipment for the comfort of the theatre-goers.

ACROSS THE CONTINENT

North South



East—West

American Seating Company

Theatre Chairs

American Seating Company

CHICAGO

Offices in All Principal Cities

Installation Everywhere

Eastman Announces New Pocket Size Motion Picture Camera

HOME movies would seem to have been now brought within complete realization with the announcement just made by the Eastman Kodak Company of their development of a new model Cine-Kodak. Practically pocket size, as simple to load, hold and operate, it is claimed, as an ordinary Kodak this camera is to sell at $70.

The popularity of home movies according to the announcement has been proved and while the more serious worker may still prefer the present electrically driven Cine-Kodak, the new more compact model, will appeal to the world of amateurs at large.

This latest achievement is a thoroughly practical motion picture camera reduced to the same compactness and simplicity of operation that have made the Kodak famous. With its genuine leather covering it has the appearance and is about the size of a 3A Kodak closed.

It takes ordinary Cine-Kodak film (16 mm wide) in 50 or 100 ft. lengths, is daylight loading and spring driven. The film is made reversible, that is, through a special process the negative is reversed to a positive and the film actually exposed is used for projection. This eliminates cost of additional film and printing and is an emphatic economy of operation.

The price of the film it is announced also covers the cost of finishing at any one of the Eastman laboratories. No tripod is necessary.

This new model is held at waist level, the subject found in the view finder and by simply pressing a spring twenty feet of film may be exposed without rewinding. Steady spring tension provides for evenness of exposure.

The lens is an f.6.5 especially designed for this camera. It has a focal length of only 20 mm (less than 1 inch) which gives a broad angle and permits the photographing of large objects at relatively close range. "Close ups" can be made at 4 ft. and distant views can follow with no focusing adjustment.

Further description is contained in the announcement. The weight is given at 5 pounds when loaded, size 8-13/16 inches long by 5-9/16 inches high and 3-1/16 inches wide, and is therefore easily carried. It can be brought into action as quickly as any Kodak and a tripod is not necessary as the illustrations show.

Indicators on the outside of the camera are convenient helps to the operator. An exposure guide on the diaphragm scale shows which of the four stops to use under various conditions. A footage indicator automatically tells how many feet of unexposed film are left in the camera.

The film reels are opposite each other and can easily be loaded in daylight. Threading can be done very quickly. Pull-down claws in the gate automatically adjust themselves to the perforations in the film. The guide bar is at an angle, allowing the film to be wound on the reel without danger of jamming or of loose-winding. Studs in the door prevent closing the camera if the loading of the film has not been correctly done.

The curved gate holds the film accurately in focal plane without danger of abrasion or scratching and also eliminates the necessity of frequently cleaning the gate.

The exposure lever may be locked in operating position so that the operator may place the camera on a firm support and include himself in the action of the picture.

As this new model uses the same film as the original Cine-Kodak no duplication of



The new Cine-Kodak is held like a Kodak, waist high; the view in the finder, you simply press a button.

stock on the dealers' shelves is necessary. It is 16 mm wide, of safety stock, and instead of the usual printing operation, the negative, through a special process, is reversed to a positive so that the identical strip of film that was used for exposure is used for projection as well.

The company announces that while it is not in position to fill immediate orders, plans are well under way to begin deliveries toward the end of the present month and to produce in quantities by mid-autumn.

Motion Picture Cameras Gain in Exports

One hundred and twenty-three motion picture cameras were exported from the United States during the month of June in comparison with 59 for June, 1924. This was shown in preliminary Department of Commerce figures, which further gave the value of these as $29,271 as compared with $12,192 last year.

For the fiscal year ended June 30, 1925, exports of motion picture cameras totalled 1,140 valued at $289,057, while for the fiscal year 1923-24, 1,039 cameras were shipped abroad at a total value of $342,062.

Southern Development Corp. Building House in Atlanta

The Southern Development Corp., is beginning work on the erection of a handsome new suburban theatre in Atlanta to be located in West End, at 201 Lee street. This same company operated the Palace theatre, in Inman Park, of which Alpha Fowler is manager. Upon the completion of the new house, which will be bigger and more elaborately equipped than the Palace, however, Mr. Fowler will transfer his services to the West End house. Announcement as to who will fill Mr. Fowler's place at the Palace will be made at an early date.

The new theatre will occupy a space of 50 by 200 feet and will accommodate one thousand people. The chairs are special air-cushioned upholstered seats. An enormous typhoon ventilating system has been ordered, and everything in the way of the latest and most improved projection equipment is to be installed. The theatre will be one of the finest surburban houses in the south, and exclusive of ground value about $50,000 will be spent in building and equipment. This is only one of a number of theatres planned by the Southern Development corporation and announcements will be made regarding the others at an early date.

Kansas City Explosion Quiz Under Way

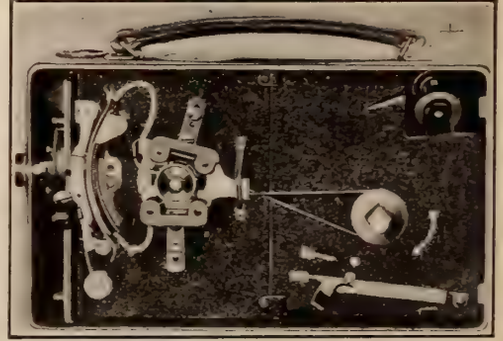
A 3-day inquest, in which sixty-seven persons were summoned, was begun in Kansas City this week in connection with the explosion and destruction recently of the Gillis theatre, combination motion picture and burlesque house. Last week a fourth body was found in the ruins, but thus far has not been identified. No cause of the explosion has yet been discovered.

Atlanta House, Rebuilt After Fire, Again Operating

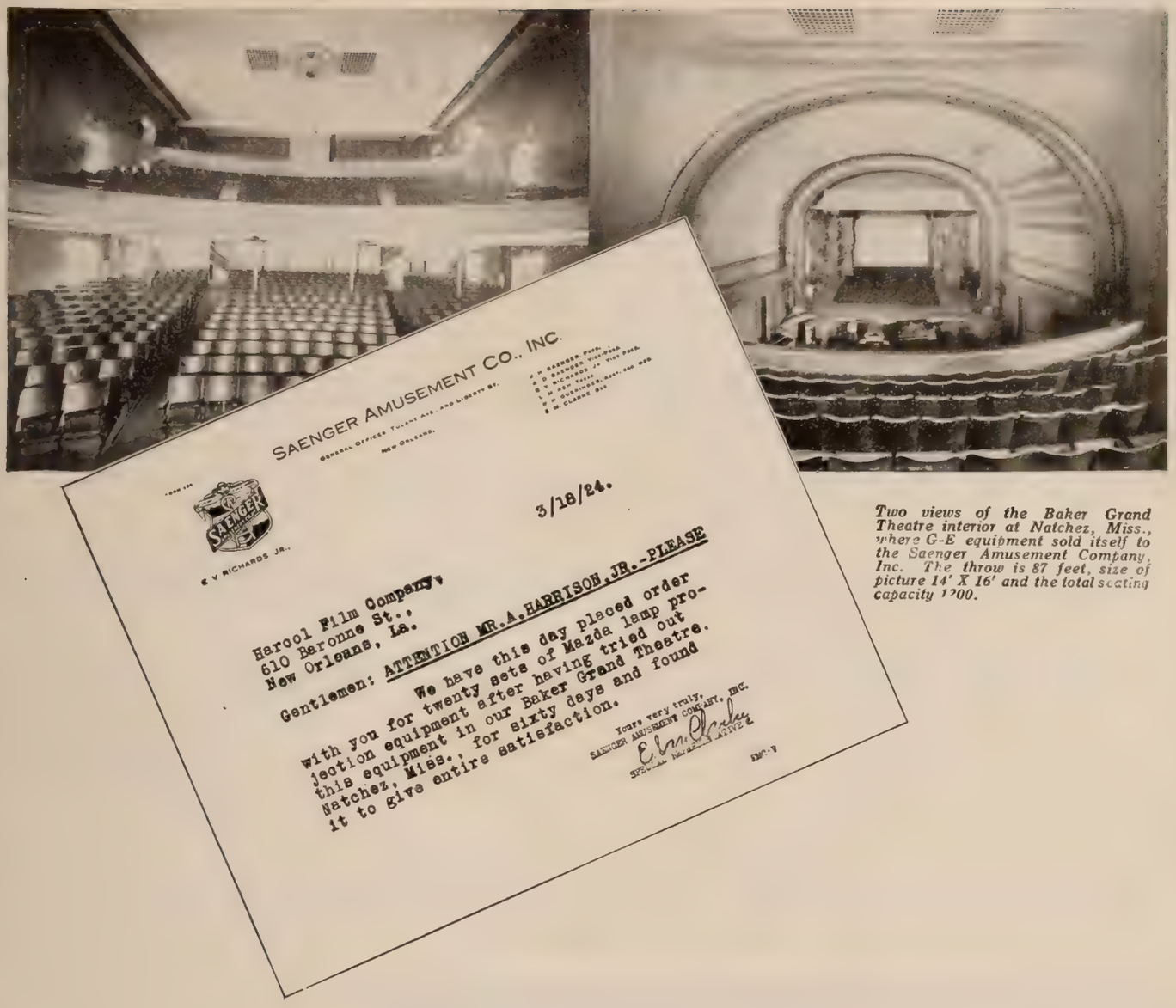
In Atlanta, the Bellwood theatre, 600 Marietta street, recently destroyed by fire, was reopened Monday, June 29th, with new equipment. Roger B. Toy and his associate, Mr. Cauthorn, are very well pleased with the remodeled theater, which will now seat about 500.

$45,000 Fire Destroys Almo, Raleigh, House

The Almo Theatre, Raleigh, N. C., was destroyed by fire on Wednesday, July 15, The loss amounted to about $45,000 and the cause of the fire was unknown.



Easy threading is an impressive feature of the new Cine-Kodak. The take-up reel fits over the shaft shown in the right half of the illustration. The supply roll is placed in similar position beside the motor, beyond the partition.



Two views of the Baker Grand Theatre interior at Natchez, Miss., where G-E equipment sold itself to the Saenger Amusement Company, Inc. The throw is 87 feet, size of picture 14' X 16' and the total seating capacity 1200.

They Tried It— And Came Back for More

Incandescent projection when properly applied, is saving money for motion picture exhibitors all over the country.

G-E Incandescent Lamp Projectors are in use in theatres of various sizes in every state in the Union and in foreign countries.

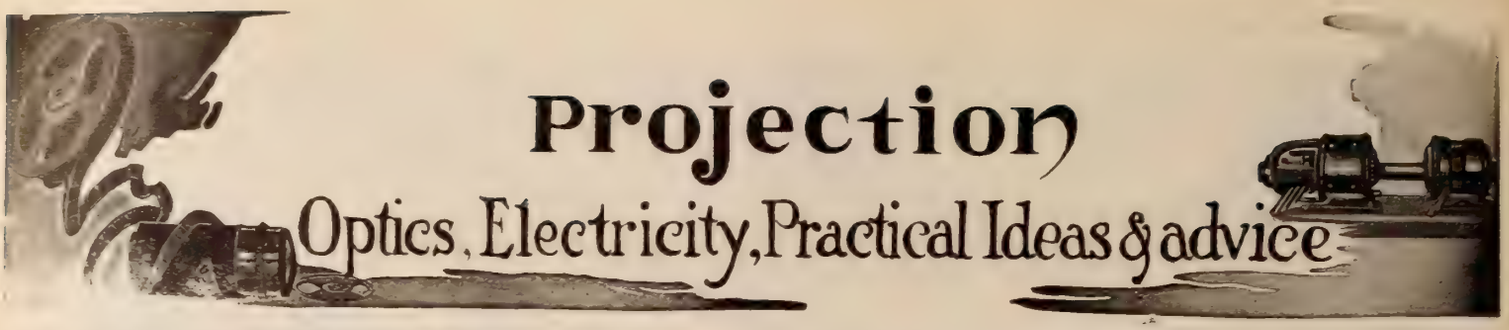
Theatre owners can obtain advice from any G-E office as to what system of projection is best adapted to their particular theatre. The General Electric Company manufactures both arc and incandescent equipment and has had extensive experience in applying both.

The development of the MAZDA lamp for motion picture projection has not only saved money for exhibitors but has greatly improved working conditions for the projectionist and enabled him to secure better screen results. There are no fumes, dust or excessive heat from a MAZDA lamp and operation is simplified, no adjustments being necessary after the machine is started.

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GENERAL ELECTRIC

GENERAL ELECTRIC COMPANY, SCHENECTADY, N. Y., SALES OFFICES IN ALL LARGE CITIES



Inquiries and Comments

SOME kind correspondent in Atlanta, Ga., recently sent us a couple of photographs of a projection room interior with the comment that the Peerless Reflector Arcs, which are much in evidence in the pictures, represent the one and only installation of the kind in Atlanta.

Other than the photographs which accompanied the sparsely worded description of this neat installation we have but little information concerning the details, probably due to the exuberance of the correspondent who overlooked this unimportant point.

A general view of the projection room is shown in Fig. 1. Even the name of the good-looking chap midway between the projectors is unknown, but from his proprietary attitude and the fact that he is garbed in the accepted costume of a projectionist, white shirt, striped trousers and "hanky" debonairly tucked in hip pocket, we deduce that he must hold the chief executive position with respect to the projectors shown in our photographs (which are not really ours, but merely loaned).

That pensive expression he wears, reminiscent of Conway Tearle, we are unable to account for. We really do not know whether it indicates disgust at the presence of the new reflector arcs or whether he is brooding over the loss of the two relics which they replaced.

As we said before, we have no inkling as to his name, but if, perchance, he should read this and get peeved, we swear that we will retaliate by finding it out and publishing it.

Up-to-Date

However, to get back to business, we ask you to inspect a few of the details shown in this picture which, we believe, help to make a first-class projection room. The vent chamber, for instance, above each projector, which permits of sliding the lamp houses over without the grinding and scraping usually present in the telescoping-stovepipe arrangement sometimes recommended. The sliding gravity door and the metal film cabinet in the left foreground indicate a desire on the part of the management to make conditions as safe as possible. The resistances, one at the base of each projector, appear to be firmly fastened, by means of strap iron, to the safety switch, thus insuring that they will stay put and not be kicked all over the floor of the projection room. Not a bad idea at all. No loose cuspidors, waste paper baskets, newspapers, carbon stub pails, and the arc in evidence, which is one reason for the neat, orderly appearance of the entire room.

Peerless Arc

The Peerless Arc, by the way, which is made and marketed by the McAuley Mfg. Co., has a number of unique features which distinguished it from other arcs of the same type.

In the first place, it follows the first type of reflector arc, designed in Germany, in that it uses a *true* parabolic reflector with the positive crater placed at the focal point instead of *ahead* of it as in the case with the other types. When so placed, the light beam is reflected approximately parallel to an 8″ plano-convex lens which intercepts this parallel beam and converges it to a focus at the aperture.

This results in a number of advantages as far as light projection is concerned. First, the placing of the crater at the focal point rather than ahead of it means that it is materially nearer to the reflector, so that from 30 to 40 per cent more light is "picked-up." The use of an 8″ mirror, by far the largest for this kind of work, also insures maximum pick-up of light from the crater.

A parallel light beam between mirror and condenser lens means that less light is lost on the carbons and their holders, since the concentration in the beam at this location is less than with other types. Furthermore, at no place in the system is a true image of the light source formed, since the condenser lens is placed at a distance from the aperture equal to its own focal length. This means maximum screen evenness in addition to focussing directly at the aperture plane where the spot is smallest.

This system was described once before in this department about five or six months ago, at which time the theory of it was explained.

A side view of the Peerless Arc as installed in the Cameo Theatre is shown in Fig. 2. The current capacity of the arc is 25 amperes, at which current it is claimed to be as effective in the way of screen illumination as a 100 ampere ordinary arc.

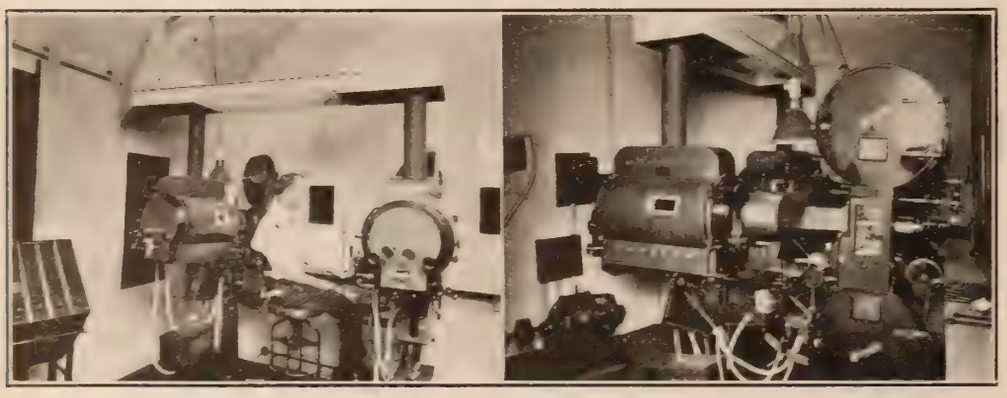


Figure One

Figure two

Flushing, N. Y., to Have Modern Picture Theatre

Plans have been completed for the erection of a motion picture theatre which is to be modernly equipped.

The new theatre will be erected on Flushing Avenue about 100 feet from Broadway and will run through to Hopkins Street. The site upon which the theatre will be built has a 20 foot frontage on Flushing Avenue and is 100 ft. deep and on Hopkins Avenue is 120 ft. wide and 100 ft. deep.

The approximate cost of the new theatre will be $500,000. The architect who has completed the plans is George W. Rappold, consulting architect of Famous Players Corporation. The seating capacity of the theatre will be 2000.

Carolina Theatre Supply Co. Moves to New Offices

The Carolina Theatre Supply Company, of Charlotte, of which J. U. McCormick is manager, will move very shortly into new and improved quarters. The new offices are located in the United Film building, and are more convenient and in a more advantageous position than the present location at 13 South Church street. Mr. McCormick is well known throughout this territory, and is one of the most popular men in the theatre business.

Modern Theatre to be Built in Norristown, Pa.

Norristown, Pa. is to have a new theatre to be erected on a site 40 x 140, which has not yet been selected. The plans for the new house are being drawn by S. W. Marshall, 1524 Chestnut St., Philadelphia, and the estimated cost of the new structure is $100,000. The owner is West End Theatre Co.

It's expected

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Exterior view of the new Palace theatre, Lockport, N. Y., which was built by the Lock Cities Theatres, Inc., and leased by Famous Players.

Lockport, N. Y. Boasts New $300,000 House Elaborately Appointed

THE city of Lockport, N. Y., may now, after a long wait, boast of one of the finest theatres in the western part of the state, for the Palace theatre, built at a cost of $300,000 and seating 1,800 persons, has just been opened. The house was built by Lock Cities Theatres, Inc., and has been leased for a long period by the Paramount theatre department. Largely to the efforts of Charles E. Dickinson, who promoted the house, and A. Edmund Lee, president of Lock City Theatres, is Lockport indebted for its new theatre de luxe.

One enters the Palace through four double oak and glass doors which lead into a spacious tiled lobby, with panels of leaded glass and blue plush lined attraction frames on each side. At the left is the box office with its elaborately decorated windows in leaded and stained glass. The lobby is lighted by several attractive chandeliers in gold and bronze. From the lobby four more oak and glass doors lead into the auditorium, which is a mass of gold, bronze and old rose. There are 1100 seats on the auditorium floor, which is made of heavy concrete, painted with several coats of paint and covered with heavy Wilton carpets. The seats were installed by the American Seating company.

The ladies' room is beautifully furnished with every convenience and well ventilated. There is a large chaise lounge in it for use in case of sickness. At the right going into the house is the door leading into the basement where there is a large smoking room for the men and where one gains entrance to the novel concrete air duct which leads around the entire house and through which cool air, drawn in by a "Sirocco" blower, is circulated to ducts placed in the floor sides of the auditorium. A man can walk through this concrete tunnel which is 6 feet high and lined with two and one-half-inch thick concrete.

The balcony is reached by two stairways from the rear of the auditorium which ascend to a mezzanine floor, attractively furnished by the Haywood-Wakefield company. Hallways lead from the mezzanine to the balcony which has 500 seats and 125 loges, each row of loges, being separated by brass rails furnished by the Zero Valve and Brass corporation of Buffalo. At the top of the balcony is a fully and modernly equipped projection booth wherein is installed two Simplex machines, Brenkert spotlight, a transverter, stereopticon and rewinding machines. Martin Heiberger is in charge of projection.

At each side of the stage are 14 boxes. The proscenium is 40 ft. by 25 ft. and the entire height of the stage is 65 ft. A beautiful mural painting, done by the Lusk studios of Rochester, surmounts the proscenium. At the top of the ceiling is a beautiful dome inlaid with heavy gold leaf and illuminated by an indirect system with every color of the spectrum. At the top of the boxes at each side is the gold grillwork hiding the pipes of the $25,000 Wurlitzer Hope-Jones organ, the console of which is placed at the left in the orchestra pit and which can be raised to concert position by its platform.

The stage is fully equipped for the presentation of the largest road shows. In the fall, by the way, the house will add Keith vaudeville. There are 42 sets back stage.

There are additional rest rooms for ladies and gentlemen on the mezzanine floor, as well as enclosed phone booths, ice water and other conveniences such as writing desks. A Raven screen is used in a beautiful stage setting.

Leon H. Lempert & Son of Lockport were the architects. John Moon & Co. of Lockport had the general contract.

George T. Cruzen is resident manager of the Palace. Joseph Pomeranz, of Buffalo, is orchestra conductor and Bobby Demming, organist. Prices are 10 to 75 cents.

A large ornamental marquise extends out to the walk over the entrance. Attraction signs are placed at the top of the marquise, at each side, and there is a row of lights around the under sides, shaded by ornamental glass. There are three stores on the ground floor and six offices on the second floor. Manager Cruzen's office opens off the mezzanine.

The Palace is perfection throughout and a theatre that any city should be proud of. It is a credit to its builders and is sure to provide entertainment de luxe for the citizens of the historic and famous Lock City.

New Theatre for Plainfield, New Jersey

Plainfield, N. J. is to have a new motion picture theatre to be erected at 434-438 West Front Street at a cost of $65,000. The owner of the building is The Bera Realty Company. The plans are being drawn.

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Remarkable Effects Produced by New Use of Slow Motion Camera

A DISTINCT novelty in news reel subjects is contained in Educational's news reel, Kinograms, No. 5105, in a picture showing slow motion and regular motion on the screen at the same time.

This remarkable effect is shown, it is claimed, for the first time in film history, and was accomplished with the aid of a specially designed camera.

The picture was taken by John J. Blythe, Kinograms cameraman for the southeastern district, and concerns a series of views of cadets from the Citizens' Military Training Camp of Atlanta, Georgia, in cavalry practice at Fort Oglethorpe, Ga. Colonel Meyer, of the Signal Corps, U. S. A., in command at the Fort, staged the scenes for Blythe, which consisted of expert riders in daring equine stunts, and a series of hurdle jumps.

Blythe, who has been working on his special camera for some time, took it with him as well as a regulation camera. In the exhibition over the hurdles he first exposed the film on the upper half of the screen showing regular motion. Then he wound back the film and this time exposed the lower half in slow motion, using a special device that allows him to obtain any speed desired.

The effect on the screen is truly startling, it is claimed, and gives more than ever before a real chance for analysis. Here you can see simultaneously a horse jumping naturally and also eight times slower than normal. The picture is easy on the eye and the spectator is given plenty of time to take in the whole effect. Of course the horse in the top half of the picture in regular motion disappears from the screen before the slow motion horse has departed, but in order not to leave a blank space on the top half of the screen the cameraman had other horses follow the first one.

The only manner by which this effect could have been accomplished before the appearance of Blythe's invention would have been by double printing. In this case, however, no trickery or juggling with the film has been done.

The scope of this invention is enormous in providing all kinds of screen entertainment, and Kinograms is planning to produce many surprises along these lines in the near future.

$100,000 House for West Allis, Wisc.

Plans have been announced for the erection of a $100,000 motion picture theatre to replace the present Allis Theatre at Sixty-Fourth and Greenfield Avenues, West Allis, Wisc. The new structure will be of brick and tile and will be constructed on a site 60x120.

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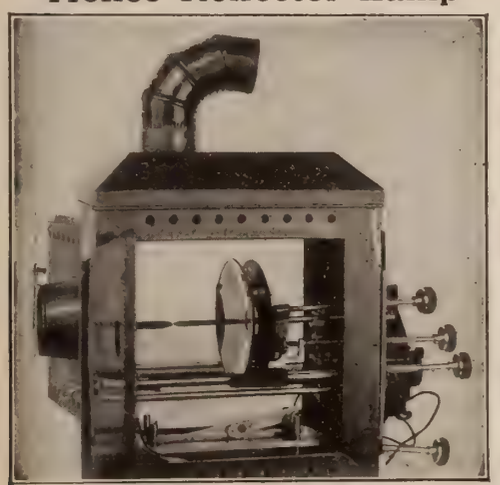
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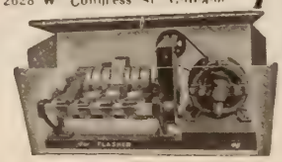
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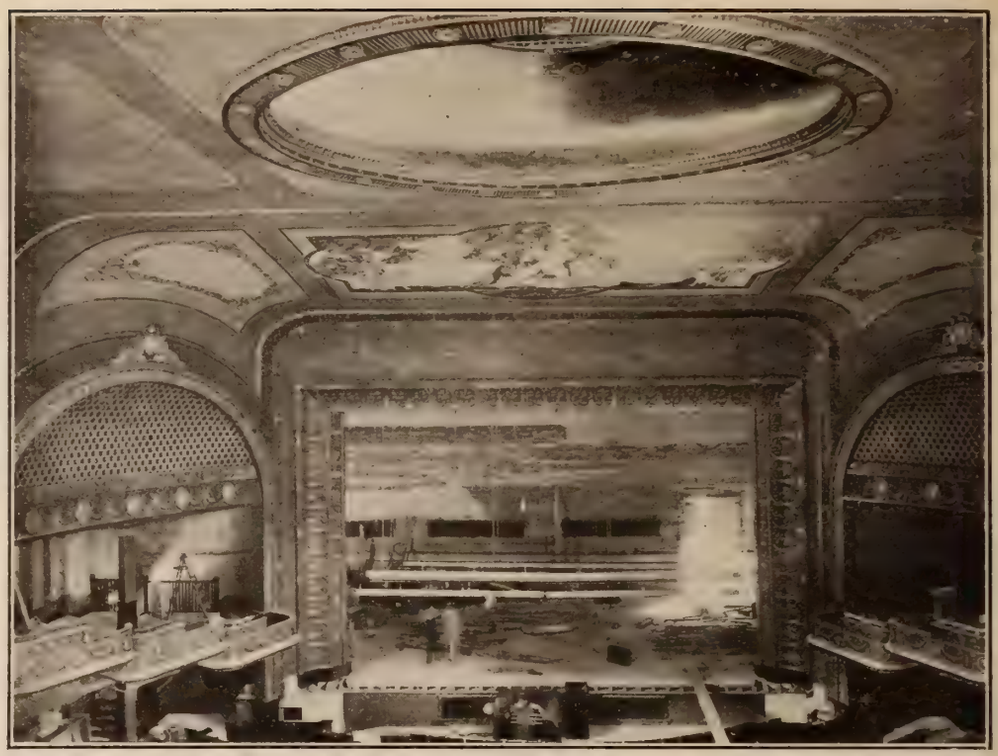
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View of stage, proscenium and boxes of the new Palace theatre, Lockport, N. Y. This house was built at a cost of $300,000 and has a seating capacity of 1,800.

Renovated San Francisco Strand Becomes First-Run House

THE "farthest East," of San Francisco's theatres will be the new St. Francis, as the Strand is to be known henceforth. Being remodeled and redecorated at large expense, it takes its place about August 1st, among the large first-run movie palaces along Market Street, with a capacity exceeding that of the Imperial by more than 500 seats. It is announced by Howard Kingsmore, the manager, that it shou'd find great favor among mothers for it will have a "creche" or day nursery in which the young hopefuls will be amused by a nurse and toys while the parents find more sophisticated entertainment downstairs.

The largest electric sign in town, larger than any on New York's Rialto, will grace the exterior of the St. Francis. A new system of lights will illuminate the mura's and sculptured arches within, for the interior will be done over in the Persian style of architecture and ornament. Three crews of workmen and artists going at the task in three sh'fts, are engaged in changing the exterior and installing the stage and electrical equipment ready for the opening timed in Greater Movie Season Week. The organ, now being set up, is unique in that it has a marimba accompaniment, an echo effect and tubes that will simulate the sound of harps and orchestral strings. The St. Francis will screen feature pictures of importance, and will indeterminate runs. Speculation has arisen concerning the new orchestra leader, but no name has yet been given, though it is believed he will be a well known San Francisco musician.



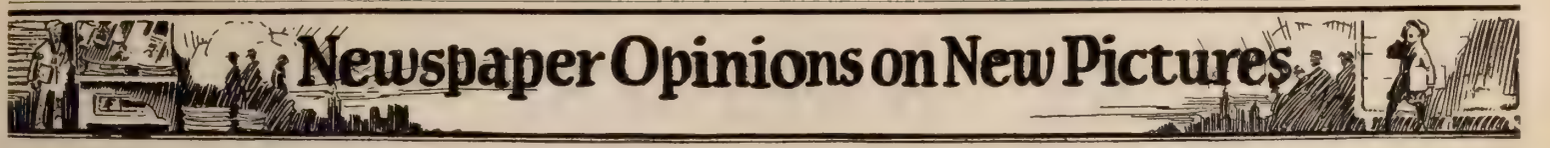
Looking from the stage of the new Palace theatre, Lockport, N. Y.

$75,000 House for Coal Mining Town

A NEW $75,000 motion picture and vaudeville theatre and apartment building is to be erected in Lykens, the leading hard coal mining town of Dauphin county, Pa., according to announcement made on July 21 by John Loef, a Lykens confectioner, who heads a group of ten men who are to finance the proposition.

He is about to close an option to purchase from Dr. George W. Myers, for $12,000 a business property on East Main street, which will be razed to make room for the new structure. The site is almost directly opposite that of the new $150,000 Community Hotel that Lykens citizens are building. The theatre will have a seating capacity of 1,000, and there will be five apartments and ten individual lodging rooms in the three-story brick building that is planned.

Mr. Loef declined to state the names of the men associated with him in the enterprise, but said four of them are Lykens business men and the rest are capitalists of Harrisburg and New York City.



"Eve's Lover"—Warners, Piccadilly, N. Y.

Times: "Add one more to the exhibits which prove that if a photoplay is put on well the audience will be content. 'Eve's Lover' has a cast and a director. Hence a very entertaining, and therefore successful, photoplay. The actors play well into each other's hands and they play well individually."

Morning Telegraph: "It is entertaining. There is something in it to please every taste. Women, especially, will enjoy the fine work of Irene Rich in a sympathetic characterization. She plays Eve as she always plays other roles—sincerely and earnestly. Bert Lytell is a dashing and humorous count."

American: "The picture has been well written and directed. Irene Rich is always lovely. Clara Bow and Willard Louis bring fun to the story."

Daily News: "A charming and wholly delightful tale. If Irene Rich is one of your favorites—and isn't she?—don't miss this one."

Evening Post: "'Eve's Lover' is entertaining. Irene Rich is a good Eve."

Sun: "Miss Rich furthers her reputation as an extremely capable cinema actress. This is quite a feat."

Daily Mirror: "The story is frolicsome and snappy, and adroitly handled by Director Roy Del Ruth."

Evening World: "Irene Rich and Bert Lytell are all that could be expected of them. There are some exciting mob scenes."

"Never The Twain Shall Meet"—M-G-M., Capitol, N. Y.

Daily News: "An achievement and a downright joy! 'Never the Twain Shall Meet' is an enthralling, beauty-filled drama that will make you go away with that misty-eyed but happy feeling. The real South Seas furnished the background for the greater part of the tale and never have you seen such loveliness."

Telegraph: "By far the best of the many South Sea Island pictures is, 'Never the Twain Shall Meet.' Really entertaining, with deft characterizations, good acting and beautiful settings, it should please any audience equally as it did yesterday's large one."

Mirror: "The story unfolds a gripping, vivid heart drama, with Anita Stewart enacting the emotional role of Tamea, tempestuous princess of a South Sea isle. The supporting cast is unusually strong, including such favorites as Bert Lytell, George Siegmann, Justine Johnstone, Lionel Belmore, Huntly Gordon and William Norris."

Journal: "There's one at the Capitol Theatre this week that you are going to like. It's an adaptation of Peter B. Kyne's 'Never the Twain Shall Meet.' There is some splendid acting and worthwhile scenery in the production. Anita Stewart in the feature role acquits herself in her usual capable way."

Evening World: "A South Sea story bearing a wealth of beauty is at the Capitol. In this picture Anita Stewart probably does the most commendable work of her long and varied career. She is the most appealing sprite imaginable as the little queen of her South Sea Island who turns out to be a most outrageous barbarian when transplanted to San Francisco."

Graphic: "Many of the scenes were made on the Island of Moorea, so with these colorful tropical backgrounds the picture can't help but have tremendous appeal. Anita Stewart is unusually charming in the role of the South Sea Island princess. The costume, or lack of it, is very becoming to her slender figure."

American: "There's a thrill in the thought of the South Seas, whose islands seem enchanted by romance. Every one has one time felt their lure. This is the setting that Peter B. Kyne selected for his famous story, 'Never the Twain Shall Meet,' which has now been screened with typical Cosmopolitan lavishness. An unusually fine caste is headed by Anita Stewart, in the most important role of her career."

"Sally of the Sawdust"—United Artists, Roosevelt, Chicago

Daily News: "The new D. W. Griffith picture, 'Sally of the Sawdust,' stands in a class by itself. This 'Sally' picture is good, standing way up among the best of the year. And some will say it is the best Griffith has done since he made 'Broken Blossoms.' If you enjoy that twist of the byway of life where tears and laughter come close to mixing, where pain turns with jokes at itself, and the terms of comedy and tragedy get lost like sunshine and rain during a sunshower, then take a look at Carol Dempster playing Sally, unaccountable merging monkeyshines and majesty."

American: "'Sally of the Sawdust' is a picture of undoubted box-office strength. Griffith brushes in characters, pathos and comedy, particularly the latter, with his usual adroitness and, presto, a photoplay that will give many of his other creations a hard run in the popularity race. The picture has been filmed with such a high grade, splendid development of engaging incident that it reaches a high mark as entertainment."

Post: "Comedy is the keynote of D. W. Griffith's latest offering, 'Sally of the Sawdust,' a story of circus life. The plot is simple and is presented in a straight-forward way. It is good entertainment. The laughter it wins from the audiences proves how well its points 'get across.' After all, there is no analyzing comedy. It makes you laugh or it doesn't. And this picture makes 'em laugh, which is its sole aim."

Herald: "Don't miss 'Sally of the Sawdust' which is a masterpiece. It seems to me that the stage art of an actor never has been so successfully transferred to the screen as D. W. Griffith here renders that of W. C. Fields. I shall not attempt to list all the desirable laughs, rail and sawdust, perhaps the only really laughable bootlegging joke of the year. Don't mis 'Sally of the Sawdust.'"

"Drusilla With A Million"—F. B. O., Orpheum, Chicago

American: "If 'Drusilla With A Million' does not run away with a goodly number of hearts at the Orpheum Theatre, it will not be because of any half-hearted attempt. That the picture exerts considerable heart appeal was pretty conclusively proved when the spectator at the performance attended by his column applauded at the crucial moment of the courtroom sequence climaxing the picture."

Post: "Mary Carr in excellent role. Mrs. Carr is artist enough not to overdo her role. She is pathetic but not mawkish. The role of 'Drusilla' gives this talented actress one of the best parts she has had since her famous 'Over The Hill' success. It's as much fun as a circus!"

"The Goose Woman"—Universal, Colony, New York

Times: "'The Goose Woman' the present film attraction at the Colony, is an unusually interesting production. In this picture Miss Dresser demonstrates her talent as a screen actress. Her performance is so remarkable that it has been the talk of Hollywood for the last six weeks."

Herald Tribune: "A striking characterization by Louise Dresser and some shrewd direction by Clarence Brown make an arresting photoplay out of Rex Beach's novel 'The Goose Woman.' The picture is essentially Miss Dresser's triumph. She is poignant, sincere and always believable as the old woman."

American: "It takes something more than everyday ability to portray a thoroughly sordid character and make the audience understand Dresser has unexpectedly proved and condone. In doing this, Louise herself an unusually fine actress."

Sun: "One of the most striking character studies that have made their way into the movies in many a day is that donated by Louise Dresser in 'The Goose Woman.'"

"The Half Way Girl"—First National, Strand, New York

American: "'The Half Way Girl' is particularly proud of a sensational climax, where a ship in mid-ocean is blown to atoms. Everybody in the Strand audience yesterday appeared to agree with the producers, for there were gasps of excitement and little murmurs of approval for the splendid photography. Usually when one scene is played up so hard, it means that the rest of the picture might as well be forgotten. But that is not true of 'The Half Way Girl.'"

Telegraph: "'The Half Way Girl' is 100 per cent melodrama. There are some genuinely thrilling scenes of a ship burning and sinking at sea."

Herald Tribune: "'The Half Way Girl' is a good picture. It is a complete success, and for once the producers owe a great deal to their title writer. Miss Kenyon never has been as good in any picture as she is in this one. Director Dillon has made an excellent picture."

The World: "One of the greatest ship explosions ever pictured on the screen."

Journal: "There is a ship explosion scene in 'The Half Way Girl' that is worth going miles to see. Honest Injun, it's a thriller. Broadway has not seen such an effective bit of screen realism in a long time. Miss Doris Kenyon takes the part of the stranded actress heroine. Probably she never has done a better piece of work in her whole successful career."

Times: "'The Half Way Girl' is very well done. The acting and the directing are such that the whole thing seems reasonable and you follow it willingly with close attention. You would never have thought this kind of a picture was in Doris Kenyon's line, but she does it extremely well."

Evening World: "There is a thrilling shipwreck as a climax to 'The Half Way Girl,' but even without this punch, the feature would have been worth while if only for the work in it of Doris Kenyon. This young lady carries the story along to a convincing and gripping conclusion. It affords an excellent opportunity for the depiction of life in the Straits Settlements, and in this, Director John Francis Dillon has done well. The Shipwreck scene is extremely well done. 'The Half Way Girl' is a feather in the cap of Doris Kenyon."

Telegram: "Some of the adventures make the late 'Perils of Pauline' seem parlor tricks by comparison. Most of the merit of the picture lies in its thrills and sensationalism. Singapore, where most of the action occurs, is vividly, colorfully, well depicted. It carries one away for the nonce, as few films do and more should."

The Sun: "An exciting melodrama. I experienced a legitimate and satisfying thrill when the vessel belched forth smoke and flame and then broke into its component parts. There are some well staged scenes of cabarets and dives in Singapore."

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FEATURE RELEASE CHART

Productions are Listed Alphabetically under the distributor's name and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming, will be found on succeeding pages.

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH RELEASES

By Associated Exhibitors

	Star	Length
Adventurous Sex, The	Clara Bow	5,039 feet
Percy	Charles Ray	5,384 feet
Sky Raider, The	Capt. Charles Nungesser	6638 feet

By Famous Players-Lasky

Air Mail, The	Special cast	6,976 feet
Dressmaker From Paris, The	Rod La Rocque	7,080 feet
Goose Hangs High, The	Constance Bennett	6,186 feet
Men and Women	Special Cast	6,223 feet
New Lives for Old	Betty Compson	6,796 feet
Sackcloth and Scarlet	Alice Terry	6,732 feet
Too Many Kisses	Richard Dix	5,759 feet

By First National

I Want My Man	Sills-Kenyon	6,175 feet
New Toys	Richard Barthelmess	7,250 feet
One Year to Live	Special Cast	6,064 feet
Playing With Souls	Special Cast	5,831 feet
Sally	Colleen Moore	8,636 feet

By Fox

Hunted Woman, The	Seena Owen	4,954 feet
Marriage in Transit	Edmund Lowe	4,800 feet
Riders of the Purple Sage	Tom Mix	5,534 feet
Scarlet Honeymoon, The	Shirley Mason	5,080 feet

By F. B. O.

Forbidden Cargo	Evelyn Brent	4,850 feet
Jimmie's Millions	Richard Talmadge	5,167 feet
Scar Hanan	Yakima Canutt	4,684 feet

By Metro-Goldwyn

Confessions of a Queen	Terry-Stone	5,820 feet
Daddy's Gone a Hunting	Joyce-Marmont	5,851 feet
Denial, The	Special Cast	4,791 feet
Great Divide, The	Terry-Tearle	7,811 feet
Monster, The	Chaney-Arthur	6,435 feet
Seven Chances	Buster Keaton	5,113 feet
Zander the Great	Marion Davies	5,851 feet

By Producers Distributing Corp.

Beauty and the Beast	Special Cast	5,794 feet
Beyond the Border	Harry Carey	4,469 feet
Crimson Runner, The	Priscilla Dean	4,775 feet
Friendly Enemies	Weber and Fields	6,288 feet
Stop Flirting	Special Cast	5,161 feet

Through States Rights Exchanges

Billy the Kid	Franklin Farnum	4,800 feet
Blood and Steel	Desmond-Holmes	5,300 feet
Border Justice	Bill Cody	5,432 feet
Coast Patrol, The	Kenneth McDonald	5,000 feet
Comin' Thru the Rye	Special Cast	7,400 feet
Double Action Daniels	Buffalo Bill Jr.	4,650 feet
Fighting Romeo, A	Al Ferguson	5,000 feet
Fighting the Flames	Haines-Devore	5,800 feet
Just Traveling	Bob Burns	4,400 feet
Renegade Holmes, M.D.	Ben Wilson	4,947 feet
Romance and Rustlers	Yakima Canutt	4,994 feet
Speed	Betty Blythe	6,000 feet
Where Romance Rides	Dick Hatton	4,301 feet

By United Artists

Waking Up The Town	Jack Pickford	4,802 feet

By Universal

Head Winds	House Peters	5,600 feet
Last Laugh, The	Emil Jannings	6,519 feet
Let 'Er Buck	Hoot Gibson	5,665 feet
Mad Whirl, The	May McAvoy	6,184 feet
Price of Pleasure	Valli-Kerry	6,618 feet
Sign of Cactus, The	Jack Hoxie	4,938 feet

By Warner Bros.

My Wife and I	Special cast	6,700 feet
Recompense	Prevost-Blue	7,480 feet

APRIL RELEASES

By Famous Players-Lasky

Adventure	Starke-Moore	6,602 feet
Charmer, The	Pola Negri	6,076 feet
Code of the West	O. Moore-C. Bennett	6,777 feet
Crowded Hour, The	Bebe Daniels	6,558 feet
Kiss in the Dark, A	Special cast	5,767 feet
Madame Sans Gene	Gloria Swanson	9,994 feet
Night Club, The	Griffith-Reynolds	5,732 feet
Spaniard, The	Cortez-Goudal	6,676 feet

By First National

	Star	Length
Declasse	Corinne Griffith	7,869 feet
Heart of a Siren, The	Barbara La Marr	6,780 feet
My Son	Nazimova-J. Pickford	6,500 feet
One Way Street	Special cast	5,596 feet

By Fox

Gold and the Girl	Buck Jones	4,521 feet
She Wolves	Alma Rubens	5,783 feet
Wings of Youth	Madge Bellamy	5,340 feet

By F. B. O.

Galloping Vengeance	Bob Custer	5,095 feet
Love's Bargain	M. Daw-C. Brook	5,641 feet
Ridin' Comet, The	Yakima Canutt	4,354 feet
Tearing Thru	Richard Talmadge	4,714 feet
That Devil Quemado	Fred Thomson	4,768 feet

By Metro-Goldwyn

Man and Maid	Special cast	5,307 feet
Proud Flesh	Special cast	5,770 feet
Sporting Venus	Special cast	5,938 feet
Way of a Girl, The	Boardman-M.Moore	5,025 feet

By Producers Distributing Corp.

Awful Truth, The	Agnes Ayres	5,917 feet
Private Affairs	Special cast	6,132 feet
Silent Sanderson	Harry Carey	4,841 feet

Through States Rights Exchanges

After Business Hours	Hammerstein-Tellegen	5,800 feet
Bandit Tamer, The	Franklyn Farnum	5,000 feet
Border Vengeance	Jack Perrin	4,500 feet
Courageous Fool, The	Reed Howes	5 reels
Eyes of the Desert	Al Richmond	4,500 feet
Fighting Parson, The	Al Ferguson	5,000 feet
Fighting Sheriff, The	Bill Cody	4,500 feet
Getting 'Em Right	George Larkin	4,669 feet
Go Straight	Gladys Hulette	6,107 feet
Justice Raffles	Henry Edwards	6,000 feet
Rough Going	Franklyn Farnum	4,800 feet
Shackled Lightning	Frank Merrill	5,783 feet
Tale of a Thousand and One Nights	Special cast	6,500 feet
Two Fisted Sheriff, A	Yakima Canutt	4,149 feet
Western Engagement	Dick Hatton	5 reels
Winning a Woman	Perrin-Hill	4,865 feet

By Universal

Dangerous Innocence	La Plante-E. O'Brien	6,759 feet
Fifth Avenue Models	Mary Philbin- N. Kerry	6,581 feet
Roaring Adventure, The	Jack Hoxie	4,657 feet
Straight Through	Wm. Desmond	4,867 feet

By Warner Bros.

How Baxter Butted In	M. Moore-D. Devore	6,650 feet
Kiss Me Again	Prevost-Blue	7,200 feet

MAY RELEASES

By Famous Players-Lasky

Any Woman	Alice Terry	5,963 feet
Eve's Secret	Betty Compson	6,305 feet
Little French Girl	Alice Joyce	5,628 feet
Old Home Week	Thomas Meighan	6,888 feet
Shock Punch, The	Richard Dix	6,151 feet
Welcome Home	Special cast	5,909 feet

By First National

Chickie	Mackaill-Bosworth	7,767 feet
His Supreme Moment	B. Sweet-R. Colman	6,600 feet
Necessary Evil, The	Dana-Lyon	6,307 feet
Soul Fire	Richard Barthelmess	8,262 feet
Talker, The	A. Nilsson-L. Stone	7,861 feet

By Fox

Every Man's Wife	Special Cast	4,365 feet
Rainbow Trail	Tom Mix	5,251 feet
Scandal Proof	Shirley Mason	4,400 feet

By F. B. O.

Alias Mary Flynn	Evelyn Brent	5,559 feet
Bandit's Baby, The	Fred Thomson	5,291 feet
Fighting Demon, The	Richard Talmadge	5,470 feet
Lilies of the Streets	J. Walker-V. Corbin	7,160 feet
Speed Wild	Lefty Flynn	4,700 feet
Texas Bearcat, The	Bob Custer	4,770 feet
White Fang	Strongheart (dog)	5,800 feet
White Thunder	Yakima Canutt	4,550 feet

Through States Rights Exchanges

	Star	Length
Barriers of the Law	Desmond-Holmes	5,400 feet
Crackerjack, The	Johnny Hines	6,500 feet
Fear Fighter, The	Billy Sullivan	5 reels
Fugitive, The	Ben Wilson	4,892 feet
Golden Trails	Special Cast	5 reels
Lunatic at Large, A	Henry Edwards	6,000 feet
Makers of Men	Kenneth McDonald	5,000 feet
Phantom Rider, The	Al Richmond	4,750 feet
Quick Change	George Larkin	5 reels
Red Love	Lowell-Russell	6,500 feet
Snob Buster, The	Reed Howes	5 reels
Wolves of the Road	Yakima Canutt	4,375 feet

By Universal

Burning Trail, The	William Desmond	4,783 feet
Raffles	House Peters	5,557 feet
Saddle Hawk, The	Hoot Gibson	5,468 feet
Up the Ladder	Virginia Valli	6,023 feet
Woman's Faith, A	Rubens-Marmont	6,023 feet

By Vitagraph

School for Wives	Tearle-Holmquist	6,750 feet
Wildfire	Special cast	6 reels

By Warner Bros.

Eve's Lover	Irene Rich	6,450 feet
Woman Hater, The	Helene Chadwick	7,000 feet

JUNE RELEASES

By Associated Exhibitors

Introduce Me	Douglas McLean	5,980 feet

By Famous Players-Lasky

Are Parents People?	Special Cast	6,586 feet
Grounds for Divorce	Florence Vidor	5,712 feet
Light of Western Stars	Special Cast	6,859 feet
Lost—a Wife	Special cast	6,420 feet
Marry Me	Florence Vidor	5,526 feet
Paths to Paradise	Griffith-Compson	6,741 feet

By First National

Desert Flower, The	Colleen Moore	6,837 feet
Just a Woman	Windsor-Tearle	6,500 feet
Making of O'Malley, The	Milton Sills	7,571 feet
White Monkey, The	Barbara LaMarr	6,121 feet

By Fox

Hearts and Spurs	Buck Jones	4,600 feet

By F. B. O.

High and Handsome	Lefty Flynn	7 reels
Human Tornado, The	Yakima Canutt	4,472 feet
Smooth as Satin	Evelyn Brent	6,003 feet
Whirling Lariats	Fred Thomson	

By Metro-Goldwyn

Mike	Special cast	

By Producers Distributing Corp.

Texas Trail, The	Harry Carey	

Through States Rights Exchanges

Dangerous Odds	Bill Cody	4,800 feet
Double Fisted	Jack Perrin	
Down the Border	Al Richmond	4,750 feet
Faint Perfume	Selna Owen	6,228 feet
Man from Lone Mountain, The	Ben Wilson	4,530 feet
Mist in the Valley	Alma Taylor	5,500 feet
My Lady's Lips	Clara Bow	
Pioneers of the West	Special Cast	5 reels
Ridin' Easy	Dick Hatton	4,483 feet
Rough Stuff	George Larkin	
Shattered Lives	Edith Roberts	6 reels
Youth's Gamble	Reed Howes	

By Universal

I'll Show You the Town	Reginald Denny	7,400 feet
Man in Blue	Herbert Rawlinson	5,706 feet
Meddler, The	William Desmond	4,890 feet
Ridin' Thunder	Jack Hoxie	4,354 feet

By Warner Bros.

Tracked in the Snow Country	Rin-Tin-Tin (dog)	6,900 feet

JULY RELEASES

By Famous Players-Lasky

Manicure Girl, The	Bebe Daniels	5,959 feet

By First National

	Star	Length
Lady Who Lied, The	Stone-Valli	7,111 feet
Marriage Whirl, The	Corinne Griffith	
Scarlet West, The	Frazer-Bow	

By F. B. O.

Bloodhound, The	Evelyn Brent	4,800 feet
Lady Robinhood	Evelyn Brent	
Mysterious Stranger, The	Richard Talmadge	

By Metro-Goldwyn

Don't	S. O'Neill-Bert Roach	
White Desert, The	Special Cast	6,345 feet

By Producers Distributing Corp.

Bad Lands, The	Harry Carey	

Through States Rights Exchanges

Cold Nerve	Bill Cody	5,000 feet
Danger Signal, The		
Duped	Holmes-Desmond	5,400 feet
Fighting Youth		
Pipes of Pan	Alma Taylor	6,200 feet
Secret of Black Canyon	Dick Hatton	
Strange Rider, The	Yakima Canutt	
Trailed	Al Richmond	4,750 feet

By Universal

Don Daredevil	Jack Hoxie	4,810 feet
Taming the West	Hoot Gibson	5,427 feet

By Vitagraph

Ranger of the Big Pines	Kenneth Harlan	5,800 feet

AUGUST RELEASES

By Associated Exhibitors

Headlines	Alice Joyce	

By Chadwick

American Pluck	George Walsh	5,000 feet
Wizard of Oz	Larry Semon	6,300 feet

By Famous Players-Lasky

In the Name of Love	Cortez-Nissen	
Lucky Devil, The	Richard Dix	5,935 feet
Rugged Water	Special Cast	6,015 feet
Street of Forgotten Men	Special cast	

By First National

Fine Clothes	L. Stone-A. Rubens	
Graustark	Norma Talmadge	
Halfway Girl, The	Doris Kenyon	
Her Sister from Paris	Constance Talmadge	
Knockout, The	Milton Sills	
Quo Vadis	Special Cast	8,945 feet

By F. B. O.

Drusilla With A Million	Special cast	7,391 feet

By Fox

Lightnin'	Special Cast	7,979 feet
Lucky Horseshoe	Tom Mix	

By Metro-Goldwyn

Romola	Lillian & Dorothy Gish	10,875 feet
Slave of Fashion	Special Cast	5,906 feet
Unholy Three	Lon Chaney	6,848 feet

By Pathe

Kivalina of the Ice Lands	Special Cast	

Through States Rights Exchanges

Children of the Whirlwind	Lionel Barrymore	
Girl Who Wouldn't Work	Special cast	
My Pal	Dick Hatton	
Overland Limited, The	Special cast	
Parisian Love		
Penalty of Jazz, The		
Range Justice	Dick Hatton	
Speed Demon, The		
Sporting Chance		
Unwritten Law, The		

By United Artists

Don Q, Son of Zorro	Douglas Fairbanks	
Gold Rush, The	Charles Chaplin	10 reels

By Vitagraph

Love Hour, The	Ruth Clifford	5,900 feet

By Warner Bros.

Limited Mail, The	Monte Blue	6,250 feet
Wife Who Wasn't Wanted	Irene Rich	6,400 feet

SEPTEMBER RELEASES

By Associated Exhibitors

Manhattan Madness	Dempsey-Taylor	5,500 feet
Keep Smiling	Monte Banks	

By Chadwick

Prince of Broadway, The	George Walsh	
Some Pun'kins	Charles Ray	
Unchastened Woman, The	Theda Bara	

By First National

	Star	Length
Classified	Corinne Griffith	
Dark Angel, The	Colman-Banky	
Graustark	Norma Talmadge	
Lost World, The	Special cast	9,700 feet
Shore Leave	Richard Barthelmess	

By F. B. O.

If Marriage Fails	J. Logan-C. Brook	6,006 feet
Parisian Nights	Hammerstein-Tellegen	6,278 feet

By Fox

As No Man Has Loved	Edward Hearn	7,836 fee
Havoc	Special Cast	9,200 feet
Kentucky Pride	Special Cast	6,597 feet
Timber Wolf, The	Buck Jones	4,809 feet
Wheel, The	Special Cast	7,264 feet

By Metro-Goldwyn

Midshipman, The	Ramon Navarro	
Never the Twain Shall Meet	Special cast	8,143 feet
Pretty Ladies	Special cast	5,828 feet
Sun Up		

By Pathe

Freshman, The	Harold Lloyd	7 reels

Through States Rights Exchanges

Borrowed Finery		
Crack of Dawn, The	Reed Howes	
Marrying Money		5,800 feet
New Champion, The		
Sealed Lips		
Souls for Sables		6,500 feet
S.O.S. Perils of the Sea		
Three in Exile		5,800 feet

By United Artists

Bronze Collar, The	Rudolph Valentino	
Little Annie Rooney	Mary Pickford	

By Universal

Teaser, The	Laura LaPlante	6,967 feet
Throwback, The	Special cast	
White Outlaw, The	Jack Hoxie	4,830 feet

By Warner Bros.

Below the Line	Rin-Tin-Tin	6,100 feet
Bobbed Hair	Prevost-Harlan	6,700 feet
Three Weeks in Paris	M. Moore-D. Devore	5,900 feet

OCTOBER RELEASES

By Associated Exhibitors

His Buddy's Wife	Glenn Hunter	5,600 feet
Under the Rouge	Tom Moore	6,500 feet

By Chadwick

Bells, The	Lionel Barrymore	
Perfect Clown, The	Larry Semon	

By Famous Players-Lasky

Flower of the Night	Pola Negri	
Golden Princess, The	Bronson-Hamilton	
Lovers in Quarantine	Daniels-Ford	
New Brooms	Hamilton-Love	
Pony Express, The	Betty Compson	

By First National

Winds of Chance	Anna Q. Nilsson	

By Fox

Everlasting Whisper, The	Tom Mix	
Iron Horse, The	Special Cast	10,288 feet
Thank You	Special Cast	
Thunder Mountain	Special Cast	
Winding Stair, The	Special Cast	

Through State Rights

Dollar Down	Ruth Roland	
Fate of a Flirt, The		
Great Sensation, The		
John Forrest	Henry Edwards	
Lightning		

By United Artists

Sally of the Sawdust	Fields-Dempster	
Tumbleweeds	Wm. S. Hart	

NOVEMBER RELEASES

By Associated Exhibitors

Camille of the Barbary Coast	Mae Busch	5,600 feet
Fifty-Fifty	L. Barrymore	5,564 feet

By Chadwick

Blue Blood	Geo. Walsh	5,850 feet
Transcontinental Limited, The	Special Cast	
Winner, The	Charles Ray	

By Famous Players-Lasky

Ancient Highway, The	Holt-Vidor	
Best People, The	Special Cast	
Cobra	Valentino-Naldi	
Vanishing American	Dix-Wilson	

By Fox

	Star	Length
Durand of the Bad Lands	Buck Jones	
Fighting Heart, The	Geo. O'Brien	6,978 feet
Fool, The	Edmund Lowe	9,374 feet
Lazybones	Special Cast	
Thoroughbred	Special Cast	
When the Door Opened	Special Cast	
Yankee Senor, The	Tom Mix	

Through State Rights

Fight to a Finish		
Lodge in the Wilderness		
Price of Success, The		
Romance Road		
Silent Witness, The		

COMEDY RELEASES

By Associated Exhibitors

Now or Never (reissue)	Harold Lloyd	3 reels

By Educational Film Exchange, Inc.

Air Tight	Bobby Vernon	2 reels
Baby Blues		2 reels
Below Zero	Lige Conley	2 reels
Bobby Bumps & Co	Earl Hurd Cartoon	1 reel
Cloudhopper, The	Larry Semon	2 reels
Curses	Al St. John	2 reels
Dome Doctor, The	Larry Semon	2 reels
Don't Pinch	Bobby Vernon	2 reels
Dragon Alley	Jackie McHugh	2 reels
Dynamite Doggie	Al St. John	2 reels
Fares Please	Al. St. John	2 reels
Fun's Fun	Bowes-Vance	1 reel
Going Great	Eddie Nelson	2 reels
Great Guns	Bobby Vernon	2 reels
Half a Hero	Lloyd Hamilton	2 reels
Hello, Goodby	Lige Conley	2 reels
Hello, Hollywood	Lige Conley	2 reels
High Hopes	Bowes-Vance	1 reel
Inside Out	Bowes-Vance	1 reel
Iron Mule, The	Al St. John	2 reels
King Cotton	Lloyd Hamilton	2 reels
Love Goofy	Jimmie Adams	2 reels
Mellow Quartette	Earl Hurd Cartoon	1 reel
Merrymakers	Bowes-Vance	1 reel
Monkey Business	Earl Hurd Cartoon	1 reel
Never Fear	Bowes-Vance	1 reel
Oh, Bridget	Walter Hiers	2 reels
Prop's Dash for Cash	Earl Hurd Cartoon	1 reel
Rapid Transit	Al St. John	2 reels
Rarin' Romeo, A	Walter Hiers	2 reels
Red Pepper	Al St. John	2 reels
Rock Bottom	Bowes-Vance	1 reel
Ship Shape	Bowes-Vance	1 reel
Sit Tight	Jimmie Adams	2 reels
Tender Feet	Walter Hiers	2 reels
Two Cats and a Bird	Earl Hurd Cartoon	1 reel
Two Poor Fish	Earl Hurd Cartoon	1 reel
Waiting	Lloyd Hamilton	2 reels
Wake Up	Bowes-Vance	1 reel
Welcome Danger	Bowes-Vance	1 reel
Why Hesitate	Neal Burns	2 reels
Wide Awake	Lige Conley	2 reels
Wild Waves	Bowes-Vance	1 reel

By F. B. O.

Dinky Doodle and Cinderella	Cartoon	1 reel
Helping Hand	Jimmy Aubrey	2 reels
He Who Gets Crowned	Jimmy Aubrey	2 reels
Home Scouts	Jimmy Aubrey	2 reels
House That Dinky Built	Cartoon	1 reel
King Dumb	Jimmy Aubrey	2 reels
Little Red Riding Hood	Cartoon	1 reel
Meet the Ambassador	Jimmy Aubrey	2 reels
Over the Bottom	Stan Laurel	2 reels
Pie-Eyed	Stan Laurel	2 reels
Snow-Hawk	Stan Laurel	2 reels
Twins	Stan Laurel	2 reels

By Fox

Amateur Detective	Earle Foxe	2 reels
Apache, The	Earle Fox	2 reels
Apollo's Pretty Sister		2 reels
At the Seashore	Monkey	2 reels
Brainless Horsemen		2 reels
Butterfly Man, The		2 reels
Dumb and Daffy	Al St. John	2 reels
Help Yourslef		2 reels
High Jinx, A		2 reels
House of Flicker, The		2 reels
Lion Love		2 reels
Neptune's Stepdaughter		2 reels
Papa's Darling		2 reels
Poor Sap, The		2 reels
Say It With Flour		2 reels
Spanish Romeo, A	Earle Foxe	2 reels
Stop, Look and Whistle		2 reels
When Dumbells Ring		2 reels

By Pathe

Adventures of Adenoid	Aesop's Fables	1 reel
Are Husbands Human	James Finlayson	1 reel
Ask Grandma	Our Gang	2 reels
At the Zoo	Aesops Fables	1 reel
Bad Bill Brodie	Charley Chase	2 reels
Bad Boy	Charley Chase	2 reels
Bark in the Woods	Harry Langdon	2 reels
Bashful Jim	Ralph Graves	2 reels
Big Red Riding Hood	Charley Chase	1 reel
Black Hand Blues	Spat Family	2 reels
Breaking the Ice	Ralph Graves	2 reels
Chasing the Chasers	James Finlayson	1 reel
Clean-up Week	Aesops Fables	1 reel
Daddy Goes a Grunting	Glenn Tryon	2 reels
Darkest Africa	Aesops Fables	1 reel
Deep Stuff	Aesops Fables	1 reel

	Star	Length
Dog Days	Our Gang	2 reels
Echoes From the Alps	Aesops Fables	1 reel
End of the World, The	Aesops Fables	1 reel
Excuse My Glove	Spat Family	2 reels
Fast Worker, A	Aesops Fables	1 reel
First Love	Our Gang	2 reels
Fishermen's Luck	Aesops Fables	1 reel
For Love of a Gal	Aesops Fables	1 reel
Giddap	Special cast	2 reels
Good Morning Nurse	Ralph Graves	2 reels
Hard Boiled	Charley Chase	2 reels
Hard Working Loafer, A	Arthur Stone	2 reels
Haunted Honeymoon	Tryon-Mehaffey	2 reels
He Who Got Smacked	Ralph Graves	2 reels
His Marriage Wow	Harry Langdon	2 reels
Hold My Baby	Glenn Tryon	2 reels
Horace Greeley, Jr.	Harry Langdon	2 reels
Hot Times in Iceland	Aesops Fables	1 reel
Housing Shortage, The	Aesops Fables	1 reel
In Dutch	Aesops Fables	1 reel
Into the Grease	James Finlayson	1 reel
Is Marriage the Bunk?	Charley Chase	1 reel
Isn't Life Terrible?	Charley Chase	2 reels
Jungle Bike Riders	Aesops Fables	1 reel
Lion's Whiskers		2 reels
Looking for Sally	Charley Chase	2 reels
Love Bug, The	Our Gang	2 reels
Marriage Circus, The	Ben Turpin	1 reel
Office Help	Aesops Fables	2 reels
Official Officers	Our Gang	2 reels
Over Here	Harry Langdon	2 reels
Pie Man, The	Aesops Fables	1 reel
Plain Clothes	Harry Langdon	2 reels
Plain and Fancy Girls	Charley Chase	1 reel
Raspberry Romance	Ben Turpin	2 reels
Riders of the Kitchen Range	Engle-Mohan	1 reel
Remember When	Harry Langdon	2 reels
Royal Four-Flush	Spat Family	2 reels
Runaway Baloon, The	Aesops Fables	1 reel
Runt, The	Aesops Fables	1 reel
Sailor Papa, A	Glenn Tryon	2 reels
Shieks of Bagdad		1 reel
Sherlock Sleuth	Arthur Stone	2 reels
Shootin' Injuns	Our Gang	2 reels
Should Husbands Be Watched?	Charley Chase	1 reel
Skinners in Silk		2 reels
Sneezing Beezers	Bevan-Hurlock	2 reels
S. O. S.	Aesops Fables	1 reel
Super-Hooper-Dyne Lizzies	Bevan-Hurlock	2 reels
Sure Mike	Martha Sleeper	1 reel
Tell It To a Policeman	Glenn Tryon	2 reels
Thundering Landlords	Glenn Tryon	2 reels
Transatlantic Flight, A	Aesops Fables	1 reel
Water Wagons	Special cast	2 reels
What Price Goofy	Charley Chase	2 reels
When Men Were Men	Aesops Fables	1 reel
White Wing's Bride	Harry Langdon	2 reels
Whose Baby Are You?	Glenn Tryon	2 reels
Wild Papa	Spat Family	2 reels
Wine, Women and Song	Aesops Fables	1 reel

By Red Seal

Big Chief Ko-Ko	Inkwell Cartoon	1 reel
Ko-Ko Celebrates	Inkwell Cartoon	1 reel
Ko-Ko Nuts	Inkwell Cartoon	1 reel
Ko-Ko Sees Spooks	Inkwell Cartoon	1 reel
Ko-Ko the Barber	Inkwell Cartoon	1 reel
Ko-Ko Trains 'Em	Inkwell Cartoon	1 reel

Through States Rights Exchanges

Alice's Egg Plant	Cartoon	1 reel
Artists Blues	Gloria Joy	2 reel
Balboa Discovers Hollywood	"Red Head"	1 reel
Bride Tamer, The	Milburn Moranti	2 reels
Cat's Shimmy, The	"Kid Noah"	1 reel
Cleopatra and Her Easy Mark	Cartoon	1 reel
Columbus Discovers a New Whirl	Cartoon	1 reel
Cure, The	Cartoon	1 reel
Dog'on It	Bobby Dunn	2 reels
Expensive Ebony	"Ebenezer Ebony"	1 reel
Felix Full O'Fight	Cartoon	1 reel
Felix Gets His Fill	Cartoon	1 reel
Felix Grabs His Grub	Cartoon	1 reel
Goldfish's Pajamas	"Kid Noah"	1 reel
Good Scouts	"Reg'lar Kids"	2 reels
Gypping the Gypsies		1 reel
Hey! Taxi!	Bobby Dunn	2 reels
Honeymoon Heaven	Cartoon	1 reel
Horrible Hollywood		2 reels
Hot Dog	Animal	2 reels
Ice Boy, An	Cartoon	1 reel
James Boy's Sister	Cartoon	1 reel
Kidding Captain Kid	Cartoon	1 reel
Love's Tragedy	Cartoon	1 reel
Moonlight Nights	Gloria Joy	2 reels
Nero's Jazz Band	Cartoon	1 reel
Never on Time		2 reels
Old Family Toothbrush	"Kid Noah"	1 reel
One Glorious Fourth	"Reg'lar Kids"	2 reels
Orphan, The	Al Joy	2 reels
Pegg's Love Affair		2 reels
Peggy the Vamp		2 reels
Raid, The	Gloria Joy	2 reels
Rip Without a Wink	Cartoon	1 reel
Ripe Melodrama, A	Cartoon	1 reel
Rivals	Billy West	2 reels
Robinson Crusoe Returns on Friday	Cartoon	1 reel
Robbing the Rube		2 reels
Saturday		2 reels
Should a Husband Tell		1 reel
Sir Walt and Lizzie	Cartoon	1 reel
Skyscraper	Harry Langdon	2 reels
Stick Around	Bobby Dunn	2 reels
Storm, The	Cartoon	1 reel
Teaser Island	Cartoon	1 reel
This Week End		2 reels
Tough Night, A	Jimmy Callahan	2 reels
West is West	Billy West	2 reels
Why Sitting Bull Stood Up	Cartoon	1 reel

By Universal

	Star	Length
Across the Hall	Edna Marian	2 reels
After a Reputation	Edna Marian	2 reels
Almost a Husband	Buddy Messinger	2 reels
Andy in Hollywood	Joe Murphy	2 reels
Andy Takes a Flyer	Joe Murphy	2 reels
Bachelors	Special Cast	2 reels
Black Gold Bricks	Roach-Edwards	1 reel
California Here We Come	Joe Murphy	2 reels
City Bound	Charles Puffy	1 reel
Clear the Way	Buddy Messinger	2 reels
Day's Outing, A	"The Gumps"	2 reels
Discord in "A" Flat	Arthur Lake	1 reel
Dog Biscuits	Lake-Hasbrouck	1 reel
Don't Worry	Wanda Wiley	2 reels
Dry Up	Singleton-Burkett	2 reels
For Hire	Edward Gordon	2 reels
Found World, The	Joe Murphy	2 reels
Getting Trimmed	Wanda Wiley	2 reels
Green Horn, The	Chas. Puffy	1 reel
Gridiron Gertie	Wanda Wiley	2 reels
Guilty Conscience, A	Eddie Gordon	2 reels
Heart Trouble	Arthur Lake	1 reel
Here's Your Hat	Arthur Lake	1 reel
Her Lucky Leap	Wanda Wiley	2 reels
His New Suit	Arthur Lake	1 reel
Hysterical History	Series	1 reel
Ice Cold	Arthur Lake	1 reel
Itching for Revenge	Eddie Gordon	2 reels
It's All Wrong	Karr-Engle	1 reel
Just in Time	Wanda Wiley	2 reels
Kicked About	Eddie Gordon	2 reels
Lead Pipe Cinch, A	Al Alt	1 reel
Locked Out	Arthur Lake	1 reel
Lost Cord, The	Bert Roach	2 reels
Love Sick	Constance Darling	2 reels
Lucky Accident, The	Charles Puffy	2 reels
Married Neighbors	Engle-Darling	2 reels
Met by Accident	Wanda Wiley	2 reels
Milky Way, The	Charles Puffy	1 reel
Miss Fixit	Wanda Wiley	2 reels
Nearly Rich	Charles Puffy	1 reel
Nice Pickle, A	Edwards Roach	1 reel
Nicely Rewarded	Charles Puffy	1 reel
Nobody Wins	Arthur Lake	1 reel
No Place to Go	Arthur Lake	1 reel
Officer No. 13	Eddie Gordon	2 reels
Oh, What a Gump	"The Gumps"	2 reels
On Duty	Wanda Wiley	2 reels
Paging a Wife	Al Alt	2 reels
Papa's Pet	Roach-Edwards	1 reel
Party, The	Arthur Lake	1 reel
Plain Luck	Edna Marian	2 reels
Pleasure Bent	Chas. Puffy	1 reel
Plenty of Nerve	Edna Marian	2 reels
Polo Kid, The	Eddie Gordon	2 reels
Powdered Chickens	Edna Marian	2 reels
Putting on Airs	Edna Marion	2 reels
Puzzled by Crosswords	Eddie Gordon	2 reels
Queen of Aces	Wanda Wiley	2 reels
Raisin' Cain	Constance Darling	2 reels
Regular Girl, A	Wanda Wiley	2 reels
Rolling Stones	Charles Puffy	1 reel
Rough Party	Al Alt	2 reels
Short Pants	Arthur Lake	1 reel
Sleeping Sickness	Edwards-Roach	1 reel
Slick Articles	Engle-Karr	2 reels
Smoked Out	Lake-Hasbrouch	1 reel
Speak Easy	Chas. Puffy	1 reel
Speak Freely	Edna Marian	2 reels
Stranded	Edna Marian	2 reels
Tenting Out	Roach-Edwards	1 reel
Too Young to Marry	Buddy Messinger	2 reels
Tourists De Luxe	Hayes-Karr	2 reels
Uncle Tom's Girl	Edna Marian	2 reels
Unwelcome	Charles Puffy	1 reel
Woolly West, The	Buddy Messinger	2 reels
Won by Law	Wanda Wiley	2 reels

SHORT SUBJECTS

By Educational Film Exchanges, Inc.

Balto's Race to Nome	Special	2 reels
Earth's Other Half	Hodge-Podge	1 reel
In the Spider's Grip	Novelty	1 reel
Judge's Cross-Word Puzzle	Novelty	1 reel
Little People of the Garden	Secrets of Life	1 reel
Little People of the Sea	Secrets of Life	1 reel
Mexican Melody	Hodge Podge	1 reel
Movie Morsels	Hodge Podge	1 reel
Only a Country Lass	Novelty	1 reel
Our Six-Legged Friends	Secrets of Life	1 reel
Paris Creations	Novelty	1 reel
Paris Creations in Color	Novelty	1 reel
Plastigrams	Novelty	
Strangler Lewis vs. Wayne Munn	Wrestling Match	2 reels
Village School, The	Hodge Podge	1 reel
Voice of the Nightingale, The	Novelty	1 reel

By F. B. O.

Barbara Snitches	The Pacemakers	2 reels
Covered Flagon, The	The Pacemakers	2 reels
Don Coo Coo	The Pacemakers	2 reels
Merton of the Goofies	The Pacemakers	2 reels
People You Know	Screen Almanac	1 reel
Welcome Granger	The Pacemakers	2 reels

By Fox

Concerning Cheese	Varieties	1 reel
Cuba Steps Out	Varieties	1 reel
From Mars to Munich	Varieties	1 reel
In a China Shop	Varieties	1 reel
Klondike Today	Varieties	1 reel
My Own Carolina	Varieties	1 reel

	Star or Series	Length
Perfect View, The	Varieties	1 reel
Race, The	Van Bibber	2 reels
River Nile, The	Varieties	1 reel
Rock Bound Brittany	Educational	1 reel
Sky Tribe, The	Varieties	1 reel
Steam Heated Islands	Varieties	1 reel
Toiling for Rest	Varieties	1 reel
Van Bibber and the Navy	Earle Fox	2 reels
West Wind, The	Varieties	1 reel
Where the Waters Divide	Varieties	1 reel
White Paper	Varieties	1 reel
With Pencil, Brush and Chisel	Varieties	1 reel

By Pathe

Action	The Sportlight	1 reel
All Under One Flag	The Sportlight	1 reel
Animal Celebrities	The Sportlight	1 reel
Barrier Busters	The Sportlight	1 reel
Beauty Spots	The Sportlight	1 reel
Dude Ranch Days	The Sportlight	1 reel
Golden Panther, The	Serial	
Idaho	Serial	10 episodes
Learning How	The Sportlight	1 reel
Luna-cy	Stereoscopik	1 reel
Neptune's Nieces	The Sportlight	1 reel
Olympic Mermaids	The Sportlight	1 reel
Ouch	Stereoscopik	1 reel
Play Ball	Serial	10 episodes
Record Breaker, The	Serial	
Runaway Taxi, A	Stereoscopik	1 reel
Seven Ages of Sport	The Sportlight	1 reel
Sons of Swat	The Sportlight	1 reel
Sporting Judgment	The Sportlight	1 reel
Stereoscopiks	Novelty	1 reel
Sunken Silver	Serial	10 episodes
Tiger Kill, The	Review	
Traps and Troubles	The Sportlight	1 reel
Twinkle, Twinkle	The Sportlight	1 reel
Why Kids Leave Home	The Sportlight	1 reel
Zowie	Stereoscopik	1 reel

By Red Seal Pictures Corp.

Film Facts	Series	1 reel
Gems of the Screen	Series	1 reel
Ko Ko Song Cartunes	Series	1 reel
Marvels of Motion	Series	1 reel

By Universal

Battle of Wits	Josie Sedgwick	2 reels
Bashful Whirlwind, The	Edmund Cobb	2 reels
Beauty and the Bandit	George Larkin	2 reels
Best Man, The	Josie Sedgwick	2 reels
Captured Alive	Helen Gibson	2 reels
Close Call, The	Edmund Cobb	2 reels
Cowpuncher's Comeback, The	Art Accord	2 reels
Fighting Cowboy, The	Series	
Fighting Ranger, The	Serial	15 episodes
Fighting Schoolmarm, The	Josie Sedgwick	2 reels
Fire Trader, The	Serial	15 episodes
Ghost City, The	Serial	15 episodes
Great Circus Mystery, The	Serial	15 episodes
Knockput Man, The	Mustang	2 reels
Leopard's Lair, The	Serial	
Line Runners, The	Arnold Gregg	2 reels
Loaded Dice	Edmund Cobb	2 reels
One Glorious Scrap	Edmund Cobb	2 reels
Outlaw, The	Jack Perrin	2 reels
Pronto Kid, The	Edmund Cobb	2 reels
Queen of the Round-Up	Josie Sedgwick	2 reels
Rim of the Desert	Jack Perrin	2 reels
Roaring Waters	George Larkin	2 reels
Ropin' Venus, The	Mustang	2 reels
Shadow of Suspicion	Eileen Sedgwick	2 reels
Show Down, The	Art Accord	2 reels
Storm King, The	Edmund Cobb	2 reels
Straight Shootin'	Harry Carey	2 reels
Valley of Rogues, The	Western	2 reels
Wild West Wallop, The	Edmund Cobb	2 reels

Through States Rights Exchanges

Animated Hair	Cartoon	1 reel
Broken Trails		2 reels
Cabaret of Old Japan		1 reel
Color World		1 reel
Cocoon to Kimona		1 reel
Come-Back, The	Benny Leonard	2 reels
Cross Word Puzzle Film	Comedy-Cartoon	1 reel
Divertisement		1 reel
East Side, West Side		
Floral Feast, A		1 reel
Frederick Chopin	Music Masters	1 reel
Frontier Love	Billy Mack	2 reels
Fugitive Futurist		
George F. Handel	Music Masters	1 reel
Hittin' the Trail	Fred Hank	2 reels
If a Picture Tells a Story		
Jazz Fight, The	Benny Leonard	2 reels
Let's Paint		
Lizzie's Last Lap		
Mad Miner, A	Western	
Magic Hour, The		1 reel
Marvellous Manhattan		1 reel
Mexican Oil Fields		1 reel
Power God, The	Serial	10 episodes
R. Valentino and Eighty-Eight Prize Winning American Beauties		3 reels
Secrets of Life	Educational	1 reel
Smoke of a Forty-Five, The	Western	
Soft Muscles	Benny Leonard	2 reels
Stratford on Avon		1 reel
Surprise Fight, The		2 reels
Thundering Waters	Novelty	1 reel
Turf Mystery	Serial	15 episodes
Waiting For You	Music Novelty	
Wheels of the Pioneers	Billy Mack	2 reels
Wonder Book, The	Series	500 feet

COMING ATTRACTIONS

By Associated Exhibitors

	Star	Length
Hearts and Fists		
Lover's Island	Hampton Kirkwood	
Miracle of Life, The	Busch-Marmont	
Million Dollar Doll		
Stranger of the North	Richard Travers	6 reels

By Chadwick

Count of Luxembourg, The	Larry Semon	
Man of Iron, A	L. Barrymore	6 reels

By Famous Players-Lasky

Crossroads of the World	Pola Negri	
Grand Duchess and the Waiter, The	Adolphe Menjou	
I'll Tell the World	Richard Dix	
Jungle Law, The	Richard Dix	
Kiss for Cinderella, A	Betty Bronson	
Lord Jim	Percy Marmont	
Man and the Law	Thomas Meighan	
Sorrows of Satan	Special Cast	
That Royle Girl	Kirkwood-Dempster	
Trouble With Wives, The	Vidor-T. Moore	
Wanderer, The	William Collier, Jr.	
When Honor Ends	Richard Dix	
Womanhandled	Richard Dix	
Woman Scorned, A	Pola Negri	

By First National Pict.

Ashes	Corinne Griffith	
Atlantis		
Beautiful City, The	Richard Barthelmess	
Forever After	Corinne Griffith	
Heir's Apparent	Special Cast	
Invisible Wounds		
Irene	Colleen Moore	
Live Wire, The	Johnny Hines	
Men of Steel		
Savage, The	Ben Lyon	
Scarlet Saint, The	Lyon-Astor	
Sea Woman, The	Sweet-McLaglen	
Splendid Road, The	Anna Q. Nilsson	
Viennese Medley	Special Cast	
We Moderns	Colleen Moore	

By Fox Film Corp.

First Year, The	Special Cast	
Kings of the Turf		
Loyalties		
Once to Every Man	O'Brien-Dove	
Rime of the Ancient Mariner, The		
Seventh Heaven	Special Cast	
Thank U	Special Cast	
This Woman	Special Cast	
Trailing Shadows	Edmund Lowe	
Wild Ridin'	Buck Jones	

By F. B. O.

Clean Up, The	Richard Talmadge	
Dollar Mark, The	Mildred Harris Fraser	
Face on the Air, The	Evelyn Brent	
Flaming Waters		
Her Father's Daughter		
That Man from Arizona	D. Revier-W. Fairbanks	
Wild Bull's Lair	Fred Thomson	
Wise Guy, The	Lefty Flynn	

By Metro Goldwyn

Ben Hur	Special Cast	
Big Parade, The	John Gilbert	
Brown of Harvard		
Charity Ball, The		
Circle, The		
Dance Madness	Pringle-Cody	
Exchange of Wives, An	Special Cast	
Exquisite Sinner, The	Special Cast	
Face to Face	Viola Dana	
Go West	Buster Keaton	
La Boheme	Lillian Gish	
Lights of New York	Marion Davies	
Man and the Moment		
Mare Nostrum		
Merry Widow, The	Mae Murray	
Message to Garcia, A		
Old Clothes	Jackie Coogan	
Paris	Pauline Starke	
Quality Street		
Return of a Soldier	Special Cast	
Strange Bedfellows		
Temptress		
Tower of Lies	Chaney Shearer	
What Will People Say		
Women and Wives		

By Pathe

Black Cyclone	Rex (horse)	

By Producers Distributing Corp.

	Star	Length
Coming of Amos	Rod LaRocque	
Dark Horse, The	Harry Carey	
Detour		
Painted Woman, The	Kirkwood-Lee	
Road to Yesterday, The	Special Cast	
Ten to Midnight		
Three Faces East		
Without Mercy		

By United Artists

Back Wash	Mary Pickford	
Scraps	Mary Pickford	
Wild Justice	Peter the Great (dog)	4,800 feet

By Universal

Ace of Spades, The	Desmond-McAllister	
An Old Man's Darling	Laura La Plante	
Beautiful Cheat, The	Laura La Plante	
Beauty and the Brute	Norman Kerry	
Beyond the Law	Jack Hoxie	
Blackmail	Special Cast	
California Straight Ahead	Reginald Denny	
Captain Fearless	Reginald Denny	
Claim No. 1	Special Cast	
Clinging Fingers	Special Cast	
Demon, The	Jack Hoxie	
Extra Man, The		
Goose Woman, The		
Gulliver's Travels	Special Cast	
Home Maker, The	Alice Joyce	
Lariat, The	William Desmond	
Lightning Lover, The	Reginald Denny	
Love Cargo, The	House Peters	
Married Hypocrites	Fredericks-La Plante	
Miss Vanity	Mary Philbin	
Moonlight Kisses	Mary Philbin	
Napoleon the Great		
Oats for the Women	Special Cast	
Open Trail, The	Jack Hoxie	
Peacock Feathers	Virginia Valli	
Phantom of the Opera	Lon Chaney	
Pony Express, The	Special cast	
Prince, The	Philbin-Kerry	
Red Clay	William Desmond	
Siege	Virginia Valli	6,424 feet
Skyline of Spruce, The	Special cast	
Souls That Pass in the Night	Special cast	
Spook Ranch	Hoot Gibson	5,147 feet
Stella Maris	Mary Philbin	
Still Alarm, The	Russell-Chadwick	
The Storm Breakers	House Peters	
Teaser, The	Laura La Plante	
Tenderfoot, The	Jack Hoxie	
White Outlaw, The	Jack Hoxie	4,830 feet
You Can't Live on Love	Reginald Denny	

By Vitagraph

Baree, Son of Kazan	Wolf (dog)	7 reels
Friends	Special cast	
Happy Warrior, The		6 reels
Love Hour, The	Special Cast	
Road That Led Home, The		
Steele of the Royal Mounted		6 reels
Tides of Passion	Mae Marsh	6,279 feet
Unknown Lover, The	Elsie Ferguson	

By Warner Bros.

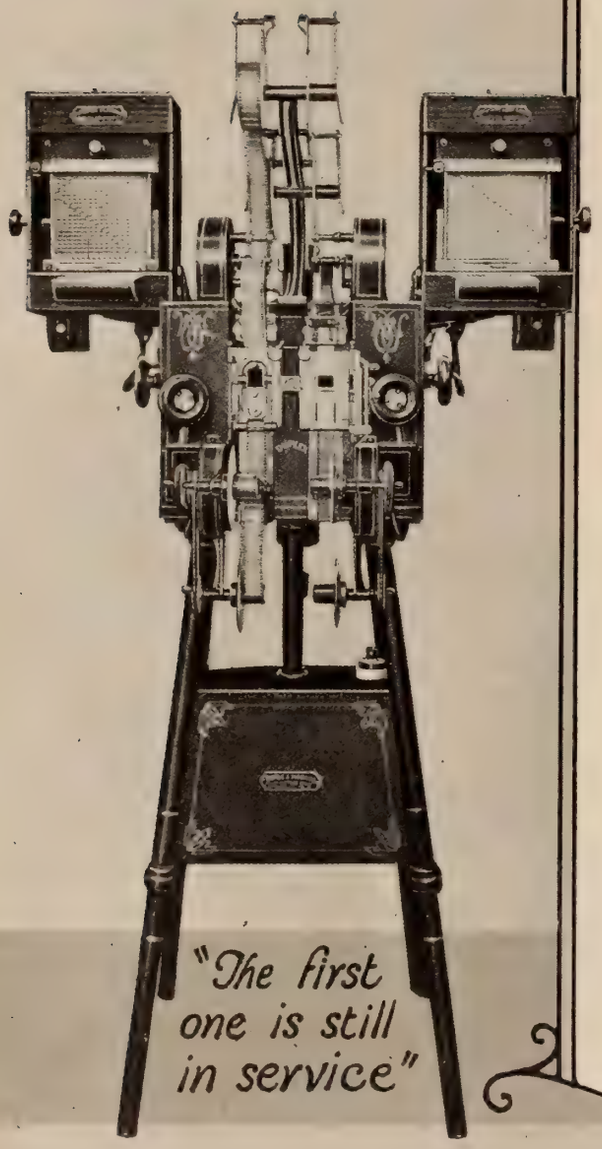
Barrier That Was Burned	Monte Blue	
Broken Hearts of Hollywood	Harlan-Miller	
Cave Man, The	Harlan-Miller	
Clash of the Wolves, The	Rin-Tin-Tin	
College Widow, The	Syd Chaplin	
Compromise	Irene Rich	
Easiest Road, The	Marie Prevost	
Fighting Edge, The	Harlan-Miller	
Gay Ones, The	Marie Prevost	
Golden Cocoon	Helene Chadwick	
Hell Bent fer Heaven	Monte Blue	
Hero of the Big Snows, A	Rin Tin Tin (dog)	
His Jazz Bride	Special Cast	
His Majesty, Bunker Bean	M. Moore-Devore	
Hogan's Alley	Harlan-Miller	
Honeymoon Express, The	M. Moore-D. Devore	
Inevitable Millionaires, The	M. Moore-Devore	
Lady Windermere's Fan	Special cast	
Limited Mail, The	Monte Blue	
Little Irish Girl, The	Special Cast	
Love Toy, The	Lowell Sherman	
Man on the Box, The	Syd Chaplin	
Man without a Conscience	Louis-Rich	6,850 feet
Night Call, The	Rin Tin Tin (dog)	
Passionate Quest, The	Marie Prevost	
Pleasure Buyers, The	Irene Rich	
Red Hot Tires	Monte Blue	
Rose of the World	Patsy R. Miller	
Sap, The	M. Moore-D. Devore	
Satan In Sables	Lowell Sherman	
Sea Beast, The	John Barrymore	
Silken Shackles	Irene Rich	
Social Highwayman, The	Harlan-Miller	
Vengeance of Durand, The	Irene Rich	
White Chief, The	Monte Blue	
Why Girls Go Back Home	Marie Prevost	
Yoke, The	Special cast	

Through State Right Exchanges

	Star	Length
Amazing Quest, The	Henry Edwards	5,500 feet
An Enemy of Men		
Aristocrat, The	Special Cast	
Beloved Pawn, The	Reed Howes	
Blind Virtue	Special Cast	
Boden's Boy	Special Cast	5,300 feet
Bohemian Girl, The	Gladys Cooper	
Border Intrigue	Franklyn Farnum	5 reels
Border Women	Special Cast	5,000 feet
Crack of Dawn	Reed Howes	
Crashing Through	Jack Perrin	5,000 feet
Cyclone Bob	Bob Reeves	
Cyrano de Bergerac	Special Cast	10 reels
Deerslayer, The		4,780 feet
Does Marriage Pay?		
Down Upon the Swanee River	Special Cast	
Dumb Head		6,500 feet
Ermine and Rhinestones		
Fair Play	Special Cast	
Fall of Jerusalem		6,800 feet
Fighter's Paradise, The	Rex Baker	5,000 feet
Fighting Courage	Ken Maynard	5 reels
Fighting Smile, The	Bill Cody	4,630 feet
Forest of Destiny, The		
Free to Love	C. Bow-R. McKee	
Frivolity		
Galloping Dude, The	Franklyn Farnum	
Going the Limit	Richard Holt	
Handsome Brute, The		
Hearts and Spangles		
His Master's Voice	Thunder (dog)	
Hurricane		5,800 feet
Justice of the Far North		5,500 feet
Knockout Kid, The	Jack Perrin	
Law and the Lady	Special Cast	6 reels
Life of a Woman		6,500 feet
Lightning Jack	Jack Perrin	5,000 feet
Lightning Passes, The	Al Ferguson	
Little Girl in a Big City, A		
Lodge in the Wilderness		6,500 feet
Lost Chord, The	Alice Lake	6,300 feet
Love Gamble, The	Special Cast	5 reels
Lure of Broadway, The		
Lying Wives	Special Cast	7 reels
Mad Marriage, The	Special Cast	6 reels
Midnight Flames		
Morals for Men		6,500 feet
Morganson's Finish		6,500 feet
My Neighbor's Wife	Lawson Haris	
Outlaw Tamer, The	Clayton-F. Farnum	
Parisian Folly		
Passionate Youth	Special Cast	6 reels
Passion's Penalty		
Part Time Wife, The		
Peak of Fate, The		8 reels
Petters, The		
Police Patrol, The	James Kirkwood	
Price of Virtue		
Quicker'n Lightning	Buffalo Bill	5 reels
Racing Blood		
Reckless Courage	Buddy Roosevelt	4,851 feet
Reckless Sex, The	Special Cast	6 reels
Resurrection		
Romance of An Actress		
Salvage		5,800 feet
Saton's Son	Special Cast	
Savages of the Sea	Frank Merrill	4,850 feet
Seein' Red	Bob Burns	
Shadow on the Wall		
Shadow of the Mosque	Odette Taylor	6,200 feet
Shenandoah		
Shootin' Square	Jack Perrin	5,000 feet
Sign of the Claw		
Smashing Fists	Bob Burns	
Span of Life	Betty Blythe	
Speak No Evil	Alma Taylor	5,500 feet
Speed Limit, The		
Stolen Love		
Sunshine of Paradise Alley	Special Cast	
Super Speed	Reed Howes	
Tale of a Vanishing People		6,500 feet
Tearing Loose	Wally Wales	4,900 feet
Tentacles of the North	Lawson Haris	
Texan's Oath, The	Ken Maynard	
Timber Wolves	Ken Maynard	
Too Much Youth	Richard Holt	4,800 feet
Transcontinental Limited, The	Special Cast	
Travelin' Fast	Jack Perrin	5,000 feet
Travis Coup, The		6,500 feet
Under Fire		
Up and At 'Em	Jack Perrin	5,000 feet
Way of the West		
Where the Worst Begins		8,005 feet
White Mice	Jacqueline Logan	
Wild Girl		5,800 feet
Winning of Barbara Worth		
With Kit Carson Over the Great Divide	Special Cast	
Wolf Hunters, The	Lawson Haris	
Women		
Worst Man of the Troop		
Worst Woman, The	Special Cast	
Wrong Coat, The		6,500 feet

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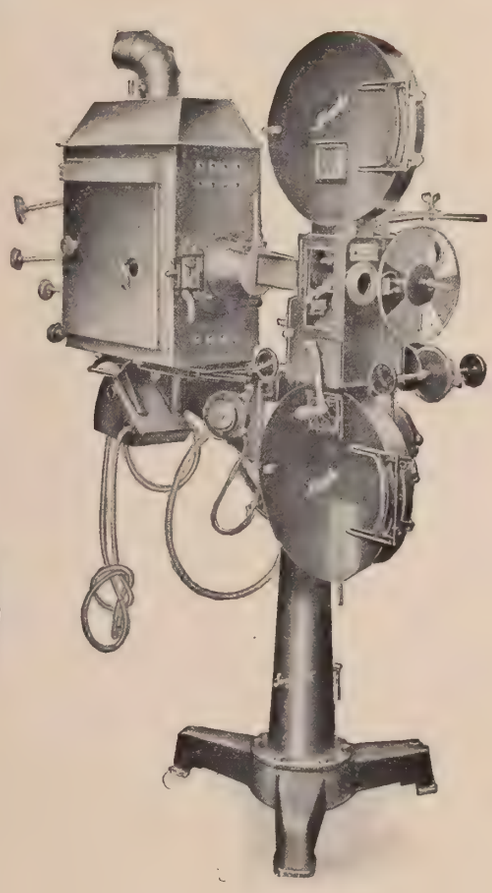
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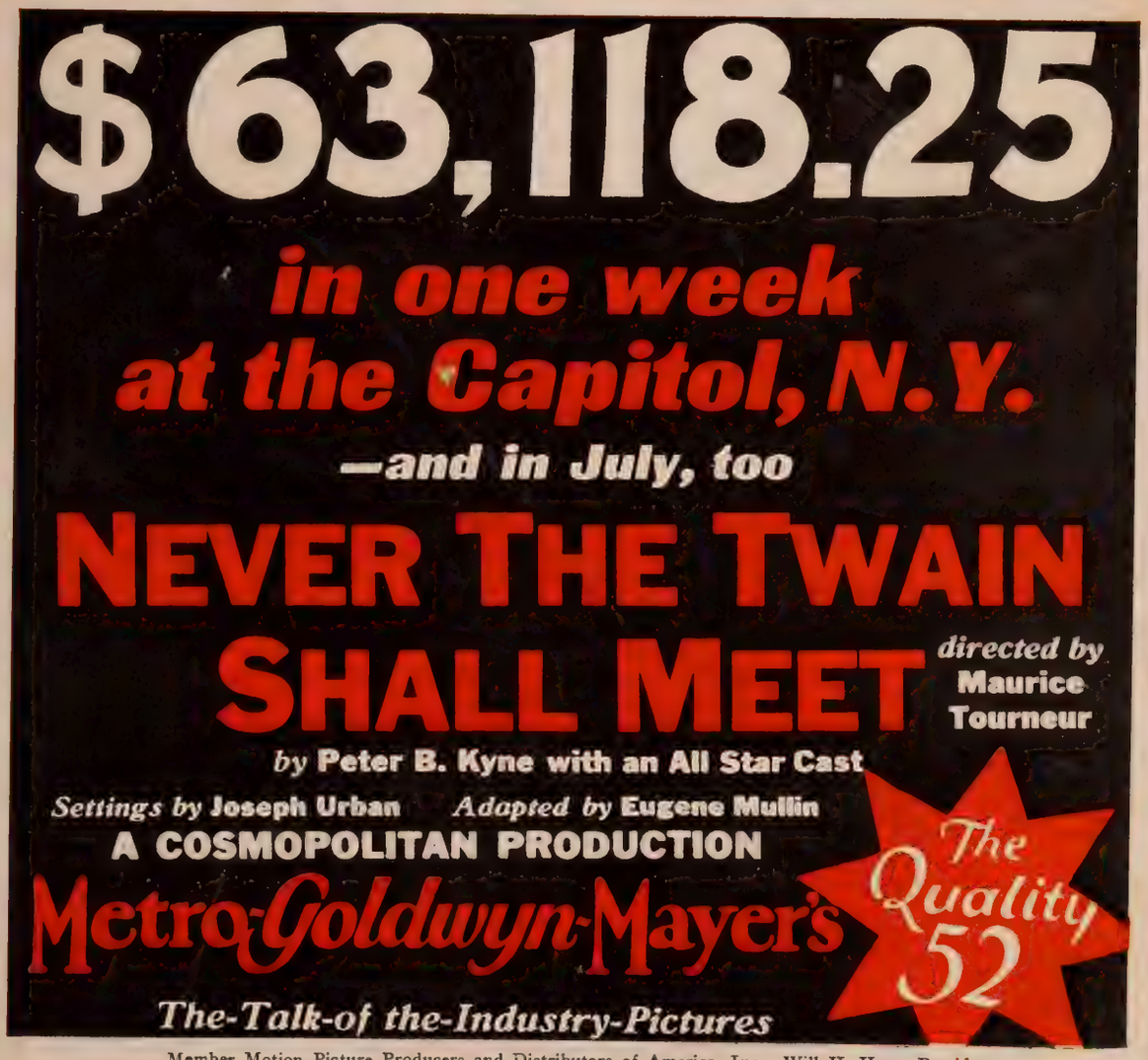
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August 22, 1925

Motion Picture News

Reg. U. S. Patent Office



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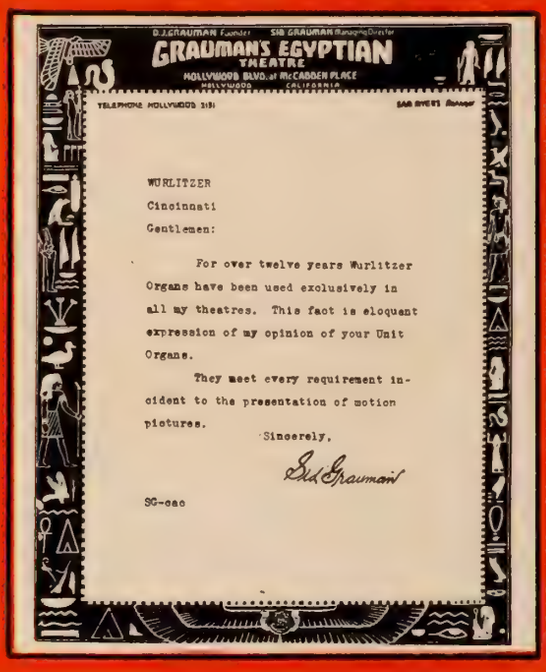
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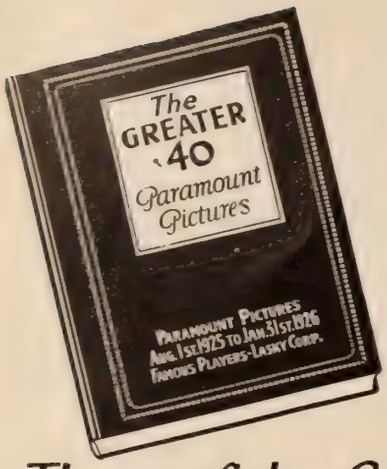
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3 THE STREET OF FORGOTTEN MEN
4 BEGGAR ON HORSEBACK
5 WILD WILD SUSAN
6 NOT SO LONG AGO
7 WILD HORSE MESA
8 THE TROUBLE WITH WIVES
9 THE TEN COMMANDMENTS

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The title, Allan Dwan's direction. Comedy. Ernest Torrence, Rod LaRocque, Dorothy Gish, George Hackathorne. The night clubs. A ready-made-audience picture.

2 THE LUCKY DEVIL——

Admittedly Dix's greatest. Universally praised. From Pittsfield, Mass. to San Antonio acclaimed as a knock-out seat-seller. A word of mouth advertiser.

WHY?

The star. The auto-race scenes. The pleasing story. The fast action. Esther Ralston's beauty. Comedy. A ready-made-audience picture.

3 THE STREET OF FORGOTTEN MEN—

Broke all records in complete capacity for a week at McVickers, Chicago. It cleaned up in New York. It'll go big anywhere.

WHY?

It's different. It's got meat and drama in it. Brenon did a masterful job. Percy Marmont excels all previous work. The story was widely read in Liberty. It's a great title. A ready-made-audience picture.

4 BEGGAR ON HORSEBACK—

In Newport, R. I., it did more in 4 days than the gross for any entire week since May. Because it was advertised right. Where the right appeal is made, this high-class show can clean-up.

WHY?

No better picture was ever made. A credit to the movies. Too imaginative for the low-brows, but a clean-up, if played right, for the millions. Comedy. Cruze. Stage hit. Laughs. Imagination. Wealth of exploitation ideas. A ready-made-audience picture.

5 WILD WILD SUSAN ——

Clean-up at Rialto, New York, with no side attractions on program. Audiences love it.

WHY?

It's funny. It's fast. Bebe is magnificent. The titles. La Rocque is great. Sutherland's best picture. Widely read story from Liberty. Day-life of New York scenes. A ready-made-audience picture.

6 NOT SO LONG AGO ——

Fulsome praise from critics. Big business wherever shown. The kind of picture that brings both money and prestige to a theater.

WHY?

Betty Bronson's definite arrival as a Class A star. Olcott's direction. Cortez's finest performance. The title. The little old New York atmosphere. The love story. The comedy. A ready-made-audience picture.

7 WILD HORSE MESA ——

A clean-up in San Francisco pre-release. Loudly praised by critics. Sure fire anywhere.

WHY?

Zane Grey at his best. The stampede of 5000 wild horses. The barbed wire fence fight. Jack Holt. Billie Dove. Noah Beery. Action. Fights. Thrills. Adventure. A ready-made-audience picture.

8 THE TROUBLE WITH WIVES-

Try this on your projector. It speaks for itself. No more pleasant, humor-warming, audience-pleasing comedy was ever devised. Pre-released in New York in Greater Movie Season competition proves its great drawing power.

WHY?

The title. Ford Sterling's comedy. Florence Vidor and Esther Ralston's beauty. Gowns, shoe-store tie-ups. Tom Moore. St. Clair's comedy direction. A ready-made-audience picture.

9 THE TEN COMMANDMENTS—

Everywhere breaking the stupendous records of "The Covered Wagon." Playing to extra time to accommodate the crowds. An admitted knockout everywhere.

WHY?

Best known picture in minds of public today. A ready-made-audience picture. ——

-and that's a REAL *beginning of a* GREATER MOVIE SEASON!

Overheard in a



The Unhol

Metro

The

theatre lobby~

He:

"This week they're showing Lon Chaney—next week Norma Shearer and the week after, Lillian Gish—they don't often play three big stars in a row here."

She:

"We got an announcement saying that this theatre has booked the Metro-Goldwyn-Mayer pictures commencing in August. They have the big stars and great pictures."

Three—A Slave *of* Fashion—Romola
are August releases in

Goldwyn-Mayer's

Talk of the Industry

The Quality 52

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

four ROD LA



Rod
La Rocque

Cecil B. De Mille
presents
Rod La Rocque in
"The Coming of Amos"
by WILLIAM J. LOCKE
Adapted by James Creelman and Garrett Fort
with
JETTA GOUDAL
and NOAH BERRY
Directed by Paul Sloane

CECIL B. DE MILLE
presents
Rod LaRocque in
"RED DICE"
with Lillian Rich and Robert Edeson
Adapted by E. Richard Schayer and Garrett Fort
From the novel by OCTAVUS ROY COHEN
Directed by PAUL SLOANE

Released by

PRODUCERS DISTRIBUTING CORPORATION

F. C. MUNROE, President RAYMOND PAWLEY, Vice-President and Treasurer JOHN C. FLINN, Vice-President and General Manager

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

ROCQUE
Star Productions

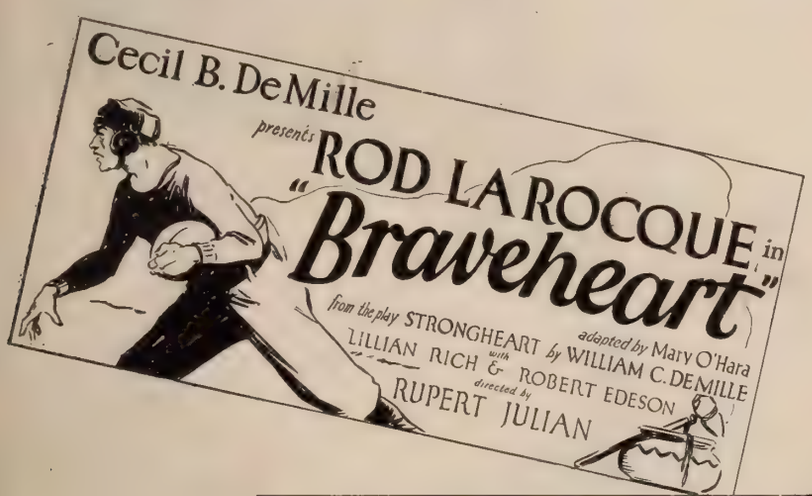
ENDOWED with every physical attribute that makes for popularity; possessing a magnetism and histrionic talent distinctive and thoroughly schooled under the greatest directors of stage and screen, Rod La Rocque has attained his present high position as the *foremost romantic actor of the screen* through sheer merit and proved box office drawing power.

"THE COMING OF AMOS," "RED DICE," "BRAVEHEART" and "THE UNTAMED GENTLEMAN" are the titles of the four pictures in which La Rocque will star for Cecil B. DeMille.

The stories around which these productions will be made were selected with a view to giving Mr. La Rocque the greatest opportunity for the exposition of his magnetic personality and the exploitation of that distinctive mimetic talent that has endeared him to the motion picture patrons throughout the world.

A Great Star Whose Name Is Magic at the Box Office —
Stories Rich in Romance — Teeming with Action and Color —
Productions Personally Supervised by Cecil B. DeMille —
Master-Craftsman and Showman Supreme —

BOX OFFICE ATTRACTIONS OF SUPERLATIVE VALUE!

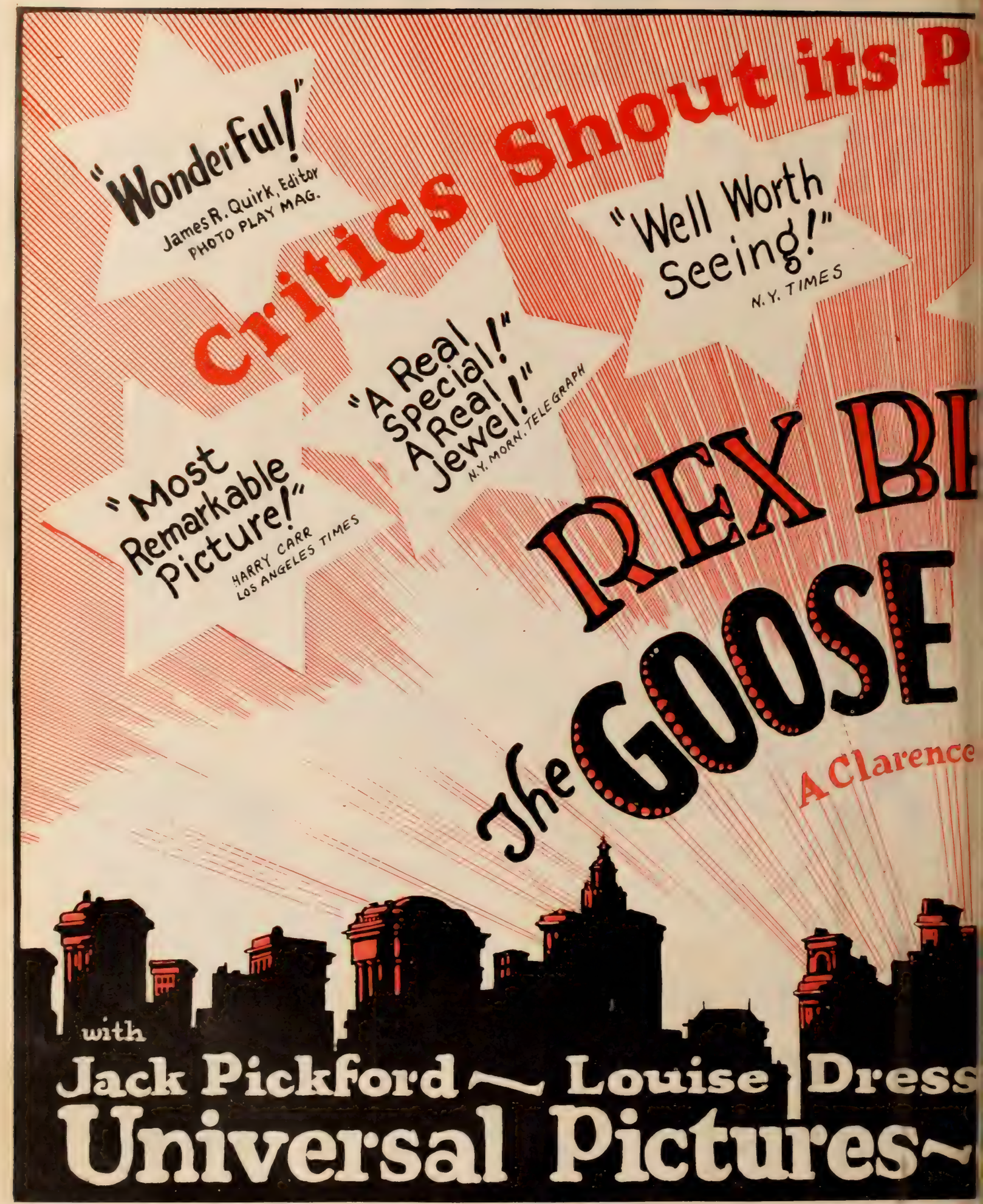


4 sure-fire money-makers





***Personally Supervised by* CECIL B. DEMILLE**


Critics Shout its P
"Wonderful!"
James R. Quirk, Editor
PHOTO PLAY MAG.
"Well Worth Seeing!"
N. Y. TIMES
"A Real Special! A Real Jewel!"
N.Y. MORN. TELEGRAPH
"Most Remarkable Picture!"
HARRY CARR
LOS ANGELES TIMES
REX BE
The GOOSE
A Clarence
with
Jack Pickford — Louise Dress
Universal Pictures

raises to the Skies!

"Ranks Among The Leaders!"
N.Y. EVE TELEGRAM

"A Crackerjack!"
N.Y. MIRROR

"HOLDS ATTENTION TIGHT!"
HARRISON'S REPORTS

"Well Worth a Visit"
N.Y. EVE. SUN

"YOU MUST SEE IT!"
N.Y. DAILY NEWS

LACH'S WOMAN

Brown Production



er — Constance Bennett

Miles Ahead of All!

The Proof of the Pudd

Read what Exhibitors who have Played It say about ~

UNIVERSAL'S COMPLE



Small exhibitors can't afford to run without Universal service. This plan will surely be a great benefit. —*Mystic Theatre, Clovis, Cal.*

Your Complete Service Contract is the reason we are open today and has solved our problem. —*Reardon's Theatre, Fresno, Cal.*

Your Complete Service Contract is fairest and most equitable I ever signed.—*Reese B. Harrington, Harrington, Del.*

Greatest help to small exhibitor in history of the Motion Picture business. —*Grand Theatre, Genesco, N. Y.*

Signed Complete Service Contract for my three theatres. Hope all exhibitors grasp this rare opportunity.—*James A. Theres, Lancaster, Penn.*

My theatre was closed down entirely. Only able to open thru your Complete Service Plan.—*J. R. Black, Rice's Landing, Pa.*

Complete Service Contract is best buy of any film product today.—*Mather's Theatre, Mathers, Penn.*

The only Saviour for the small fellow. Congratulations for helping me to keep in business. —*Charles Gable, Sharon, Pa.*

Was compelled to close Tuesdays. Your Complete Service Contract enabled me to reopen and operate with profit. —*Star Theatre, Youngsville, Pa.*

Was wondering how I was to pull thru this season. Complete Service Contract solved my problem.—*Opera House, Winber, Pa.*

It is the only salvation for the small town exhibitor and will keep us open and in business.—*Gem Theatre, Armstrong, Ia.*

You save the small town exhibitor from going out of business. Congratulate you on your fairness.—*Family Theatre, Keswick, Ia.*

It is certainly a live and let live proposition and a breadwinner.—*Royal Theatre, Panora, Iowa.*

A lifesaver and a Godsend to small town theatre men. Congratulate you for your fairness.—*A. G. Wittwer, Rainier, Ore.*

Can't say enough for Complete Service Contract. It is a Godsend. —*Empire and Centennial Theatres, Lowell, Wisc.*

Urge every small town exhibitor to sign this. When they check up they will find they have made money.—*White Theatre, White, So. Dak.*

Any man who cannot keep open this summer with your Complete Service Plan should sell out to some one with backbone to boost his own business :.—*The Movie Studio, Freeman, S. Dak.*

Your new plan is the best method yet devised to market film.—*Crystal Theatre, Detroit, Mich.*

"Enabled me to open and operate with profit" Star Theatre, Youngsville, Pa.

"Used Complete Service Contract for more than two months a it sure works fine!" Cleve McKay, Lapel, Ind.

"Business is good due to this contract!" Geitner Theatre, Silver Creek, N.Y.

Are you sitting in on the feast? Are you

Sign TODAY for UNIVERSAL'S CO

ing is in the Eating!

TE SERVICE CONTRACT



I am very much pleased with your Complete Service Contract. I would have had to close if I had not gotten it.—*Crystal Theatre, Roosevelt, Okla.*

Your Complete Service Contract is sure a winner especially for small exhibitors.—*The Palace, Powersville, Mo.*

Your Complete Service Contract is O. K. It is the best proposition I ever had.—*Galax Theatre, Galax, Va.*

Greatest contract I signed in years. Advise every exhibitor to get in on it.—*Princess Theatre, Elmgrove, W. Va.*



The fairest and most equitable contract I have ever put my signature to.—Liberty Bell Theatre, *Flemington, W. Va.*

Am thoroughly convinced Complete Service Contract is entirely flawless and equitable.—*Crystal Theatre, Gilmer, Texas.*

Some time ago closed for Complete Service Contract. Am very well pleased as it allows us to get our share of patronage each night.—*Casino Theatre, Hebronville, Texas.*



Complete Service Contract is best chance ever given small exhibitor to make a bit of money.—*Oasis Theatre, La Grange, N. C.*

More than satisfied with Complete Service Contract. Both pictures and service are above average.—*Cosmo Theatre, New Carlisle, Ind.*

Was running at a loss until I closed on this. Now I am running and making a little.—*Ed. Craffets, Seelyville, Ind.*

Have used your Complete Service Contract for more than two months and it sure works out fine.—*Cleve McKay, Lapel, Ind.*



It is a Godsend to all exhibitors.—*Opera House, Kalida, Ohio.*

Complete Service Contract makes it possible for me to own my theatre.—*Garden Theatre, So. Charlestown, Ohio.*

Complete Service Contract is fairest we ever signed.—*Muse-U Theatre, Tularosa, N. M.*

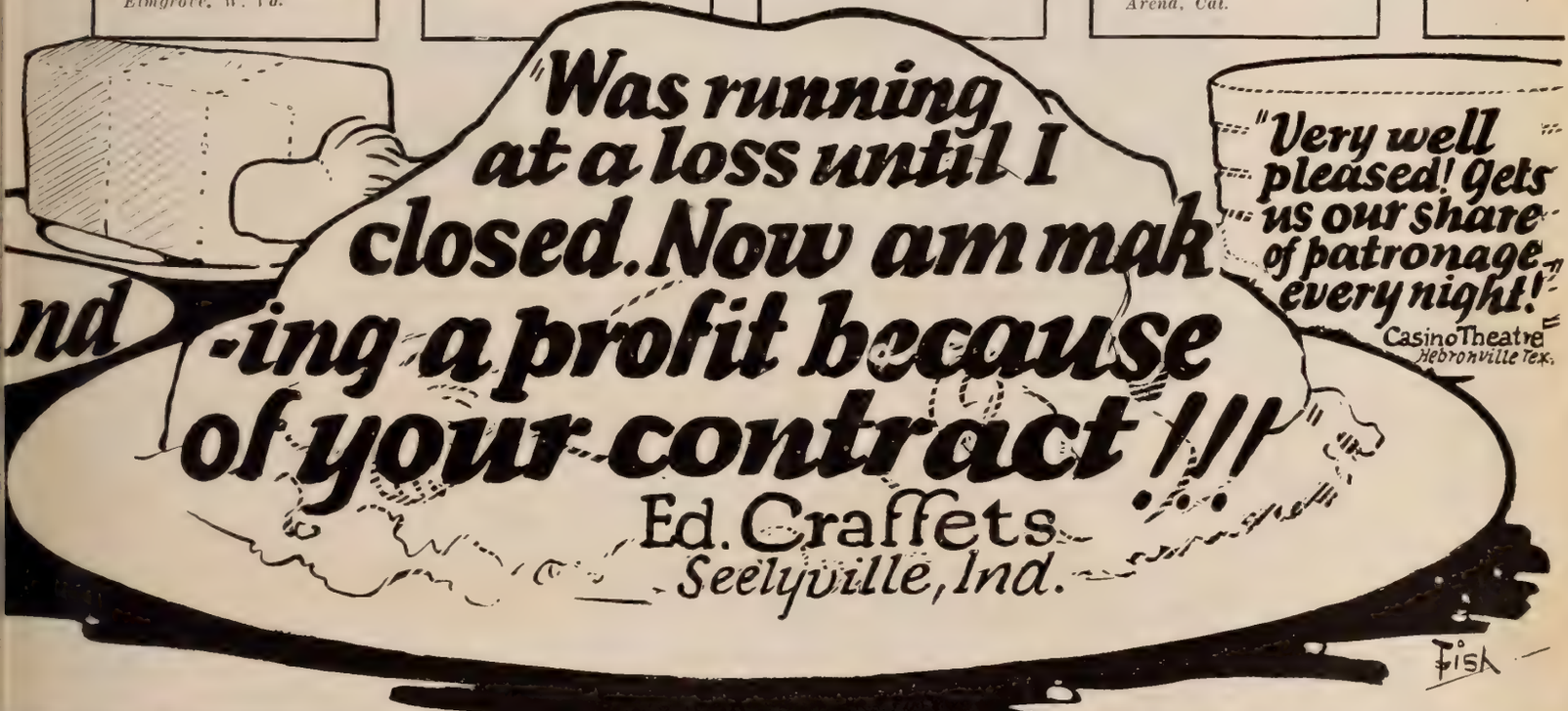
Complete Service Contract is one of the greatest achievements ever created in history of industry.—*The Opera House, Lenora, Kans.*

Taken from all angles this can't be beaten.—*R. L. Dennen, Point Arena, Cal.*



It is one of the fairest propositions ever offered to an exhibitor and is best I have seen in my experience.—*Lyceum Theatre, Waterville, N. Y.*

I couldn't wait until I got my name on the dotted line. Thanks a thousand times.—*Seven Stars Theatre, Phillipsburg, Pa.*



getting your share of this juicy banquet?

MPLETE SERVICE CONTRACT!!!

A MILLION DOLLAR CONTRACT

SIGNED IN PARIS

by

CARL LAEMMLE

and

SOCIETE GENERALE de FILMS

36 Avenue Hoche, Paris



Duke d'Ayen Carl Laemmle (Photo by Henri Manuel.)

The first Super-Special Production

to be

"THE MAN WHO LAUGHS"

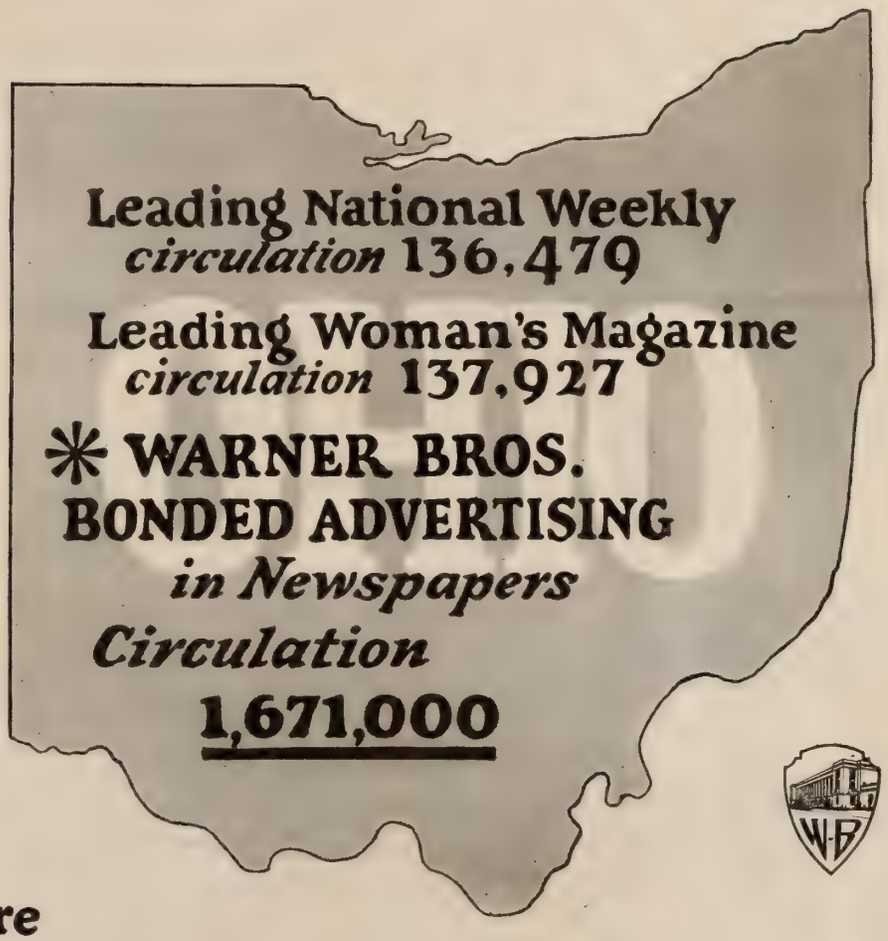
(I'Homme qui rit)

Immortal masterpiece by Victor Hugo

Produced by Universal Pictures Corporation and Societe Generale de Films of Paris

New York Managing Director Rene Batigne

just for example-



* to appear when Warner pictures are playing Your Theatre

Who is helping most to swell your bankroll?

P.S.- Warner's BONDED ADVERTISING is NATIONWIDE

WARNER BROS.
Classics of the Screen

STORY—"*Charming*"—"*A real story.*" STAR—"*A real find; a real star.*"
LEADING LADY—"*In plain language, a wow.*" DIRECTION—"*A splendid job.*"
SUMMARY—"*A real knockout that any house should welcome with open arms.*"

The reception given by the critics to

"THE TOURIST"

First of six new two-reel

Tuxedo Comedies

featuring

JOHNNY ARTHUR

Directed by WILLIAM GOODRICH,

is the sort of reception that is given only with the advent of a great star —a sure-fire money-maker for Showmen



The N. Y. Morning Telegraph says:

Here is the best two-reel comedy that has been turned out this season. It is a charming trifle, and there is every indication that in its star, Johnny Arthur, Educational has a real find. He is a delightful personality—he creates a character rather than merely submitting his person to the thuds of the slapstick. There is very little rough stuff of any kind in "The Tourist," but there is actually human interest—a rare quality in the two-reelers. Arthur plays a worthy tourist who has considerable trouble keeping his ancient flivver intact.

One of the best bits of business ever concocted —one that will set any audience howling—is the scene in which Johnny converts his car into a stove and cooks his breakfast on its various parts. It must be seen to be appreciated.

As if a real star and entertaining tale and excellent direction were not enough, there is added the presence in the cast of the most promising girl we have noticed on the screen in a blue, or even a red moon. She is Helen Foster, and if some enterprising producer doesn't sign her up for life, he will be missing the chance of his own lifetime. She is beautiful, she has poise—she is, in plain language, a wow. She helps to make "The Tourist" a real knockout that any house should welcome with open arms.

And the M. P. News says:

This is the first of the series of Tuxedo comedies starring Johnny Arthur and if it is indicative of what is to follow, the series should be a profitable one for all hands. By way of a change in these short comedies, here is one that tells a real story with some form of continuity and that does not sidetrack itself in interspersing an abundance of good comedy and gags. Both the gags and the comedy work into the story naturally.

William Goodrich has done a splendid job with the directing and the cast does the rest with the good story. Unfortunately there are not enough comedies of this type. There is a touch of melodrama to it, great quantities of comedy and enough suspense to keep the interest at a high pitch.

For foreign rights address FAR EAST FILM CORPORATION
729 Seventh Avenue, New York, N. Y.

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President

Educational Pictures
"THE SPICE OF THE PROGRAM"

Member,
Motion Picture Producers and Distributors of America, Inc.
Will H. Hays, President

LOYALTY—

The watchword of the world

The spirit that binds great armies and navies

The heart of big business

The cement that holds together friendship and good-will

That breeds confidence

That spells success

The exhibitor who is loyal to his patrons never has need to worry

And the *news reel* that is loyal to the exhibitor never is without friends

KINOGRAMS *IS* LOYAL

The News Reel Built Like a Newspaper

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL
FILM EXCHANGES, Inc.

Member, Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President



OPENS SUNDAY
AUGUST 16th

RIALTO

THANK YOU ~~ ~~ *John Golden's play hit!*

Fox Film Corporation



WILLIAM FOX
PRESENTS

Tom Mix in

The LUCKY HORSESHOE

BILLIE DOVE - ANN PENNINGTON - MALCOLM WAITE - J. FARRELL MacDONALD

TONY, *the wonder horse*

The Modern Buffalo Bill of the Wild West Romances in old Spain

Story by Robert Lord ~ J. G. BLYSTONE Production

THEATRE

B'WAY & 42nd St.
NEW YORK CITY

THANK YOU WITH GEORGE O'BRIEN • JACQUELINE LOGAN • ALEC FRANCIS
GEORGE FAWCETT • J. FARRELL MacDONALD • CYRIL CHADWICK **THANK YOU**

Fox Film Corporation

THANK YOU! THANK YOU!

Here you are exhibitors!

— YOUR PATRONS WILL



AT THE MERCY OF THE SEWING CIRCLE

HAVOC — *A mighty drama of war-dazed women!*

Fox Film Corporation

THANK YOU! THANK YOU!

Stage a Thank You Week

THANK YOU WHEN THEY SEE

THANK YOU!

William Fox Presentation

John Golden's Play Hit

By Winchell Smith and Tom Cushing

with

George O'Brien	Jacqueline Logan
J. Farrell MacDonald	Alec B. Francis
Cyril Chadwick	Francis Powers
Frankie Bailey	Marion Harlan
George Fawcett	Mark Fenton



Scenario by Frances Marion

JOHN FORD PRODUCTION

HAVOC *with* GEORGE O'BRIEN ~ MADGE BELLAMY ~ LESLIE FENTON
MARGARET LIVINGSTON ~ WALTER McGRAIL ~ EULALIE JENSEN HAVOC

Fox Film Corporation

WILLIAM FOX
presents

The WINDING

A tale of burning love and heroic cowardice amid sands of the Sahara



with

EDMUND LOWE ~ ALMA RUBENS
WARNER OLAND ~ MAHLON HAMILTON
EMILY FITZROY ~ CHESTER CONKLIN

JOHN GRIFFITH WRAY
production





THANK YOU ~~ ~~ *John Golden's play hit!*

Fox Film Corporation



From the best selling novel by
A. E. W. MASON

Scenario by
JULIAN La MOTHE

THANK YOU WITH GEORGE O'BRIEN • JACQUELINE LOGAN • ALEC FRANCIS
GEORGE FAWCETT • J. FARRELL MacDONALD • CYRIL CHADWICK THANK YOU

Fox Film Corporation

One Picture is worth 10,000 words

FOX NEWS

Mightiest of All

Forecast: Fox News in Every Theatre

Published by Fox Film Corporation, New York City

104 Issues a year

FOX NEWS FOREIGN SERVICE NOW RECOGNIZED AS LEADING THE WORLD'S NEWS REEL FIELD

Many Camera Expeditions into Every Continent Now Under Way

The entertaining, the beautiful, the unusual. With these three qualities in mind, Fox News cameramen are today penetrating the out-of-the-way places of the world, searching for material that may prove acceptable in Fox News American and foreign editions.

One hundred feet of negative found worthy of inclusion in one issue of the news reel is sufficient incentive to send a daring Fox News representative into the mountain retreat of some Balkan overlord; into the frozen wastes of the Far North; through the jungles of the equator.

Time, expense, comfort are subordinated to the task of getting the new, the interesting and the unusual for presentation to a picture public of approximately fifty million persons.

The following Fox News expeditions are now just completed or are under way:

Russell Muth into the Balkans and seldom visited spots in Scandinavia.

Ben Miggins through Egypt, Turkey and the Near East.

Ferdinand Delgado through the West Indies, Spain and South America.

Charles Lehmann into the interior of Ecuador.

Ferd Fordham to the islands of the Pacific.

Len Roos through Australia and New Zealand.

Patiently, painstakingly and alertly these men are hunting finding pictorial news and features for Fox News in the odd corners of the globe.

Fox News Wins High Praise from Exhibitors

From far and wide throughout the country come expressions of praise from exhibitors who are using Fox News. For instance: "The wide range of subjects is really marvellous"—The Midway, Montreal; "When it comes to new thoughts and originality I must take off my hat to Fox News"—Geo. M. Krupa, Hamilton and Aldine Theatres, Lancaster, Pa.; "A theater without Fox News is like a bank without funds"—Herman A. Schwahn, Eau Claire Theater Co.; "There is not a company on the market that has more up-to-date or more exclusive news than Fox News"—John P. Freman, Strand Theater, Malden, Mass.

Every week, more and more exhibitors throughout the country are contracting for Fox News, convinced by the timeliness of its service, the originality of its subjects, its use of color and the excellence of its photography and printing that it is the best on the market.

Thousands of Dollars in Camera Equipment

To keep pace with the rush of world events and to supply the constantly increasing staff of cameramen with the best in mechanical equipment, Fox News has recently spent thousands for the latest type cameras, lenses and mounts. Two Akeley high speed cameras, the last word in photographic equipment, have been acquired for New York office at a cost of $4,000. Three new Bell and Howell cameras also have been added at a cost of $9,000. Extra lenses, up to seventeen inches focal length also have been bought. This in addition to previous equipment valued at over $25,000.

More Staff Men Added to Camera Corps in America

Every Important Center Covered—Great Strides in South and West

"Know where hell is going to break loose next—and have a man there," was the recipe for journalistic supremacy advanced by a famous editor. The editors of Fox News endeavor to go farther. They place their best cameramen at strategic points throughout the United States to get motion pictures of things as soon as they "break loose."

These star staff cameramen are men of proven initiative and imagination. Their territory extends many miles beyond the cities in which they are stationed. When a hot tip comes to their ears—and their ears are attuned for such tips—they rush away to the place where the news is.

Staff Cameraman Roy Anderson of St. Louis, one evening last March, learned that many towns in Southern Illinois were being devastated by a tornado. Anderson had the tip as soon as the newspapers. He grabbed his camera, caught the Red Cross relief train to the scene, worked three days without sleep and got his pictures to Broadway hours in advance of his rivals. All in the day's work for Anderson.

Recently Fox News has greatly augmented its staff in this country, particularly in the South and West. Among new appointees are Tracy Mathewson, the veteran, in Atlanta and the South, and Jack McFarland in Texas and the long stretches along the Rio Grande. There is now no section of the United States that cannot be reached by a Fox News cameraman, in a matter of one or two hours. When "hell breaks loose" a man is there or gets there—fast.

The others were forced down. The Fox News pilot persisted. Near Gary, Indiana, he came down in the night. Battered, he walked to a farm house, hired an automobile and drove into Chicago. At dawn, he delivered the negative to Talley and the cutters. Two hours later, the first prints were on their way by air mail to New York. Other prints went to all parts of the country. Millions saw the Derby on Sunday afternoon, 24 hours after it had been run in Louisville. Competitors did not reach the screen in some cases until two days later.

This is but one example. The international polo matches in London are another. Also the English Derby, the inauguration of President Hindenburg of Germany, the Indianapolis Auto Races, etc., etc., etc.

A box containing a partial list of Fox News scoops appears at the bottom of this page.

Fox News Fashions a Hit with Public

It is computed that women comprise sixty-five per cent of motion picture theater audiences. What does every woman discuss and think about? Fashions! Fox News has presented each season the latest thing in dresses, wraps and sport attire—displayed on living models. As good as a seat in a Fifth Avenue shop. Fox News shows the women what they want to see.

Fox News Acquires its own Airplane to Serve Exhibitors with Pictures of World Events in Fastest Time



MRS. FOX CHRISTENING FOX NEWS PLANE

Powerful Curtiss Oriole is Used Exclusively in News Reel Work

FOX NEWS HANGAR, MINEOLA, ITS BASE

Fox News is the only newsgathering agency in the world that now owns and uses its own airplane, employed exclusively in the work of photographing news events and bringing the negative to the home office.

The plane, a Curtiss Oriole C-6 of 160 horsepower, with a cruising speed of 80 miles an hour, was put into commission July 21 at Curtiss Field, Long Island. It was christened by Mrs. William Fox before a gathering of notables of the motion picture and journalistic worlds.

The plane is subject to call at any hour of day or night winter or summer, to rush motion picture cameramen to the scene of a big news story, to assist in photographing the event and then to speed back to New York with the cameramen and their film. The plane is equipped with a complete array of the latest appliances for every phase of day and night flying and for every emergency. Besides an extra gas tank, which increases the flying radius to 750 miles without a stop, the plane is supplied with the latest style parachutes for all passengers and pilot. The pilot is Lieut. George A. Weis, Jr., a noted aviator.

Although news reels and newspapers have at times rented airplanes for special events, no other news gathering agency has ever owned its own plane, with a staff aviator. Exhibitors and the press have hailed this innovation as a great step forward in journalism.

FOX NEWS DOMINATES BIG THEATRES' COMPOSITE REELS

On Broadway and in other Theatrical Centers of the United States, Exhibitors Select Higher Percentage of Fox Subjects

The judgment of the six Broadway theatres of New York City is a fair standard of excellence. Each week, the managing directors of these six first run houses review all four American news reels and from their offerings select composite reels for presentation.

Selection is entirely on a basis of quality. The judgment of six keen and experienced theatre men comes into play. Fox News competes against three rivals, no favors asked and none given.

Month in and month out, Fox News leads in this competitive showing. Some weeks, Fox News has more subjects on Broadway than all its competitors combined. Other weeks some competitors will press close for leadership. But on an average, taken over the months and years, will show Fox News far ahead of all rivals.

Nor does this take into account that Fox News regularly comprises an average of nine subjects only, while competitors frequently use many more short subjects. On a basis of actual footage used, the showing of Fox News would be even greater than when computation is made by subjects used.

Here is the Broadway record for the last eleven weeks, typical of the showing week in and week out. Fox News, 37.3 per cent; nearest rival, 27.2; next, 26.6; next, 8.7. Four of the six Broadway houses give Fox News preference over all others. One uses nothing but Fox News. The other puts Fox News second.

Surely this showing means that Fox News is truly "mightiest of All."

Editor Appointed in the Chicago Territory

Harry Lawrenson, long associated with Fox News and other motion picture enterprises in this country and Europe, has been appointed editor of the Chicago branch of Fox News. This move is in line with Fox News policy to distribute world events as close to the source as possible. Millions of theater patrons are now served, without delay from Fox News Chicago office.

FOX NEWS ATTAINS IMPOSING RECORD OF SCOOPS ON EVENTS OF WORLD WIDE IMPORTANCE

1925-26 Contracts Are Rolling in for Fox News Service

Business Already Signed Presages the Greatest Year in History

Some of the biggest—and canniest—exhibitors in the country are enthusiastic patrons of Fox News. Among them are Fitzpatrick and McElroy, controlling many theatres in Michigan, the Butterfield Circuit in Michigan; Finkelstein and Ruben, with their chain of theatres in the Twin Cities territory, Comerford Amusement Company of Philadelphia territory; Stanley Company, Atlantic City territory, and Lubliner and Trinz, Chicago territory.

Fox News has enjoyed a rapid and steady growth since its origin, less than six years ago. Entering a field crowded with various news reels it rapidly proved its right to patronage by public and exhibitors.

Today, Fox News holds front rank in many sections of the country and is rapidly reaching a commanding position, not only in the United States but in the thirty odd foreign countries in which it circulates.

Cameramen's College Endorsed by Industry

An innovation in motion picture journalism was the establishment in the early Fall of 1924 of Fox News camera college, for the benefit of editors, cameramen and mechanical experts. The lecturers were men foremost in various lines of the industry and their views were eagerly heard by Fox News employees as conducive to aiding their task of giving the public what it wants.

Among the lecturers were: Carl Akeley, inventor of the camera that bears his name and big game hunter and explorer; W. L. Rothafel, "Roxy," of broadcasting fame and presentation director of the Capitol Theater, New York City; Rowland V Lee, director of such famous successes as "As No Man Has Loved" and "Havoc"; Eric T. Clarke, manager of the Eastman Theatre of Rochester, and Dr Hugo Riesenfeld, managing director of the Rialto, Rivoli, and Criterion Theatres, New York City.

Leaders of the industry endorsed Fox News' cameramen's college, prominent among the well-wishers being Will H. Hays, president of the Motion Picture Producers and Distributors of America.

International Happenings Brought to the Screen First and Exclusively

Fox News has earned a reputation for speed and enterprise in the matter of big news events to the screen FIRST. Not once, but many times, have competitors been beaten hours—even DAYS—in the delivering of pictures of world-important events to exhibitors. It has gotten to be a habit, and theater owners of the nation have come to expect Fox News to be first.

Perhaps the outstanding example of this priority came with the running of the world-famous Kentucky Derby last May. The outstanding sport event of the year, renowned as a thriller made up of every requisite of pictorial value, every news and picture agency in the country laid elaborate plans to cover it. Every resource of human and mechanical sort was liberally employed by all of them but Fox News added the extra measure of foresight that spelled an exclusive.

Derby Day was one of sunshine and sudden showers. When the horses went to the post, the skies were suddenly darkened. Staff cameraman Edmund Reek took a desperate chance—he changed his shutter at the very last moment while the horses were at the barrier. His camera was ready just as they leaped away—but it WAS ready for the changed light conditions and no other motion picture camera was. Reek's negative looked as if it were made on a bright, sunshiny day—the race could be watched far better on the screen than it could at the actual track.

Director in Chief Truman H. Talley and a staff of cutters were waiting in Chicago. Reek and the other Fox News cameramen delivered their film to the pilot of an airplane. Through the gathering storm, he and a dozen others fought their way toward Chicago.

$1,000 in Prizes for Fox News Cameramen

As a reward for exceptionally meritorious work during the year 1924-1925, two prizes of $500 each were given by Fox News to Staff Cameraman Edmund Reek of New York City, and Field Cameraman Charles W Herbert, of Montana.

In addition, gold watches were given to Staff Cameraman Eric Mayell of Seattle, and Field Cameraman Ernest Corts of Pennsylvania. The above were in addition to weekly bonuses paid for outstanding subjects.

Staff Cameramen on Fleet's Pacific Trip

When the combined Atlantic and Pacific fleets of the United States Navy, a magnificent Armada, started on its year's cruise to the islands of the Pacific and to Australia, Cameraman Ferd Fordham of Fox News' New York staff went along.

From Guantanamo Bay, Cuba, the Panama Canal, San Diego, Los Angeles and San Francisco, Hawaii, Samoa and Australia, Fordham sent numerous interesting subjects that earned place in the issues of Fox News.

Fordham was first with pictures of the great naval and land manoeuvers at Oahu, Hawaii.

Recent Outstanding Achievements

Camera Cruise on the "Mayflower"
The Scopes Anti-Evolution Trial
Dynamiting the Panama Canal
U. S. Defeats Britain at Polo
Grand Prix, Ascot and English Derby
Inauguration of Hindenburg
Indianapolis Automobile Races
Speedboat Contest on Hudson
America's Navy in Australia
The Great Kentucky Derby
Hunting Icebergs in Atlantic
and Many More!

FOX NEWS LEADS THE WORLD IN MOTION PICTURE JOURNALISM

Fox Film Corporation

TONS of FUN



Imperial Comedies

Real Honest Humor

Twenty two-reel bombs full of laughs

Speedy and peppy, packing a powerful punch that will knock your patrons off their seats with merriment

No more slapstick. No more pies.

Just a thousand legitimate laughs every twenty minutes

They will make your patrons ask:

"What Feature are you going to run with your Imperial Comedy next week?"

The comedies of personality

FOX VARIETIES BRING THE WORLD TO YOUR SCREEN

Fox Film Corporation

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.



TIFFANY PRODUCTIONS, Inc.
presents

"SOULS *for* SABLES"

SUGGESTED FROM "GARLAN & CO."
BY DAVID GRAHAM PHILLIPS—

DIRECTED BY JAMES C. McKAY
Under the Personal Supervision of
A. P. YOUNGER

starring

CLAIRE WINDSOR & EUGENE O'BRIEN

supported by

CLAIRE ADAMS—ANDERS RANDOLF—
EILEEN PERCY *and* GEORGE FAWCETT

TIFFANY PRODUCTIONS
INCORPORATED
M. H. HOFFMAN, *General Manager*
1540 Broadway *New York City*



DAVIS DISTRIBUTING DIVISION, Inc., in accordance with its established policy of a fair and square deal for the Independent Exhibitor and for its Independent Producing Units has, in every case, sought to secure the exchange man in each city with the best reputation for square dealing, fair play and ability to secure bookings.

It has placed much of its product with such men throughout the United States.

Now *Davis Distributing Division, Inc.*, has closed contracts for its output for the next five years with *Vital Exchanges, Inc.* — composed of a group of men, most of whom, for years members of the sales force of Vitagraph, have bred confidence in their word and earned for themselves reputations as "square dealers."

Thus at one stroke the Independent Exhibitors and the Independent Producers are alike reassured. The former that they will get the best pictures at "live and let live" prices – the latter, that their productions will bring back to them all that they are worth as box office attractions.

Davis Distributing Division, Inc. pledges its word to Exhibitor, Producer and Exchange alike that each unit will receive a square deal. All existing contracts will be faithfully performed.

DAVIS DISTRIBUTING DIVISION, Inc.

J. Charles Davis, Incl.

President.

VITAL EXCHANGES, Inc.

DAVID R. HOCHREICH, *President*

Announces the closing of a contract
for the handling

through its 29 independent branches
in the United States and Canada

of the entire product of

DAVIS DISTRIBUTING DIVISION, Inc.

J. CHARLES DAVIS, II, *President*

for the next five years

All Davis Distributing Division contracts
now in force will be faithfully
carried through.

VITAL EXCHANGES, Inc. in each exchange city will
be ready to take contracts on or before Labor Day.



VITAL EXCHANGES, Inc., enters the sales field of the industry to enable the men who toiled faithfully over a period of years to build for themselves and their former company a reputation for honesty and fair dealing, the opportunity to go into business for themselves.

The " Live and Let Live " principle that has been the guiding star of these men for so many years will be the backbone of Vital Exchanges, Inc. Each branch man will own and operate his own exchange, and thereby profit from the good will he has built up. He in turn will play square with the Independent Exhibitor, and they will both profit accordingly.

In my search for product to be distributed through our twenty-nine branches in the United States and Canada, I found none to equal that offered by Davis Distributing Division, Inc., so we signed a contract to take all of their product for the next five years.

As a further pledge, I personally make these statements for my company:

1st: Vital Exchanges, Inc. will never enter the exhibitors field of owning or operating theatres.

2nd: Vital Exchanges, Inc. will depend solely upon the Independent Theatre Owners for their support, and will never sell out to financial interests allied with producer-theatre owning interests.

VITAL EXCHANGES, Inc.

David R. Hochreich

President.

Davis Distributing Division, Inc.

product to be handled by

VITAL EXCHANGES, Inc.

in territory not already under contract

4 *Super-specials*

"Red Love" starring John Lowell.
"Tales of a Thousand and One Nights."
"The Red Kimono," a Mrs. Wallace Reid Production.
"That Old Gang of Mine," from the world famous song.

5 *James Oliver Curwood Specials*

"My Neighbor's Wife."
"The Gold Hunters."
"Tentacles of the North."
"The Wolf Hunters"
"The Courage of Captain Plum."

6 *Al Wilson Productions*

"Flyin' Thru."

8 *Marilyn Mills Productions*

"Tricks."

8 *General Charles King Stories*

"Under Fire."
"Warrior Gap."
"Fort Frayne."
"Daughter of the Sioux."
"Tonio of the Sierras."
"Starlight Ranch."
"Way of the West."
"Apache Princess."

8 *Peggy O'Day Secret Service Stories*

"Peggy of the Secret Service."
"Peggy in Chinatown."
"Peggy from Headquarters."
"Peggy Under Orders."
"Peggy on the Job."
"Peggy in Danger."
"Peggy Takes a Chance."
"Peggy Scores a Victory."

8 *Ken Maynard Westerns*

"$50,000. Reward."
"Fighting Courage."
"The Demon Rider."
"The Haunted Range."
"Timber Wolves."
"The Grey Vulture."
"The Lights of Mojave."
"The Texan's Oath."

14 *Al Ferguson Features*

"Lawless Love."
"The Fighting Parson."
"Scarlet and Gold."
"A Fighting Romeo," and others.

8 *Forrest Taylor Productions*

Co-starring Forrest Taylor and Anne Berryman.

8 *F. Schumann-Heink Features*

"Hills of Flame."
"Youth's Highway."

2 *Throbbing, Thrilling Serials*

Co-starring Ben Wilson and Neva Gerber.
Now Ready, "The Mystery Box" 10 episodes.
For Fall Release, "The Power God" 15 episodes

26 *"Hey Fellas."*
"Sheiks and Shebas."
McKnight-Womack Comedies.

52 *"Cinema Stars" Single Reel Novelties*
Showing the actors at work and at play

6 *"Fragments of Life," Two-Reel Novelties Made Without Sub-Titles.*

Announcement will shortly be made of additional product for Vital Exchanges in territories already under contract.

D.W.GRIFFITH

presents

SALLY OF THE SAWDUST

with

CAROL DEMPSTER
and W.C. FIELDS

Adapted by FORREST HALSEY *from a stage story by* DOROTHY DONNELLY





The New York Verdict

"Judging by the mirth and tears it elicited from the audience 'Sally of the Sawdust' will reap a harvest of gold."—N. Y. Times.

"A box-office picture. Probably will make more money than any picture on Broadway. No denying the entertainment values."—Herald Tribune.

"Among the finest of all motion pictures. As lovely a story as films have told."—N. Y. World

"A picture that is Chaplinesque in its comedy perfection and there is drama that is Griffith at his best."—N. Y. American.

"A movie that can shake you into laughter with horseplay or make you taut with emotion. And you love it every minute."—Daily News.

"A box-office triumph for Mr. Griffith. Ace-high entertainment. A bangup climax.--Daily Mirror.

"The audience almost 'stopped the show' several times with applause."—Morning Telegraph.

"A cinch for the picture houses."—Variety.

NOW BOOKING

UNITED ARTISTS CORPORATION

Mary Pickford *Charles Chaplin*
Douglas Fairbanks *D.W Griffith*

Hiram Abrams, President *Joseph M Schenck Chairman, Board of Directors*

Shrewd booking ju of

Base your buying on facts!

Caribaldi, Oregon,
July 17, 1925.

Mr. W. E. Matthews,
Film Booking Offices,
391 Oak Street,
Portland, Oregon.

Dear Mr. Matthews

I have a very interesting fact before me which I have discovered after carefully checking my records of the business I have done in my theatre here in Caribaldi. I think you would interested in having this fact laid before you.

I have used during the past year, a little service from practically all of the exchanges doing business in the Northwest. I do not believe my community is any different from any other community in the United States, unless it be the fact that my patrons are red blood people who desire the best there is to be had in entertainment values.

Now here is the point. I have paid no more or no less for your service than I have for that coming from any other exchange. And right here I want to say that the pictures supplied me by F.B.O. show me the only real profit of my entire service for the entire year.

Yours very truly,

A. B. Eccles.

ROSE THEATRE
CARIBALDI, OREGON

dgment is the criterion exhibitor success!

ANYBODY can be an exhibitor, but to be a *successful exhibitor* is entirely another matter!

The successful exhibitor doesn't just buy pictures, put them on his screen and trust to luck that the people will keep coming. He figures out what kind of pictures his people will like, what kind of pictures will help to build his patronage.

He knows that human nature is very much alike—what the average man and woman in one town will like, the average man and woman in another town will like—and he bases his judgment on the business being done with pictures by his brother exhibitors. In this way he gets a line on the producing companies turning out the highest average of box-office pictures.

This is the reason that more *successful exhibitors* are becoming F. B. O. customers daily. They know that F. B. O. Pictures are box-office pictures—they know that stronger exploitation campaigns are put behind F. B. O. Pictures than any other brand—they know that the service is right and that the prices are right. They know that if they can't make money with F. B. O. Pictures they can't make money with any pictures!

The letter in this ad shows you what one exhibitor thinks about it! There are thousands of others who feel the same way, as the Exhibitors' Reports in the Trade Papers are proving weekly.

F. B. O. is releasing 56 feature pictures in 1925–1926, comprising 44 productions headed by some of the country's most popular stars, and 12 F. B. O. Gold Bonds. The F. B. O. Gold Bonds are: "Drusilla With a Million," "The Keeper of the Bees," "Parisian Nights," "If Marriage Fails," "A Poor Girl's Romance," "The Last Edition," "Happiness," "When His Love Grew Cold," "The Midnight Flyer," "The Futurity Winner," "Flaming Waters" and "The Isle of Retribution."

Get on the F. B. O. band wagon today. We don't care how much money you are making, until you become an F. B. O. exhibitor, you are not making as much money as you are able to!

FILM BOOKING OFFICES
OF AMERICA, INC.
723 Seventh Ave., New York, N. Y.
Exchanges Everywhere

Exclusive Foreign Distributors.
R-C Export Corporation
723 Seventh Avenue, New York



Frank J. Whittle

offers

Independents

the

Greatest of Box Office Bets

for

Greater Movie Season

First of the series of
8 Society Speedthrillers

Apache Love

Directed by
Harry J. Revier

Produced by
Louis Moniago

Featuring
GEORGE LARKIN

First of a series of
8 " Broadway Monarch Productions "

Mock Marriages

Produced by John Ince Productions, Inc. *Directed by* John Ince

Featuring

WANDA HAWLEY
E. K. LINCOLN

Mary Carr, Spottiswoode Aitken, Lucille Pinson, Dorothy Vernon, John Bonner, Rhody Hathaway, Lincoln Stedman and other well-known stars.

24
Allfun Comedies---2 Reels

Featuring

The Snappiest — Peppiest — Funmaker

EDDIE GORDON



Released by
Broadway Distributing Co.
1560 Broadway, New York

SERVICE

Foreign Rights Controlled by
Capital Production Exporting Co., Inc.
729 7th Ave., N. Y.

Why Hundreds of Theatres Changed their Projection

In hundreds of theatres the use of the Incandescent Lamp has cut the cost of projection from 35% to 75%. When you can save hundreds of dollars a year on your current bills, and at the same time *improve* your projection, is it not a matter of good business to do so?

The following table shows the annual savings that a 900 Watt Edison MAZDA Incandescent Lamp makes over arc lights of various amperages. For instance, if you are operating a 50 amperage arc by rheostat control, ten hours a day, current rate 8c. a k.w. hour, you can save $1280.00 a year by replacing your arc with a 900 Watt Edison MAZDA Incandescent Lamp. If your arc control is by motor generator, compensator, or rectifier, your saving would be $623.00 per year. If you operate five hours a day, your annual saving would be half as much in each case.

Study This Table of Savings

ARC LAMP		MAZDA LAMP	SAVING PER YEAR (3650 HOURS) (10 HOURS DAILY) IN OPERATION OF MAZDA LAMPS AT		
Amperes of Arc	Wattage of Arc and Control Equipment	Wattage of Lamp and Control Equipment	10c. Kw-hr.	8c. Kw-hr.	6c. Kw-hr.
ARC CONTROL BY RHEOSTAT—LINE VOLTAGE 110 CONTROL OF MAZDA LAMP BY TRANSFORMER					
25	2750	990	$605.00	$477.00	$349.00
30	3300	990	806.00	637.00	468.00
35	3850	990	1006.00	798.00	589.00
40	4400	990	1208.00	959.00	710.00
45	4950	990	1408.00	1120.00	830.00
50	5500	990	1608.00	1280.00	951.00
55	6050	990	1808.00	1441.00	1071.00
60	6600	990	2009.00	1602.00	1192.00
ARC CONTROL BY MOTOR-GENERATOR, COMPENSATOR, OR RECTIFIER CONTROL OF MAZDA LAMP BY TRANSFORMER					
25	1625	990	$195.00	$149.00	$102.00
30	1950	990	313.00	243.00	173.00
35	2275	990	432.00	338.00	244.00
40	2600	990	551.00	433.00	315.00
45	2925	990	669.00	528.00	386.00
50	3250	990	788.00	623.00	458.00
55	3575	990	909.00	719.00	530.00
60	3900	990	1025.00	813.00	600.00

Based on a lamp cost of $0.06 per hour and a carbon cost of $0.05 per hour.

Apply These Savings to Your Theatre

Study this savings account. See what you could save by changing to Incandescent Lamp Projection. Consider also the advantages to be gained by the improvement it will make in the appearance of your pictures on the screen. As a matter of good business install Incandescent Lamp Projection now. It will pay for itself in a short time.

The whole story of Incandescent Lamp Projection is told in an interesting booklet prepared for theatre owners. A copy of this booklet will be sent to you free on request. Fill out and mail the coupon now.

Publicity Dept.
EDISON LAMP WORKS,
HARRISON, N. J.

Please send me your free booklet on Incandescent Lamp Projection.

Name.....

Address.....

Theatre.....

EDISON MAZDA LAMPS
A GENERAL ELECTRIC PRODUCT

FIRST
In The Field

Motion Picture News holds this position in the motion picture industry today because it has become an essential part of the business life of its readers and advertisers—a necessity to both exhibitor and distributor.

The building up of this confidence over a long period of years has resulted in a wider circulation and a greater volume of advertising carried than any other journal in this field.

LEE-BRADFORD CORPORATION

Presents

"THE PEARL OF LOVE"

from the story "THE PEARL OF ORR'S ISLAND"

BY HARRIET BEECHER STOWE
AUTHOR OF "UNCLE TOM'S CABIN"

FEATURING
GLADYS LESLIE
BURR MACINTOSH
EFFIE SHANNON

ALICE CHAPIN
RAY LOWNEY
ALETA DORE
PAUL WINCHELL



PRODUCED BY
PAUL W. WHITCOMB PRODUCTIONS

DISTRIBUTED BY

LEE-BRADFORD CORP. 701 SEVENTH AVE. NEW YORK CITY



See!

JOSEPH M. SCHENCK
presents

Constance Talmadge



with

RONALD COLMAN

Story by . . . . . HANS KRALY

A SIDNEY FRANKLIN
PRODUCTION

Foreign Rights Controlled by
First National Pictures Inc.
383 Madison Avenue, New York

I tell you I have ze beeg picture!

INDIANAPOLIS *says* IT'S GREAT!

TIMES

"Constance Talmadge is at her VERY BEST in this movie. It is wise cracking fun and she mounts from one ridiculously funny situation to another! We don't have to import our chief players for comedy and farce. Constance Talmadge today stands right at the top in this sort of work. Her vehicle is a gem as she not only impersonates the wild "baby" sister from Paris but the stay-at-home wife. Here is gorgeous fun."

NEWS

"Judging by the audiences that crowded the Circle to the limit of its capacity at the six presentations of this photoplay, the public does not need to be informed concerning the charms of this incomparable comedienne. 'Her Sister from Paris' is sure to be listed among the best productions of the greater movie season — a continuously exciting light comedy drama. If the laughter muscles of your face need exercise see this photoplay."



"Her Sister from Paris"

Photography by . . . . . ARTHUR EDESON
Art Direction by . . . . WILLIAM C. MENZIES
Wardrobe by . . . . . ADRIAN
Assistant Director . . . . . SCOTTY BEAL



A First National Picture

Members *of* Motion Picture Producers *and* Distributors of America Inc.~Will Hays *President*

Every picture is a big money maker ~



DESERT FLOWER. (6,837 feet). Star, Colleen Moore. Did not look for any great knockout on this because Colleen has been hitting too close on one hundred per cent on her recent pictures and the law of averages did not warrant another "Sally." However, I sure got a surprise because it was a close second to "Sally" and pleased fine and drew very good in torrid weather. Welcome home, Colleen. Joe Hewitt, Strand Theatre, Robinson, Illinois.

Foreign Rights Controlled by First National Pictures Inc. 383 Madison Avenue, New York

and it's a **First National Picture**

Members *of* Motion Picture Producers *and* Distributors of America Inc.~Will Hays *President*

Motion Picture News

VOL. XXXII ALBANY, N. Y., AND NEW YORK CITY, AUGUST 22, 1925 NO. 8

The Greater Movie

THERE were two highly informative articles in last week's MOTION PICTURE NEWS. One, by L. C. Moen, of our staff, reviews the European situation and, among other deductions, points out that Europe wants only our best and not our ordinary product and even may see to it that only product of merit is admitted to her shores. The other article, by Edwin Schallert of the Los Angeles Times, says that Hollywood is tuned up at last to the making of truly "big" pictures.

The two articles dovetail, and to a degree, it seems to me, that casts a pretty clear searchlight on what the future holds in store for this business.

That future, as we see it, as we have always seen it, will depend primarily upon product. Upon Pictures. Their future, their hold upon the amusement business, will be as broad as the broadness of our ability to create them. In other words, it is the producer who will count most heavily in this industry's future.

The talk of the trade today is—theatres. Get the theatres, says the composite voice of the industry, and you've got everything. Theatres make the money. But, anyway, get them at any price and run them at any expense. Theatres are the keys to booking. Theatres control the game.

All of which is generally hysterical and but partly true, and considerably dangerous.

The producer yearns for theatres today as show-windows for his goods. That's his urge —primarily. In other words, they advertise the goods. That is what it simmers down to —generally. All of which is fine. We'd be the last to deprecate advertising—that's judicious and effective. But when you say that advertising is everything you're going too far —by far; you're swinging the horse by the tail. Advertising is predicated upon the goods. It follows good goods. That's its place.

Another thing: running theatres is a business in itself. Aside from that important feature, the receipts rise and fall as the picture is good, bad or indifferent. That's true of any theatre.

* * *

About eleven years ago we ran an editorial entitled: "Bigger Pictures, Better Pictures and Longer Runs." It created some attention in those days of programs and daily changes. But it appears that we were premature. Evidently the wish was father to the thought; and we forgot, in our enthusiasm, that the industry was in its swaddling clothes; that it had to emerge by eras of growth into the necessary stature.

As we look back we find that the business went into successive eras of stars, of directors, of stories. Each, at the time, was extolled as all-important. But, of course, it simply meant the gradual development of production ability and organization. And then distribution loomed up as all-important, with its various schemes of getting the goods to market. And now it's theatres or advertising.

But all this time, and as we all know, the picture has been the telling force. And today, as our horizon becomes international in scope, it is the *greater movie* and the ability to make it that stand out, as they should, as the dominant forces of the industry.

* * *

As we read Mr. Schallert's list of outstanding pictures and grow optimistic upon the subject, we are faced also with the fact that the new season promises something: a thousand feature pictures for a world's market that wants considerably less and certainly not so many of the program type.

Which is not a good economic situation. The industry's stomach is wonderfully elastic, but there are going to be a lot of indigestion pains this year; that's certain. The wise man is the maker of the greater movie, the special attraction, the show that is a show and not merely a release.

WM. A. JOHNSTON.

August 22 1925

MOTION PICTURE NEWS

Vol. XXXII No. 8

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Jimmie Walker—Friend of the Screen

SENATOR JAMES J. WALKER, known throughout the country as a stalwart friend of the motion picture industry, has been designated for the Democratic nomination for Mayor of New York City. His opponent in the Democratic primaries, which will be held September 15, is the present incumbent, John F. Hylan.

The Senator is the candidate of Manhattan and the Bronx, comprising a plurality of the Democratic voters at the last election, and his candidacy is sponsored by Governor Alfred E. Smith and George W. Olvany, leader of Tammany Hall.



Senator James J. Walker.

The whole amusement world is intensely interested in the fight Jimmie Walker is making for the nomination. Marcus Loew once described him as the most remarkable personality he had ever known. His gift of eloquence, keen wit and searching analysis has often been turned to the aid of the motion picture.

For years the Democratic leader in the State Senate at Albany, Jimmie has been in the forefront of every movement for the liberty of the screen. In 1919, he had charge of the passage of the bill legalizing Sunday opening in the State. He championed the measure and fought relentlessly until it was placed on the statute books.

It was Senator Walker who led the battle against the adoption of censorship in the Empire State. Later, he worked just as earnestly for the repeal of the law. Throughout his legislative career he has stood unflinchingly for the best interests of the screen.

For several years, he was one of the leading spirits in the Motion Picture Theatre Owners of America, became its National Counsel and made speeches all the way across the country in behalf of the exhibitor cause. At many national and state conventions he was the conspicuous figure and won admirers wherever he went by his brilliance and his fighting qualities.

His work as counsel for the Theatre Owners Chamber of Commerce of New York is also well known. No motion picture event of importance within recent years has been considered complete without the presence of Jimmie Walker.

No man in public life anywhere has demonstrated his friendship for the screen more emphatically than he has. His fight for the Mayoralty of New York is an event of national importance and to the motion picture industry particularly it is a matter of very great interest. A rare and delightful personality and a great friend of this industry is Jimmie Walker.

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PICTURES AND PEOPLE



Barbara La Mar, after 18 months in the East, arrives once more in California to be co-featured with Lewis Stone in "Spanish Sunlight" (First National).



C. W. Ginger, winner of the First National, Ltd., sales contest in England, who has been given a trip to the home office in New York and return in recognition of this.



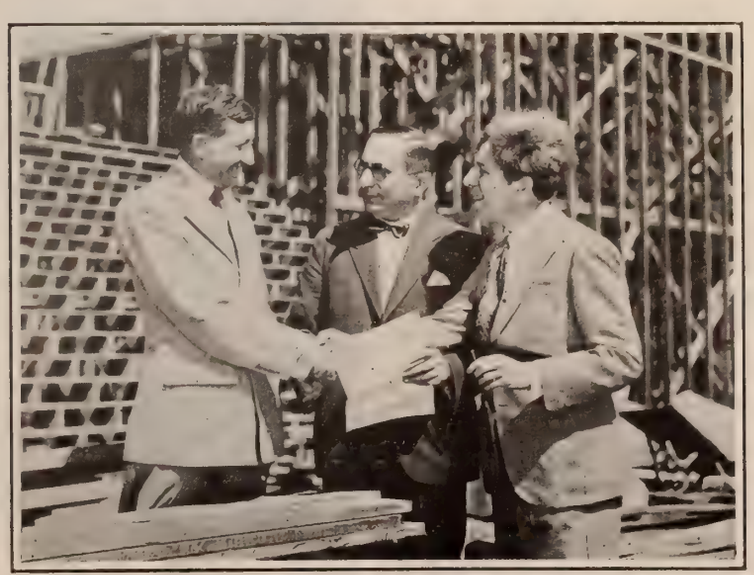
Marian Nixon, Universal player, has started the new fad of matching your pet to your fur coat, and carries Georgette on the leash to match her new leopard skin. But suppose the coat was sealskin, Marian?"

STIFF COMPETITION

ONLY two new pictures on Broadway this week, the same being "Wild Horse Mesa", which held forth at the Rialto Theatre; and Universal's "The Homemaker" at The Colony. The others were hold-overs, three of them—mentioned in this column when they made their respective debuts as super-films, the greatest trio seen at once on the street where the white lights shine, within the same period of time. At the Capitol, Metro-Goldwyn's "The Unholy Three," at the Strand, "Sally Of The Sawdust"; at the Piccadilly, "Kiss Me Again." And all three more than fulfilled the hopes of the publicity boosters. Crowded houses all the time, enthusiasm unlimited on the part of the spectators in each case, and great box office results. Which simply goes to prove that the fans know good stuff when they see it. "The play's the thing," was the box office slant voiced by Shakespeare in his day. And the Bard of Avon had his finger on the public pulse. He gave the people what they wanted. In modern times the Shakespeare showmanship angle still holds good. The film with the real punch, be it humorous, sensational, serious, pathetic, sentimental, will always hold an audience.

It was putting a pretty severe strain on "Wild Horse Mesa" to place the Paramount offering in competition with such a trio of unique features. Yet, this Westerner held its own, because it struck out along original lines and was altogether different from the "done to death" tales of the open air adventure formula. Here was a new angle! The roundup of steers and cattle stampedes, have been featured again and again, but thousands of wild horses galloping pell-mell to seeming destruction, until headed off by the hero, provide a thrill hitherto unknown on the screen. And the star, Jack Holt, has never appeared to better advantage than he did in this picture.

The "Home Maker," at the Colony, was a pleasing domestic drama, above the average in point of interest, well directed, cleverly acted and a good drawing card.



Will Hays, Louis B. Mayer and Sid Grauman at the signing of the contract for the presentation by Grauman of "Ben Hur" (Metro-Goldwyn-Mayer).



Ann Pennington, appearing in "The Lucky Horseshoe" (Fox), casts her silver dancing pumps into the canyon and threatens to remain in California, far, far from Broadway.



Lovely Lilyan Tashman has been forging steadily to the front, and now Metropolitan Pictures has signed her to appear in productions for release by Producers Dist. Corp.

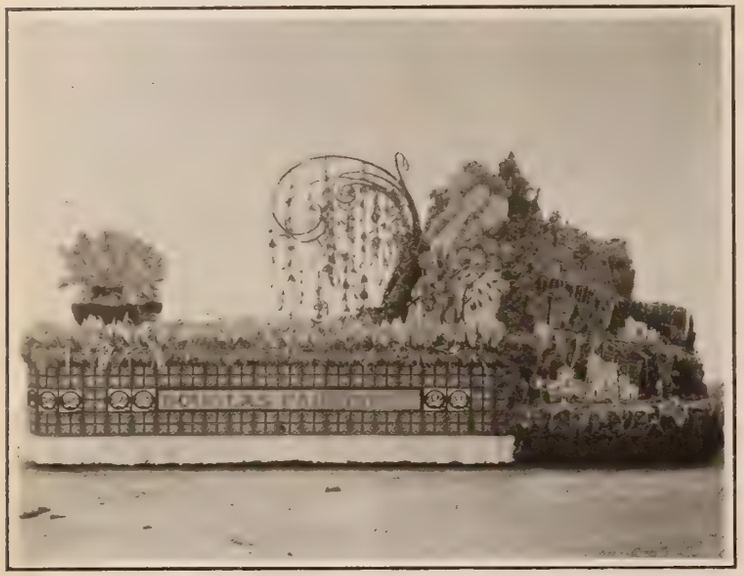


Raymond Keane, new Universal "discovery" playing in "The Midnight Sun" poses on two powder kegs to illustrate his conception of the hazards in playing your first big role.

IBANEZ VISITS INGRAM

BLASCO IBANEZ, the celebrated Spanish author, and his bride of a few weeks, visited Rex Ingram's studio near Nice, recently. There is nothing singular about this occurence, for the director and author have been close friends ever since Ingram produced "The Four Horsemen," except that it marks the breaking of Ibanez's stay-at-home policy, he having been living almost in exile at his villa near Mentone, France, ever since his differences with the King of Spain.

Ingram was guest of honor at the Ibanez residence several times since his arrival in France for the purpose of filming "Mare Nostrum" (Our Sea), one of the author's best known stories. The studio where this Metro-Goldwyn picture is under way is located on the Riviera, thirty miles from Mentone. Senora Ibanez, granddaughter of Marshal Bulnes, was the widow of a Chillian diplomat, and is noted for her ability as a linguist, speaking English, French, German and Italian fluently. The newly-weds reached the studio in the morning and remained there all day, lunching at the restaurant with Mr. Ingram and the latter's two principals, Alice Terry and Antonio Moreno. The visitors were highly pleased with the completed scenes of the feature, and spent the greater part of their time watching the company at work, afterwards posing for photographs. Supporting Moreno and Miss Terry are a large number of players selected by Ingram from the best of European talent. Willis Goldbeck prepared the continuity.



One of the most elaborately constructed floats in the Los Angeles Movie Season parade was that representing the Douglas Fairbanks studio, with a complete miniature village at one end.

BACK TO HOLLYWOOD

JAMES Cruze has returned to Hollywood from Cheyenne, Wyoming, with several hundred players, after filming locations for "The Pony Express," and is making interiors at the Paramount Studio. The first exteriors were shot on the big set at Sacramento, California, reproducing that city as it was in 1860. Samuel Shortridge, United States Senator from California, was an interested visitor on that occasion, and so much impressed that he asked to have a special print made from the negative. The Senator plans to have a copy of the production filed in the historical department of the Congressional Library in Washington, D. C., first arranging for a special showing before President Coolidge.

UNDER EAGLE'S WING

AT the Union station in Kansas City the other day, Charlie Chaplin was enthusiastically hailed as a compatriot by many members of a crowd which gathered to welcome the celebrated comedian. Cries of—"I'm English, too, Charlie!", rent the air.

"They mean well, but shoot wide of the target," commented the actor. "If there was a band handy we might have it play "God save the King." But I guess they've mixed me up with the Prince of Wales, for I happen to be a naturalized American citizen!"



Paramount's Flower of the Night" float was one of the beautiful highlights in the Los Angeles Greater Movie Season parade.

STAGE STARS' REUNION

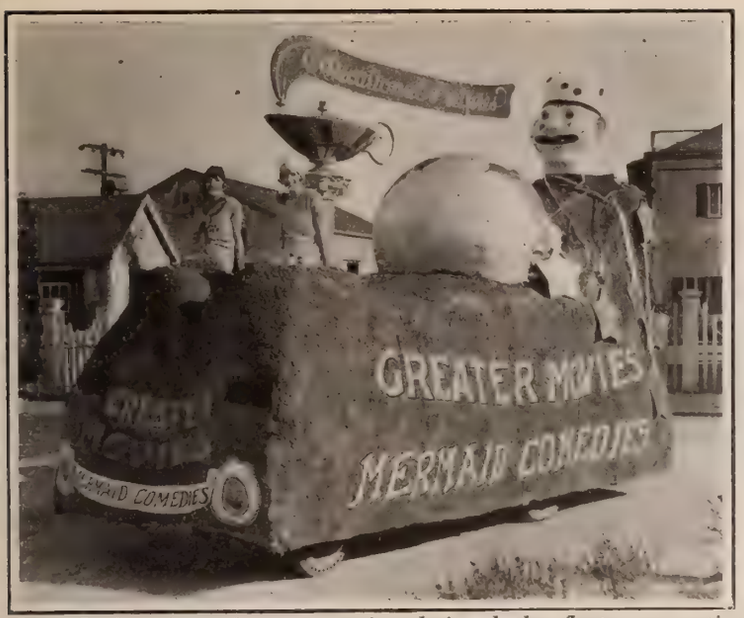
THE beginning of work on the production end of Maurice Campbell's "Wandering Fires," to be distributed by Arrow Pictures Corporation, brought together two famous American players who have made theatrical history, in the persons of Henrietta Crossman and Effie Shannon, at Whitman Bennett's Glendale studio. Back in the old days they were both members of companies organized by Augustin Daly and Charles Frohman, and scored such big hits in "The Charity Ball" and "The Idler," that their manager separated and placed them in productions featuring each individually. Constance Bennett, Wallace MacDonald and George Hackthorne also play important roles in "Wandering Fires."

FUN ON THE SIDE LINES

LIGE CONLEY avers that unconscious humor often breaks even with the efforts of the laugh-creators engaged in screen production. In proof whereof he states that while shooting scenes for an Educational Mermaid comedy two dummies were utilized to double for the actors in a fall from a high building. These dummies, remarkably convincing in appearance, hurtled downward and were lying on the sidewalk where they fell, when an old lady-apparently from the rural districts, rushed forward, brought a small camera to bear on the prostrate figures, snapped one shot and then yelled loudly for someone to fetch an ambulance.



The William Whalen family of Scranton, Pa., winners of the $500 first prize in Pathe's contest to select the Typical American Family, in connection with its serial, "Idaho."



Lige Conley, formerly a cartoonist, designed the float representing Mermaid comedies and allied Educational units in the Los Angeles Greater Movie Season parade. Estelle Bradley and Virginia Vance are the decorative figures at the prow of the strange craft.

WEST LURES ANN

ANN PENNINGTON, dainty ex-dancing star of the Follies, has answered the call of the wild, will forsake the effete East and camp serenely in that section of the U. S. which we believe someone once referred to as the "wide open spaces of the West!" A little grey home, that's the idea, ranch stuff, horses, cattle and no more Broadway, except the exigencies of the picture-making game demand a trip to the White Lights. For Miss Pennington, who recently finished working with Tom Mix in "The Lucky Horseshoe," a Fox production scheduled for the Rialto Theatre, New York, next week, has decided to buy a small stock ranch near San Fornando, California, where she intends to spend most of her time when between pictures.

ERIN GREETS MEIGHAN

ACCORDING to a cablegram received from Ireland, the natives of the green isle are immensely enthusiastic over the arrival in their midst of Tom Meighan, who is there for the purpose of filming the Paramount picture—"An Imperfect Impostor". It is asserted that ten thousand people flocked to see the star on the quay at Dunlacchaire, seven miles from Dublin, and as the party motored to the Irish capital, the inhabitants of the little towns en route turned out in hundreds to get a glimpse of him.



C. A. Montgomery, Ben Wilson and J. Charles Davis, 2d, of the Davis Distributing Division, get a few pointers on the fine art of picture making from some of the members of "Our Gang" at the Hal Roach studios.

At the Hotel Shelbourne, Dublin, representatives of President Cosgrave of the Free State Government were waiting to extend him an official welcome, and Mr. Meighan replied, expressing his gratification at having realized one of his pet ambitions—the making of a picture with genuine Celtic atmosphere. As the weather conditions are favorable, there will be no delay in starting production and work will begin immediately.

B SCHULBERG DISCOVERIES

P. SCHULBERG, producer of Preferred Pictures, is ever on the trail of new talent, and in support of his contention that the studios shouldn't be closed to fresh aspirants, points to the latest



Members of "Our Gang," the Hal Roach comedians for Pathe, leaving the Roach studios with their own unique contraption to take part in the Los Angeles Greater Movie Season parade.

additions to his forces. There's Marcel de Sano, who recently finished "The Girl Who Wouldn't Work," and was offered a chance to direct after Mr. Schulberg had observed his work as a script and title writer. Also, Lois Hutchinson, now in the scenario department, formerly on the staff of a Seattle newspaper and later script girl with John Stahl on the First National lot. And six new players, Alyce Mills, who has played leads in "Faint Perfume," "My Lady's Lips" and "With This Ring;" Donald Keith, formerly playing little parts under the name of Francis Feeney, starred in "The Boomerang" and "Parisian Love;" Gilbert Roland, slated to appear in "The Plastic Age;" Riza Royce, of the New York stage, making her screen debut in "Lew Tyler's Wives" and two Russian artists from the Moscow Imperial Theatre, Laty Florens and Monna Gann. Florens is not only an actor of international reputation, but has directed for Ufa, and later may handle the megaphone for a series of Preferred Pictures.

TONY MIX INDIGNANT

A RECENT interview with Tony, equine wonder of the Fox Film Corp., and Tom Mix's best pal, which took place at his Hollywood bungalow stall, resulted in a fiery denial by the talented steed of a story recently published to the effect that he was contemplating retirement. Incidentally Tony isn't satisfied with press-agentry in general. He says that on the whole the publicists are a decent lot of chaps, who can't be expected to have horse sense, but do tolerably well from the standpoint of mere humans. But when it comes to this retirement canard, well, if he could get a kick at the fellow who wrote it, there would be a vacancy in the press brigade. His statement follows.

"I've never even thought of retiring, no such thing. I look on myself as having just arrived. And what would Tom do without me? Am I or am I not his real, genuine, reliable support? Supposing I quit, with Tom teetering on the pinnacle of fame, what do you suppose would happen? Think for yourself, it's too horrible for me to put into words. You know what happened when Humpty Dumpty fell, and all the king's horses, I knew a bunch of 'em personally, couldn't put him back on his perch! Figure it out. Is



E. W. Hammons, president of Educational, hands Lupino Lane, English comedian, a contract for six Lupino Lane comedies, the first of which will be an early release.



We can't give you the names and telephone numbers, unfortunately, but here are six of the dancing girls who will appear in "I'll Tell the World" (Metro-Goldwyn), limbering up for the day's work.



Mary Astor and Ben Lyon, co-featured in "The Pace That Thrills" (First National) trip it merrily o'er the lea, and all that, during an off-screen moment.

there a hoss outside of your humble servant able to boost Tom as I have done? An understudy! Oh, stop raving, you're too infernally absurd. Listen, fellow—if I ever get ready to give a farewell party, I'll tell the world about it in my own good time, which won't be for many a blue moon yet."

HARRY RAPF'S NOVEL PARTY

HARRY RAPF gave a Sunday evening party to celebrate the completion and opening of a miniature theatre, built on the rear of his Los Angeles estate, with about a million dollars worth of screen talent attending, composed of Metro-Goldwyn stars, players, executives and writers. Following supper all the guests participated in a unique film production, showing scenes directed by M-G-M directors, as other directors would stage them, Jack Conway putting forth a scene as Von Sternberg would handle it, and so on. Estelle Clark and Antonio D'Algy played in this film, impersonating different M-G-M stars, and supported by Louis B. Mayer, Irving G. Thalberg, Harry Rapf, Eddie Mannix and other executives. It was a riot of laughter, aided by Joe Farnum's titles, and another original conception, presenting Hobart Henley as an actor ten years ago, scored a themendous hit.

Among those attending were Louis B. Mayer, Irving G. Thalberg, John Gilbert, Eddie Mannix, Mae Murray, Ramon Navarro, Norma Shearer, George K. Arthur, Eleanor Boardman, Mae Busch, Estelle Clark, Lew Cody, Antonio D'Algy, William Haines, Carmel Myers, Conrad Nagel, Aileen Pringle, Monta Bell, Tod Browning, Christy Cabanne, Benjamin Christianson, Jack Conway, Edmund Goulding, Hobart Henley, Robert Z. Leonard, Fred Niblo, Al Raboch, Marshall Neilan, Victor Seastrom, Josef Von Sternberg, King Vidor, Pete Smith.



Harry Langdon continues on his merry way in "Lucky Stars" (he's one himself, by the way), his latest Sennett for Pathe release.



Tow Tyler is the F. B. O. "surprise" Western star of whom much is expected. The first vehicle in which he will be seen is "Let's Go, Gallagher."



Wanda Wiley, Cntury comedy star, pays a visit to Dallas, Texas, and is met by Mr. Smith of the Dallas Chamber of Commerce, Wanda being a native daughter of the Panhandle state.



Just to prove that authors aren't always the undying enemies of those who scenaries their stories, Nell Martin and Doris Anderson, author and adaptor of "The Adventures of Mazie" (F. B. O.), pose together for the cameraman.



Two "Indians" who appear in "The Vanishing American" (Paramount). The little one is Masja, a Navajo, and the other, though you'd never guess it, is Richard Dix, himself.

Paris, and Reciprocity as the Key to the French Market

No. 4: Production Abroad Seen As Return Move

By L. C. Moen

YOU cannot consider Europe as just "Europe" if you want to understand anything of its merchandising problems in regard to films. It is an easy error to fall into, and a quite natural one, but the first step in arriving at any truth concerning Europe as a market must be to divide it up along the lines of its economic, racial and political boundaries. Then, taking each separately, you can set down certain facts that will be more than the usual half-baked suppositions and hazy generalizations about our foreign film trade.

These sub-divisions might be multiplied almost indefinitely, but for the sake of simplicity Europe may be considered as having three key points, each of which is the centre of a major market. These key points are Paris, Berlin and London, and they will be considered in the order named.

Taking Paris first, then, we find this the key to a market which includes France, Belgium, Holland, Switzerland, Spain, Portugal, Italy, Morocco, Algiers, Egypt, and the so-called (or mis-called) "Latin" peoples generally. Neither the richest market in the world, nor the poorest, but one capable of far greater development than it has yet reached. All told, including the 23 Spanish-speaking countries which must be considered in connection with Spain, this market probably embraces more than 10,000 theatres. France is practically the only country in the group which is producing any great number of pictures; therefore, the group is a splendid potential market which might be made to yield much larger revenue than at present. Germany will be a heavy competitor, however, in a considerable portion of this territory — a fact which demands recognition.

France, first of all, is usually taken rather lightly by film exporters, who rate it as a rather small market and one not worthy of great effort or serious consideration. And it is true that the revenue from France has not been as great as elsewhere.

Economic Conditions Vital

The basic factor of economic conditions must, however, be reckoned with. France, since the war, has been marking time. Unsettled conditions at home and on her frontiers have paralyzed many lines of endeavor. The reconstruction of the devastated areas has made taxation almost unbearable. The periodic decline of the franc has made it more and more difficult for her to buy from the outside world.

Shortly, however, unless all signs fail, we will be able to call the turn on French conditions. While I was in Paris, Caillaux presented the first balanced budget since the war—the vital initial step toward settled conditions. From that budget it is only a step to the stabilization of the franc—and it is a safe guess to predict that that stabilization will be at 21 francs to the dollar, or near that figure.

That will mean, at one step, the repudiation of three-fourths of the internal debt, with a corresponding loss to those who have hoarded francs against the day when they would return to five to the dollar, just as happened in Germany with the practical repudiation of the war-time currency. To attempt to return the franc to its original value would place France in the plight now harassing England—but more of that later.

With the problem of the internal debt simplified, the matter of war debts will follow, and steps are practically certain to be taken by the first of the year toward the payment of these. This, in all likelihood, will mean additional import duties in France. The factors which may influence the government in the consideration of a tariff on motion pictures brought into France might be summed up about as follows:

1. The revenue from exporting wines to the United States, which alone would have covered the debt payments, has been wiped out by prohibition.

2. The articles which France manufactures best, such as luxury articles, gloves, perfumes, fine machine parts, and the like, are taxed as much as 75 and 100 per cent. upon their entry into the United States.

Automobile Tariff

3. Through a high protective tariff, France's automobile industry has been made the second largest in the world, far smaller than the American manufacture, of course, but larger than any other country. This is being used as an argument for similar protection for the French film industry.

4. The steel industry of France has been pooled into one selling organization which receives government protection through a high tariff on imports of steel, the revenue from which is applied directly to reduce the price of French steel. This has strengthened the steel industry materially.

5. Germany, through the application of a kontingent system, has kept her film industry alive during a trying period of reconstruction and stabilization.

These points are likely to influence the French government materially in its consideration of films when the new tariff plan is drawn up. If such a tariff were placed on films, or, less likely, a contingent applied, France would occupy much the same position as Italy in regard to the importing of American films.

However, there is another possibility in regard to all this. Moves such as that made by Universal, and announced in the NEWS last week, for the joint production in Paris of "The Man Who Laughs" by Universal and the Societe Generale des Films, are going to have an important bearing on the future government attitude.

It is worthy of note, too, that the Societe Anonyme Francaise des Films Paramount, the French Paramount distributing organization, has taken on for release in France an independent French production, which is being advertised in conjunction with the other Paramount pictures.

Production Promised

During the debate in the Chambre Syndicale, to which I have referred previously, Adolphe Osso, Paramount's French manager, announced that his company intended to produce in France twelve or fourteen pictures on a plan similar to that under which "Madame Sans-Gene" was made. This would mean working in cooperation with a French producer, probably with Paramount stars and an American supervising editor.

It is worth noting, too, that Julian Johnson is abroad for Paramount at the present moment, studying European tastes and tendencies. He was the guest at a luncheon in London, where he was asked to explain such things as the introduction of the American flag into "Peter Pan," (and did), and created an excellent impression generally. From there he went to Paris, and an article in the current Cinematographie Francaise, written by him, explains the difference between French and American producing conditions.

Meanwhile, Metro-Goldwyn has affiliated itself with Gaumont, a producing, distributing and exhibiting concern. Whether this means that Metro-Goldwyn will distribute Gaumont pictures in America, or will produce in conjunction with Gaumont in Paris for both markets, has not been definitely announced. There have been several stories current in France, however, that the latter would be the case, and that the Gaumont studios at Belleville would be renovated and remodeled for joint production by Gaumont and Metro-Goldwyn, with American stars.

All of these things show a growing tendency toward definite reciprocity between the French and American film industries,

(*Continued on Next Page*)

Paris, Reciprocity and the French Market

(*Continued from Preceding Page*)

and certainly this is the most powerful weapon toward keeping the channels of trade free and clear of governmental red tape and burdensome taxation.

At any rate, there will be more American production in France. That much seems assured. Of that I shall have more to say when I come to a consideration of French production for the home market—a livelier and healthier industry, by the way, than is sometimes supposed here.

Now then, just what is this French market, and what can be expected from it?

In recent years, France has not been one of the best European markets. That much can be set down safely, but it can also be taken as reasonably certain that it is going to be much better, for a number of reasons.

1. As France improves economically, the film industry will automatically be lifted with it, as in any country.

2. The motion picture is slowly winning recognition as an art by the French people—an important factor, with their love of the arts and of things beautiful. In past years, the cinema has held a despised position among the better classes. Theatres in the small towns have been run largely by wine merchants, and the like. In many cases, respectable persons could not afford to be seen entering a cinema. The theatres, too, have not been overly inviting to particular people.

Now, however, a change is slowly coming. Such things as the showing of "The Miracle of the Wolves" at the Opera in Paris, attended by the President of the Republic, and the forthcoming showing of "Salammbo" at the Opera, are bringing the more intelligent French people to a recognition of the importance of the motion picture as an artistic and educational medium.

3. The gradual improvement in production, in America and abroad, is going to help business in France. The French public is the most pitilessly critical of story values in the world. With all the classics available in printed form at a penny or so, the poorest shopgirl knows her Hugo and Balzac better than the average well read person here. Naturally, such a public is hard to please, but highly appreciative of real merit. "A Woman of Paris," for instance, released in France as "L'Opinion Publique," or "Public Opinion," was the outstanding picture of its season.

4. Better theatres are being built in France, not rapidly, but here and there. This will attract more and better patrons, too.

As regards the exhibiting end, conditions are not ideal. Taxes run as high as 40 or 45 per cent of the gross, and the tax collector comes to the box-office every night to collect it. This is largely offset, however, by the higher admission prices in vogue.

Rentals, especially for French productions are high. Some American product has been sold at a much lower figure than should have prevailed, owing to the indiscriminate "dumping" of all classes of product.

Distributing costs in France are low. The short shipping distances, small advertising expenditures, and small number of prints keep the cost down to a low figure, and 25–75 contracts between producer and distributor, with the distributor bearing half the cost of prints and advertising, are not uncommon.

Conditions in Italy are fair, but two concerns hold more or less of a monopoly, which makes matters difficult for the outsider. Duties and taxes are extremely high.

Spain and Portugal are fair. The same is true of Holland. Belgium and Switzerland are somewhat better. The South American market, which we have mentioned in connection with Spain, deserves separate consideration.

There are in France some 3,000 theatres; probably 2,500 in Italy; 2,000 in Spain and Portugal; and a scattering number in the other small countries. The Spanish speaking market, embracing South America and Mexico, is said to include 6,500 theatres.

(*To be continued.*)

Schlesinger Sails for Warner Bros.

General Manager of Foreign Department Goes Abroad to Perfect Firm's European Distribution

GUS G. SCHLESINGER, general manager of the Foreign department of Warner Bros., sails on Saturday of this week to join Albert Warner abroad, where he will carry out important developments in connection with the European distribution of Warner poduct.

Schlesinger's departure has been seriously delayed by illness, from which he has but recently recovered.

He expects to remain abroad for a year, carrying out important plans now under consideration for Warner exchanges and probably first run houses in Paris, London and Berlin, if practicable.

His first duty will be to make a complete tour of inspection of the 20 European offices taken over from Vitagraph with the acquisition of that company. Ten of these are located in Great Britain, with the other ten on the Continent. Just how many of these will be continued has not been decided, and will depend upon Schlesinger's findings in connection with them.

Warner Brothers pictures are at present distributed in Great Britain by Gaumont, which concern has already taken the next group of product. Schlesinger will tour all of the Gaumont exchanges to study this distribution at first hand. Just what will be done with the 10 Vitagraph exchanges is problematical. This exchange system has been regarded as one of the best in Great Britain, and has been an important factor in the past.



Gus G. Schlesinger, general manager of the Foreign Department of Warner Bros., who sails for Europe this week.

On the Continent, the selling agent for Warner Brothers has been Jacques Haik, who has disposed of France, Switzerland, Belgium, Holland, Spain, Portugal and Italy. This is expected to be continued.

It is possible, however, that a Warner exchange will be opened in Rome, should that prove desirable.

Barcelona, too, may have a Warner Brothers exchange, following the visit there of Schlesinger.

Swedish distribution has been handled for some time by the Svenska-Filmindustri, which has also taken the product for next year. Germany and central Europe was handled last year by Ufa, but no definite arrangements have been closed as yet for this year.

When European affairs have been arranged satisfactorily, Schlesinger will continue on to Australia, where it is planned to open a branch in Sydney, in co-operation with Australasian.

Reports current this week that Warners had purchased the Petit Casino in Paris were denied by Harry M. Warner. It was admitted, however, that first run houses in Paris, London and Berlin were considered desirable, and that developments in that connection might be expected shortly.

Schlesinger has headed the Foreign department of Warner Brothers since 1922, prior to which he was for six years the sales manager of Inter-Ocean, where he gained a wide experience and varied knowledge of export conditions.

General export conditions are excellent, according to Schlesinger, who sees a bright year ahead. Conditions in the principal countries, with a few exceptions, he sees as exceptionally promising.

Seider and Pettijohn Continue Arbitration Controversy

Statement Issued by Hays Official Brings Reply

IMPORTANT statements bearing on the controversy over Arbitration and the exhibition contract were issued during the past week by Charles C. Pettijohn, General Counsel of the Film Boards of Trade and the Hays organization; and Joseph M. Seider, Chairman of the Arbitration and Contract Committee of the Motion Picture Theatre Owners of America.

Mr. Pettijohn takes the position that while the uniform contract is not a perfect instrument, it can be improved upon as the arbitration work develops. He declares: "The principle of Arbitration cannot be improved upon, but Arbitration procedure can be." He adds: "If Arbitration within the motion picture industry is made perfect or nearly perfect in less than three years, it will be, in my humble opinion, a pretty fair achievement within a reasonable time."

Mr. Seider's statement is a reply to the statement issued by Mr. Pettijohn. The exhibitor leader arraigns present Arbitration methods and the contract, and takes up the points made by Mr. Pettijohn. Mr. Seider sums up by saying:

"Mr. Pettijohn practically admits our contentions. We have no quarrel with Arbitration. It is with the Film Boards of Trade procedure and this procedure must be made fair to both sides. Mr. Pettijohn at last sees the 'light.' He concedes that the contract in 'his opinion' is not a perfect instrument and it can be improved upon. When does the improving start?"

The Pettijohn statement follows:

"Three years ago there was no Uniform Exhibition contract. Three years ago there were no Arbitration Boards. For a long time prior to three years ago exhibitors generally had been asking all distributors to adopt a contract that would be uniform as to the main and standard clauses. Exhibitors generally had been complaining against the actions of what few Film Boards of Trade were then in existence claiming that they did not have representation at the time decisions were made affecting the exhibitor, his business and his relations, as well as the distributor and his.

Boards Now Functioning

"Arbitration Boards are now passing upon all disputes growing out of the use of the standard exhibition contract. Exhibitors and distributors now have equal representation on these Arbitration Boards. More than 11,000 such disputes were disposed of in 1924.

"The Uniform Exhibition contract is not in my opinion a perfect instrument. It can be improved upon as the arbitration work develops and when the men serving on these Arbitration Boards become more familiar with the work, I believe that it will be possible for almost every reasonable dispute to be disposed of by the Arbitration Boards in their respective zones.

"The principle of Arbitration cannot be improved upon — but Arbitration procedure can be. Therefore, the whole situation can be summed up as follows:

"Considerable strides in the right direction have been made generally in the buying and selling of motion picture film. There is still room for improvement. These improvements and betterments can be brought about by sincere and patient conferences of fair minded men who represent something and somebody.

"There is no denying the fact that there has been a gradual improvement going on which is receiving more and more support. All such achievements in the history of human existence have come slowly. There is no such thing as a sudden leap to the perfect state. The mistake many agitators and reformers make is that of attempting to leap to perfection in one jump. There are people in this business who have not the patience or the philosophy to break ground slowly and build surely. Incidentally, this form of attack is usually shy along publicity lines.

"If Arbitration within the motion picture industry is made perfect or nearly perfect in less than three years, it will be, in my humble opinion, a pretty fair achievement within a reasonable time."

Seider's Statement

Following is the statement issued by Mr. Seider:

"Mr. Courtland Smith for the Hays organization issued a statement to the New York *Times* that my attack is on the principle of arbitration. Mr. Smith knew when he made this statement that such is not the case. We are FOR arbitration but not the arbitration practiced in the motion picture Industry.

"Now comes Mr. Pettijohn with a statement which is purported to be an answer to our demands for a fair contract and system of arbitration and confidence and square dealing in the buying and selling of pictures.

"It is true that three years ago the majority of theatre owners pleaded for uniform exhibition contract. The contracts now used are not uniform. It is self-evident that we wanted a fair and equitable uniform contract and not the oppressive instrument that we have received. We did not bargain for a contract that would deprive us of the right to trial by jury against our individual wishes. We did not ask for Film Boards of Trade and a Joint Arbitration Board that would deprive us of our property without due process of law; that would force us to sign contracts with clauses to which good business sense advises us to object and which acts as a collection agency for the distributors. We asked for a loaf of bread and received a brick.

"Upon the entry of Mr. Hays into this industry he quickly realized the danger of the continuance of arbitration boards consisting of only distributors and substituted the present system. I will accept Mr. Pettijohn's statement that to date in the year 1925 more than 11,000 disputes were disposed of. How many of these disputes actually were heard? How many were brought by the exchange and how many by the exhibitor? How many were decided in favor of the theatre owner? What were the average amounts involved? In how many cases were there principles involved? Were they not, with the exception of a few, really collection cases?

Not Exhibitor Choice

"There are an equal number of theatre owners and distributors making up the arbitration boards but the exhibitor members are not the choice of the theatre owner litigant and he has not the right to challenge any of the exhibitor members appointed for him.

"Mr. Pettijohn claims that considerable strides have been made in the buying and selling of pictures; that there cannot be a sudden leap into perfection; that improvements can be brought about by sincere and patient conferences of fair minded men who represented something and somebody and that if arbitration within the industry is made perfect or nearly perfect in less than three years, it will be a fair achievement within a reasonable time.

"Considerable strides have been made by the theatre owner. He now represents stability, Education, ability and progress. While he has grown, the opinion of the distributor for the exhibitor has not kept pace. There is need for improvement in the buying and selling of pictures.

"'Sincere and patient conferences.' Daily for over two weeks a group of theatre owners met with Mr. Pettijohn and the other Hays lawyers. There was represented plenty of ability, sincerity and patience. But, we got nowhere. Every once in a while Mr. Hays in person graced us with his presence and gave us a benediction.

(*Continued on Next Page*)

A Letter From Joseph M. Seider to William A. Johnston

JOSEPH M. SEIDER, President of the M. P. T. O. of New Jersey and Chairman of the M. P. T. O. A. Contract and Arbitration Committee, has sent the following letter to William A. Johnston, Editor of MOTION PICTURE NEWS:

"Dear Mr. Johnston:

"I cannot help but write you my thanks for your editorial in your August 15th issue on our meeting at Detroit. I believe that the way you have handled the entire situation will, with efforts of other worthy trade papers, tend to overcome an erroneous impression as to the real occurrences at the meeting. It will help the exhibitor's cause and from the standpoint of the M. P. T. O. A. the reaction therefrom should be most helpful.

"The future existence of the independent theatre owner appears far from bright. Yet, never before have we had so many able leaders as we have at present. The fact that these leaders are working for a cause is the answer. The predicament the theatre owner finds himself in must and will be alleviated and finally overcome.

"We theatre owners need the help of the industry and particularly that unbiased branch, the trade press, as we never have before. Therefore, your contribution stands out the more and merits our appreciation."

French "U" Film Plans Formed

Laemmle Hopes to Start Production of "Man Who Laughs" Before Returning

AS announced last week in the NEWS, plans are proceeding rapidly abroad for the production in Paris of "The Man Who Laughs" by Universal Pictures corporation and the Societe Generale des Films, a French company, marking a new era in international film production.

Cables this week from Carl Laemmle to the Universal Home Office in New York and to Universal City indicate that immmediate steps are to be taken in preparing for this picture. It is his intention that work shall begin in France, if possible, before he returns to the United States this fall.

The principal new development of the week was the first definite announcement of the personnel for the production, which will be composed of French and American players and technicians.

Svend Gade, it is announced, will direct the picture. The Danish director is felt to be well adapted to this task because of his familiarity with European conditions. He was an art director of some prominence abroad before coming to the United States to direct pictures for Universal.

The leading feminine role, that of Dea, will be taken by Mary Philbin. Word has been sent to production officials on the coast that the current picture, "Stella Maris," is to be speeded up so that she may leave for France at the earliest possible moment.

Meanwhile, it is probable that Svend Gade, together with a corps of lighting experts, cameramen and other technical staff men, will precede her across the Atlantic and make advance preparations for the filming of "The Man Who Laughs."

Under the contract between Universal and the Societe General, Universal is also to supply an American star for the principal male role, that of "The Man Who Laughs," but negotiations for this have not yet been completed. According to Rene Batigne, managing director in New York for the Societe Generale, a leading American star is being negotiated for, and will be shortly announced for this role.

The second male role, that of Ursus, the man with the bear, is thought to be an ideal role for Ernest Torrence, and Universal is taking steps to obtain his services for the production if possible.

British Activity Is Suggested

Government May Be Urged to Take Steps to Entirely Eliminate All Block Bookings

VARIOUS production plans for the advancement of picture product are in contemplation in England. It is even advocated in some quarters that the government take a hand in production activities with the establishment of several studios.

The Cinematograph Exhibitors' Association, among other things has suggested to the Board of Trade that the Government inaugurate steps to entirely eliminate the block booking system. Among these lines there are said to be plans afoot to start legislation that would prevent selling pictures until passed by the censor and then trade shown. The majority of American distributors at present are selling in block from six to eight months ahead in England.

There have been numerous proposals for a national studio in London, as well as for the maintenance of a studio or studios by exhibitors. Among the ideas suggested by Isy Graham at a recent meeting of the Sheffield branch of the C. E. A. was that members create the neucleus of a fund by contributing a sum ten times the amount of their annual dues in the C. E. A. He would make this $750,000 the basis of a $5,000,000 war chest.

Sir Sidney Low in the Daily Mail is of the opinion that a dozen or a score of studios will be necessary to turn out sufficient product. He expresses the opinion that one or two British pictures a week should be supplied exhibitors. He also suggests that a $5,000,000 fund be raised by financiers to secure talent and that a chain of theatres be purchased through which to guarantee an outlet.

Seider and Pettijohn Continue Controversy

(*Continued from Preceding Page*)

Mr. Pettijohn gave us Corporation Counsel opinions—that is, after he was through we could take either side and be correct. Mr. Hess continually attempted to laugh us out of every constructive suggestion.

"'Fair minded men who represented something.' What does Mr. Pettijohn mean by this statement? Did not the Hays office select the three theatre owners who officially attended the conferences instead of their being chosen by the Motion Picture Theatre Owners of America?

"Three years is a long time in the motion picture industry. Were it not for the activities of the M. P. T. O. A., which stands between the individual theatre owner and organized monopoly, we would be out of business within three years.

"'As the arbitration work develops and when the men serving on these arbitration boards become more familiar with the work, I believe that it will be possible for almost every reasonable dispute to be disposed of by the arbitration boards in their respective zones.' Thus argues Mr. Pettijohn. If men have not become familiar with arbitration work in the three years gone by, then they never will become familiar. What do you mean, 'then it will be possible for every reasonable dispute to be disposed of by the arbitration boards in the respective zones'? What do you mean by a 'reasonable dispute'? Is not the theatre owner compelled now to submit to the arbitration board in his zone in spite of, as you claim, the men have not as yet 'become familiar with arbitration work.'

"Mr. Pettijohn practically admits our contentions. We have no quarrel with arbitration. It is with the Film Boards of Trade procedure and this procedure must be made fair to both sides. Mr. Pettijohn at last sees the 'light'. He concedes that the contract in 'his opinion' is not a perfect instrument and it can be improved upon. When does the improving start?"

Canada Postal Rules Bar Film From Mails

Motion picture films cannot be sent to Canada by mail, it is announced by the Post Office Department, which is in receipt of advices from the Canadian postal officials that rule have been adopted prohibiting their admission by that means.

Mrs. Sessions Signed by First National

AFTER four years of service as branch and district manager for Producers Distributing Corporation, Mrs. Anna H. Sessions resigns from that organization August 15th and will sail September 5th to assume a position in the foreign department with First National. While abroad Mrs. Sessions will divide her time among Berlin, Paris and Vienna.

Mrs. Sessions has had an extensive career in the theatrical and motion picture fields. She started in 1915 as secretary to August Auger, district manager of World Film Company. In 1921 she was offered the management of the Goldwyn exchanges in New Orleans and Atlanta, in which position she remained until her affiliation with Hodkinson, which was shortly reorganized under the name of Producers Distributing Corporation.

Greater Movie Season Starts Auspiciously Over U. S.

Hays Summary Reveals Success of Campaign

WILL H. HAYS has drawn up up a national summary of Greater Movie Season based on reports following the openings of the campaign in many cities of the United States. This summary attests to the splendid success of the event, with the reports from many quarters urging its annual observance as a stimulus to increased box office activity during the heat of the Summer.



Will H. Hayes.

The Hays summary says:

"Since the season opened I have been in Los Angeles, Denver and Chicago, where excellent drives were conducted. With motion picture production centered so largely in Los Angeles and therefore with many players available to inspire popular interest in the celebrations, a successful start here was natural enough. But in Denver and Chicago some thousands of miles removed, with only the exhibitors' initiative to bring the season's message before the public, all factors of distribution and exhibition worked side by side so harmoniously that the public response was equally as huge.

"I am pleased to learn that Atlantic City had one hundred per cent representation in the drive, and the box-office told the result. Atlanta and Dallas exhibitors have telegraphed the hope that Greater Movie Season may be an annual affair. Atlanta reported gains of from ten to forty per cent over the business of the past three months, with the neighborhood and smaller houses showing the biggest increase.

"The movement contemplates especially the service to the small exhibitor working from month to month, who heretofore could only hope that July and August would be no worse than last year. We believed that this was a means to make those dead months better, that the summer depression could be overcome by inducing exhibitors who face the same problem to cooperate. The final analysis probably will show that Atlanta's experience has been repeated in many other cities.

Will It Be Annual

"Will Greater Movie Season be an annual event? Yes, if the exhibitors wish it; and naturally our future plans in this respect depend largely upon their wish. There is apparently a nationwise satisfaction with the results this first demonstration has shown. But we are seeking still fuller information. In almost every instance the chairman or general manager of local activities is the head of a large theatre or circuit, or the principal executive of an exhibitor association. During the next few weeks we will ask their advice and suggestions based on their knowledge gained this month. If the concensus favors another season next year—as I believe it will—our campaign nationally will further embody their ideas. The splendid cooperation of the exhibitors is thoroughly appreciated.

"Apart altogether from the increased business engendered by Greater Movie Season, the film industry has won the active cooperation of every agency that influences public thought. United for this demonstration of its power and purpose to serve, it has earned the commendation and support of the nation's leaders, writers and educators. That support, thus gained, will not be withdrawn as long as every factor in the industry by contributing its utmost to the public good justifies the public confidence that the season has inspired."

While it is yet impossible to supply accurate figures concerning the number of towns embraced in the drive, the total is likely to exceed that contained in previous announcements; for in many centers exhibitors, having realized the advantages of the season, are only now arranging the necessary organization to join in the drive.

Letters and telegrams from important theatre executives throughout the country reveal the extent to which the box-office has gained by Greater Movie Season.

Riesenfeld's Boost

Dr. Hugo Reisenfeld, managing director of the Rivoli and Rialto Theatres, New York:—"I am pleased to report that the Greater Movie Season has been a stimulant to business at the Rivoli and Rialto Theatres. The ultimate result of the movement will undoubtedly be far-reaching and will encourage added attendance at the theatres for many weeks to come."

Major Edward Bowes, managing director of the Capitol, New York:—"You may ask what, if anything, the Greater Movie Season has done for the Capitol Theatre. I can only say that the Capitol has been packed to capacity afternoon and night of every performance, but what is due to Greater Movie Season and what is due to the entertainment provided, I am unable to say. At least the business has been unprecedentedly large, especially for this time of the year."

David Barrist, editor of "The Exhibitor," in reviewing the Philadelphia drive states: "There has been a noticeable improvement in business the current week, which is most certainly due in a large measure to the activities of the campaign. In Atlantic City the business has been nothing short of phenomenal and exhibitors there do not hesitate to credit the Greater Movie Season Campaign for this increase."

Stanley Chambers of the Miller Theatre, Wichita, Kansas: "Greater Movie Season showed twenty per cent increase over the same period of last year. The campaign is a big success. We certainly want another next year."

Nice Increase Shown

Carl A. Porter, Victory Theatre, Salt Lake City: "All theatres show a nice increase and are well satisfied with the campaign. The public is very much interested in the movement. We want another season next year."

Maurice F. Barr, Saenger Amusement, New Orleans: "While we are unable to ascertain by a definite check of New Orleans exhibitors what Greater Movie Season results have been we believe the effort well worthy of repetition each year. Organizations should be kept intact to systematize details and exploitation and secure still better results."

Lloyd Dearth, Pantages Theatre, Memphis: "Greater Movie Season campaign showed a material increase in all houses and without a doubt will put the month of August through a winner in spite of the fact that we have extreme hot weather here and an uphill pull to get them in during the hot spell. Let's have a season every year."

Ralph Kettering, general manager Chicago campaign: "I believe the theatres will increase better than twenty per cent this week. The campaign is a huge success and exhibitors are happy to make it an annual affair."

Jay Means, vice-president of the M. P. T. O. of Missouri: "Greater Movie Season opened with a big smash in Kansas City. Business good all over city. Many stunts are planned to keep up the publicity. Everybody seems pleased with the campaign and is enthusiastic over future prospects."

Details of many excellent campaigns continue to be reported to the Hays office.

Newark, Atlantic City, Camden, Ocean City, Asbury Park and Paterson key points in New Jersey—all put on pretentious drives. J. E. Firnkoiss, in charge of the Rialto theatre, controlled the Newark campaign which included a contest tie-up with the Newark Star-Eagle, special radio broadcasting and

a poster display of seventy-five twenty-four sheet stands. Cooperating with the National Retail Jewelers Publicity Association, Mr. Firnkoiss secured window displays in almost every jewelry store in Newark.

Will Hays led the parade that ushered in Greater Movie Seeason in Los Angeles with full enthusiasm. Los Angeles residents jammed the streets to get glimpse of favorite players. As early as nine o'clock people began to select places and by eleven o'clock there wasn't an open space to be had along the line of parade.

Theatres as well as producing companies joined in efforts making it a success. Floats gorgeous in design and decoration held spectators in wonder. Grauman's Egyptian Theatre float was first in line with a big white structure representing "Gold Rush," now playing his Hollywood theatre.

A bevy of beautiful girls in a Grecian temple was Loew's State Theatre entry. Next came the Metropolitan theatre with costumed usherettes standing beneath a pillared gateway. Criterion's entry, a golden barge filled with costumed girls came next led by riders on white horses. The C. B. De Mille entry, unique and beautiful, was a miniature village extending over hillsides. Christie Comedies division started with a silver float surrounded by a number of Christie's most beautiful girls. A huge clown supporting the world was Educational's entry. A float bearing a revolving globe surrounded by gold stars, each bearing a professional's name, was First National's entry. Paramount's was a huge floral float mounted by a number of studio girls. An enormous golden lion resting on a float followed by a bit of battle front scenery with doughboys in action was Metro-Goldwyn-Mayer's representation. Universal staged a Wild West show and combination circus, including animals from Universal Zoo. Two bands accompanied Universal's entry. An attractive float with an arch of flowers was Warners', with a large model of their studio and loud speaking radio. Stars from all the studios rode in automobiles.

Here is the way Finkelstein & Ruben, owners of all the important motion picture theatres in the Twin Cities, are handling the Greater Movie Season campaign. For reasons of their own Finkelstein & Ruben found it necessary to star their Greater Movie Season August 15 instead of on the national date.

They put Bob LaPiner in charge of the exploitation—and incidentally it is the first time this organization has ever taken on a man for the exclusive job of handling exploitation for its 65 or 70 houses.

Every department of the F. & R. organization was made a part of the organization for the introduction of the Greater Movie Season.

Trailers were placed in all theatres—65 or more—telling what it was all about and when Greater Movie Season started with F. & R.

On the program circulated in the F. & R. houses, 100,000 in St. Paul and 100,000 in Minneapolis, the back page was given over to an advertisement.

Every newspaper advertisement of every theatre carried mention of "Greater Movie Season."

Announcements have been made from all radio stations in the Twin Cities that it is coming and on the opening day, August 15, the mammoth parade arranged by Mr. LaPiner will start.

Hays Luncheon Guest at Denver

WILL H. HAYS, President of the Motion Picture Producers and Distributors of America, spent Monday, August 3rd in Denver. While there a luncheon was given in his honor by John C. Shaffer, nationally known newspaper owner. All the prominent exhibitors and local film exchange managers were invited.

Hays did not make an address but freely discussed his plans and ideals with those present. He was very enthusiastic over the Greater Movie Season Campaign and hinted that there were plans in progress to make it an annual event.

He also indicated that next year being the 30th anniversary of the motion picture industry, a suitable celebration would be planned to commemorate it. Mr. Hays' family have been spending the summer in Estes Park, Colorado and he left Denver to join them for a few days.

Greater Movie Season was inaugurated in Salt Lake City this week with a whirlwind campaign of publicity. Highly colored and attractive 24 sheets are appearing on the billboards. Sunday newspapers carried full pages of advertisements and writeups, calling the attention of the people to the fact that the eventful season has started.

A facsimile of the letter written by President Coolidge to Will H. Hayes was given prominence in the papers.

Greater Movie Season opened up in Baltimore with everything set for a big week on Monday, August 3. The majority of the playhouses are endeavoring to make it a huge success, but so far as can be learned it does not appear that the public is breaking its neck more than usual to clamber into the seats of the movie houses.

Pennants are waving on the marquees and in the lobbies of the various theatres; trailers are being run with their wordy announcements and interesting scenes from old pictures and any number of 24-sheet stands have been taken and are being used to get the attention of the people.

The season was inaugurated in Philadelphia on August 3rd by a fleet of three airplanes hovering over all sections of the city and releasing 25,000 passes, admitting the finder to any performance during the week except Saturday. All theatres in the vicinity are decorated for the occasion, the season being marked by the release of productions which ordinarily would not reach there until Fall.

The Stanley Company has a large pledge framed and suspended outside of the Stanley Theatre, bearing the signature of every employee and guaranteeing better service to patrons. Great interest is being evidenced in the essay contest conducted by "The Daily News" in which prizes aggregating about $10,000 will be distributed to local movie patrons.

From Ray P. Allison, of the America Theatre, Colorado Springs, Colorado, comes the following report: "Greater Movie Season showed an increase of fifty-six per cent in business here. This is the average of the four participating theatres. Individual percentages of increase are as follows: America Theatre, seventy-five per cent; Rialto, fifty-two per cent; Liberty, fifty per cent; Burns, fifty per cent. This increase over the same period last year is bona-fide proof of the campaign's success."

Jack Retlaw, West Coast Theatres, Inc., Los Angeles, wires: "The campaign so far is a real success. Present reports show a decided business increase, but tabulated details are not yet available. We are preparing for a huge ball which we expect to be a big feature of the drive. We certainly recommend a season next year."

William A. Clark, of Palace Theatre, Cincinnati, sends the following: "On account of weather conditions it is too early to estimate the percentage of increase on Greater Movie Season. We are entirely satisfied with the results, however, and will be willing to go along with another season next year."

Central Pennsylvania is taking very kindly to the "Greater Movie Season" idea and many of the leading theatres are cooperating in a way that indicates there will be a directly favorable reaction on summer box office receipts when accounts are checked up.

In Reading, as in other cities, much newspaper publicity is being given to the campaign and the larger theatres in that city—chiefly units of the Carr & Schad, Inc., and the Wilmer & Vincent chains,—are featuring special programs. In Wilkes-Barre, Scranton, Plymouth and other cities in the prosperous hard coal mining belt, special emphasis was placed in the newspaper advertisements on the opening week of the campaign, starting August 3, in which period the theatres there seemed to center their efforts especially. In Plymouth, the management of the Shawnee theatre arranged a "Greater Movie Week" parade, and put on special attractions in the theatre without any advance in prices of admittance.

In Scranton even the vaudeville houses which show pictures and are allied with motion picture theatre chains, gave recognition to movie week both in the advertisements and in putting on extra attractions. For instance the Capitol, in Scranton, a vaudeville house, announced the "strongest bill that has been presented here in many months," in honor of the "Greater Movie Season." The headliner for this theatre was Joseph Howard, at the head of his 1925 edition, in six scenes, of "The Toy Shop."

The Strand, a leading Scranton movie house, featured the opening week of the campaign with the presentation of Coleen Moore's latest First National picture, "The Desert Flower."

The Comerford Amusement Company, of Scranton, which controls perhaps the largest chain of picture theatres in the populous anthracite regions, announced "Greater Movie Season" would be observed with intensified programs in all its theatres.

Among the prominent local residents chosen to act as judges in the Greater Movie Season essay contest in Michigan are several state film officials, industrialists and merchants. The complete list of judges is as follows:

George W. Trendle, general manager and attorney for the John H. Kunsky theatrical enterprises; H. E. Whalen of the First State Bank of Detroit; George Clark, district manager of the Willys-Overland Motor company; Henderson M. Richey, manager of the Michigan Motion Picture Theatre Owners; David Palfryman of the Detroit Film Board of Trade; J. Oliver Golden of Monroe and Claude E. Cady of Lansing.

The Michigan contest, which is being conducted by the M. P. T. O. of M., bids fair to be one of the outstanding events of the national season.

New National Distributing Organization Formed

Vital Exchanges Inc , To Function in 28 Key Cities



Officials of the Davis Distributing Division and Vital Exchanges, Inc., (Left to Right) Milton Kempner, Secretary of Vital; J. Charles Davis, 2d., President of the Davis company· David Hochreich, President of Vital; and J. K. Adams, Vice-President of Davis Distributing Division.

A NEW exchange system which will give the product of the Davis Distributing Division and its producers, national distribution through United States and Canada is announced this week by J. Charles Davis, president of the company.

The new concern has been formed under the title of Vital Exchanges, Inc., with home offices in New York City, branch offices in 25 key cities of the United States and four exchanges. in Canada.

Vital Exchanges, Inc., will be under the leadership of David R. Hochreich, who has long been identified in the motion picture industry and for several years has been connected with the Vitagraph Company of America in the sales department.

The personnel of the Vital Exchange, Inc., under Mr. Hochreich will also include a considerable number of former Vitagraph sales representatives.

Mr. Hochreich points out in an interview given the trade press that the men associated with him in the new enterprise have long desired an opportunity of going into business for themselves and that the recent sale of Vitagraph gives them this opportunity.

According to Mr. Hochreich, the great problem confronting these men was the securing of the right kind and the necessary volume of product. In the pictures, which the Davis Distributing Division is sponsoring this year, Mr. Hochreich and his associates believe they have secured productions that will meet every requirement for success.

A contract recently signed between the Davis Distributing Division and Vital Exchanges, Inc., gives the latter organization, a five year franchise for the entire output of the Davis Division product and includes sales rights to all the pictures now being released by this concern during 1925 and 1926 as well as those to be produced for the next four years.

A difficulty to the consummation of this arrangement, that of prior sales of current and coming pictures to independent exchanges, was overcome by an arrangement whereby Vital Exchanges, Inc., is to obtain additional product in territories where this year's product is not available. Vital Exchanges is assured sufficient product until the existing contracts for Davis pictures have expired.

The territories in which product has already been sold are New York, New England, Northern Illinois, Indiana, California, Wisconsin and Upper Michigan.

Mr. Hochreich, in commenting on this deal stated that he felt that in entering the exchange end of the business as the President of Vital Exchanges, he was bringing to the exhibitors of America an opportunity to deal with a real independent organization. He pointed out that under his plan every Exchange Manager was not an employee, but the owner of his own business with his own capital invested and in his own field where he has for so many years built up a tremendous following and reputation for honesty and fair dealing among the exhibitors.

He pointed out that these exchange men, while owning and managing their own business, nevertheless wou'd be working in the closest cooperation with the Vital Exchanges Home Office. For example, much booking in many parts of the country is done in New York, necessitating periodical trips from distant points upon the part of exchange men. This, as pointed out, could all be handled by the Home Office of Vital Exchanges, and many other advantages would accrue under this arrangement, one of the greatest being the national release of a picture on a given date in the independent field—something it has heretofore been impossible to accomplish due to the fact that seldom, if ever, under the old plan of State Rights Release is a picture sold to the various exchanges throughout the country so that it can be released simultaneously. In the past each independent exchange has been permitted, and in fact been forced, to release its product at different times according to contract with the distributing organization, many of them who were late thus losing the value of the trade paper advertising that has been done.

Davis, in commenting on this contract, said: "We are very proud and happy over the closing of the contract between Vital Exchanges, Inc., and our company, for we feel that it is a great forward step in the independent field of the Motion Picture business. Here for the first time is virtually a national distributing organization so far as physical release is concerned, but which is heart and soul 100% independent, with every exchange owned and managed by a man whose qualifications are proven, and whose record is beyond reproach.

"'Dave' Hochreich, as his friend—and they are legion—call him, is the one man ideally suited to head this organization, and to him must go the credit for its formation. To my knowledge he has toiled unceasingly to form this company, and he has formed it and built it so solidly that we are glad to express our faith in it by selling them a five year franchise for all of our product, with of course the exception of the pictures already sold in some of the territories. We have arranged to supply these territories with sufficient product to meet their requirements.

"While this gives us national distribution, we want to point out that it does not take us out of the independent field, for this, we believe, is really the only true independent national releasing organization as each Manager in Vital Exchanges owns his own territory, has invested his own money and is not controlled by any money power or by any national distributing organization, and his product will be 100% independent—produced by independent producers of established reputation and released by ourselves, whose independence has never been questioned.

"We believe that we have been paid a very high compliment by this organization in selecting us as their producing medium, as we consider it a tribute not only to our company and its ability to deliver the goods, but to our producers and the quality of product which they have so consistently turned out for us.

Buckley Shows Summer Run Possible

Fairbanks Representative Demonstrates That Hot Weather is No Barrier to Properly Exploited Showing

WITH the closing on Broadway of "Don Q" at the Globe theatre last Sunday night, came the end of an interesting experiment which upsets many traditions regarding premiere showings and hot weather business, and which may materially alter future plans for Broadway runs.

It has been axiomatic in the past that the New York public would not go into a legitimate theatre in the summer to see a motion picture. During the hot weather, with large numbers of persons out of the city, at the beaches, and so on, it has been taken for granted that conditions were hopeless for a premiere, with the result that pictures completed in the spring have been held for fall showing.

It remained for Harry D. Buckley, personal business representative for Douglas Fairbanks and Mary Pickford, to upset this time-worn contention.

When "Don Q" was finished, the star almost immediately began work on another picture to be ready by the first of the year. That meant that the current picture could not be held up for a late fall premiere, but must be gotten into general circulation.



Harry D. Buckley, eastern business representative of Douglas Fairbanks and Mary Pickford, who handled the unusual summer run of "Don Q" described here.

So Buckley put the proposition up to Fairbanks, whose answer was conclusive.

"Why not?" he said. "People certainly need fun and relaxation more in summer than in cool weather. Let's get a cool, comfortable theatre and go ahead."

So Buckley arranged for the Globe theatre for eight weeks. An orchestra was engaged, a colorful prologue arranged, and the opening set for June 15th.

The advance campaign was started about the middle of May along conservative lines. A half-showing of billboards, moderate newspapers space, a street ballyhoo, the distribution of heralds at the beaches,—these comprised virtually the entire campaign employed.

The important thing, as Buckley indicates, is that a precedent has now been established for summer premieres, which will mean making pictures available to exhibitors generally at earlier dates.

Buckley has been in the theatrical business most of his life. At 21 he was a legitimate theatre manager in St. Louis. After the war, he became United Artists exchange manager at Kansas City, later being sent to the coast. During the illness of Fairbanks' brother, he was temporary general manager, which led to his handling of the Broadway premieres of "Robin Hood" and "The Thief of Bagdad."

Theatre Expansion Move Continues

Saxe, Stanley and Strand Companies Acquire Additional Houses; Many Large Theatre Buildings Are Planned

THE expansion program which has marked the operations of many of the big organizations in the theatre field during recent months continues as indicated by reports from various parts of the country of new acquisitions of theatre properties and extensive building projects.

In Chicago Ascher Bros. have under construction four large houses with four more planned for building in the near future. Those now being built are the Terminal, a 3,000 seat house scheduled to open in November; the Sheridan, 3,000 seats at Sheridan Road and Irving Park Boulevard; the Colony, 2,000 seats, at Kedzie and 59th Sts., and the Drake, 2,000 seats at Montrose and Drake Aves. The second large theatre announced since the Balaban & Katz-Lubliner & Trinz combination of a few weeks ago is to be erected in the Jefferson Park district. It will be a 3,000 seat house located at Lawrence and Lipps Aves. Work is to start soon under the supervision of Fridstein & Co., the architects.

Omaha is to have many new theatres. Plans are being drawn up for two motion picture theatres to cost a million dollars a piece in the downtown section, and a $75,000 house is being erected in the suburbs. Incidentally, officials of the Orpheum circuit are looking for a site for a new $1,000,000 Orpheum house there.

The two big theatres will be erected by the World Realty Company and the Blank syndicate. The World company at the present time own the World, Sun, Muse, Moon and Empress motion picture or vaudeville houses. The A. H. Blank company owns the Rialto and Strand in Omaha, and houses in Des Moines and Sioux City.

While definite plans have not adopted for either house, tentative plans call for a seating capacity of 3,000 for each.

The site for the new World company house is on "theatre row," at the corner of Douglas and Sixteenth streets, believed to be the busiest corner in the city. The new Blank theatre will be further "uptown," as it will be on the corner of Twentieth and Farnam streets, further out than any of the present theatres.

A brand new rumor going the rounds in Kansas City has it that Marcus Loew, as well as Metro-Goldwyn, is connected with the new $3,000,000 theatre and office building project, which is being promoted on the site of Linwood boulevard and Troost avenue, Kansas City.

The Saenger Amusement Co., will build a $750,000 theatre in Mobile, Ala., according to a recent report. The house will seat 2,700 and is to be located in the square bounded by Joachim, Cont and Jackson Sts.

The Saxe Amusement Enterprise of Milwaukee continued its expansion program by acquiring the Apollo, Janesville. The Apollo gives the Saxe interests two theatres in Janesville. At Fon du Lac, Wis., Saxe Enterprises have acquired a 15 year lease on the Retlaw, which the Schroeder interests of Milwaukee are building. This will bring Saxe and the Fischer-Paramount circuit into competition there, for the Fischer house now building in Fon du Lac is scheduled to open in the fall at about the same time as the Retlaw.

A report from New Britain, Conn., states that negotiations are under way for purchase of the Masonic Temple property as a site for a $700,000 picture theatre. It was rumored that Famous is behind the project, this however was denied by an official of that company.

Four leading motion picture theatres of Wilmington, Del. have been acquired by the Stanley Company of America, and beginning Monday, August 17th, will be under the direction of that organization. Jules E. Mastbaum, President of the Stanley Company, who sailed several weeks ago for Europe, began preliminary negotiations with James N. Ginns and H. Topkis, just before leaving Philadelphia and it was necessary then only to complete the plans.

The four theatres are the Queen, the Arcadia, the Majestic and the Garrick. The deal represents several million dollars.

The Queen Theatre, at Fifth and Market Streets, has a seating capacity of 1,750.

The Arcadia Theatre at 510 Market Street, is a completely new building of steel and concrete, modern in every detail and of generally handsome appearance. The house was opened in March 1921. There are 1,450 seats.

The Majestic,, at 703 and 705 Market Street opened in 1911. It is an up-to-date house in every particular with a stage and with a seating capacity of 1,000, of which 550 is in the orchestra.

The Garrick Theatre, at 830 Market Street, has a seating capacity of 1200.

In strengthing its position in Albany, N. Y., the Strand interests have just acquired the Albany and Regent theatres, which have been operated by Walter and

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Lesser to Direct Warner Promotion

Experienced Commercial Agency Head to Handle Advertising, Publicity and Exploitation; Bonded Ads First Move

MYER LESSER, for sixteen years the head of the Blaine-Thompson Advertising agency of Cincinnati, and a well known national advertising figure, has taken full charge of advertising, publicity and exploitation for Warner Brothers.

This is believed to mark an important new development in the motion picture industry's "coming of age," since it brings with it the introduction of tested commercial advertising methods applied to pictures.

The step is not a sudden one, but has been formulating for some three years. As the head of the Blaine-Thompson agency, in which position he continues, Lesser has for three years been associated with Warner Brothers and studying film conditions.

The first result of the new step is the national campaign of "bonded" newspaper advertising in support of the forthcoming Warner releases. This calls for full-page space in 100 leading daily newspapers in 43 cities, and smaller space in 1,000 other daily papers.

This advertising will be written, not by motion picture advertising men but by men from the Blaine-Thompson agency who are experienced in the writing of national advertising on all types of commodities.

It is believed that in this way the advertising will be written not from the standpoint of what is interesting within the industry, but from the angle of actual public interest.



Myer Lesser, prominent advertising man who becomes director of advertising, publicity and exploitation for Warner Bros.

At the same time, the past work of the advertising and publicity department will in no way be disturbed. Trade advertising and accessories will be handled as before.

"I fully recognize," says Lesser, "that motion pictures are essential 'show business' and that you cannot advertise in the same way you would advertise filing cabinets or automobiles. At the same time, speaking nationally, I believe the time has come when you can advertise motion pictures more nearly along the lines of sound, commercial practice. You cannot eliminate adjectives, but you can keep the superlatives within bounds.

"Although you are advertising a different commodity, you are still advertising to human beins who are swayed by certain appeals. The purpose of advertising is to create a desire for your commodity, and it does not alter the case materially if you are advertising motion pictures instead of soap.

"At the same time, I have made sure before applying any idea that it fitted the motion picture industry. To that end, I have made several trips to the Coast to see production at first hand, I have visited all of the Warner Brothers exchanges, and I have talked with great numbers of exhibitors about their advertising problems. Now, in the bonded advertising, tying up directly with releases when they are shown, I believe Warner Brothers campaign will be of real service."

Theatre School To Open August 17

Paramount Training Course for Theatre Managers Begins With Class of Forty-Five Students

WITH a class of forty-five students, selected from five hundred applicants for registration, the Paramount Theatre Managers Training School, Inc., will open Monday morning, August 17th, on the fifth floor of the New York Theatre Building, 1520 Broadway, New York city. Harold B. Franklin, head of Paramount's theatre division, who conceived the idea of this school, announces that no ceremonies will mark the opening of the classes, the purposes of which he states will be along strictly practical lines and which are to be started in a thoroughly practical manner.

Students at the school will be given a six months' course in all phases of theatre management and operation, the curriculum of the institution embracing the following subjects:

History of the Motion Picture; The History of Paramount; The Development of the Motion Picture; The Interrelation of Production, Distribution and Exhibition; The Theatre Site; Types of Theatres; Theatre Insurance; The Theatre and the Community; Public Speaking; House Service; Music; Projection and Lighting; Presentations and Prologues; Exploitation; Advertising; Publicity; Goodwill Building, Children's Matinees, Holidays; Program Building; Theatre Accounting; Theatre Equipment.

The school is equipped with a miniature theatre with stage, complete lighting equipment and projection booth. Adjoining this miniature theatre is a reception room, library and offices.

Students will report in New York on August 14 in order to complete the details of registration and preparations for commencing their studies at the school. Each will pay a tuition fee of $300 for the course of six months. After they have made advances in the subjects at the school the students will be assigned to different department heads at local theatres where they will assist in the work of preparing ads, management of the house, directing the house staff, planning and executing exploitation tie-ups, and cueing and timing productions with the musical director.

The students registered in the first class come from all over the country. The forty-five selected from about five hundred applicants were admitted after examination of their qualifications by the school authorities.

The successful applicants realized that they were expected to pay a tuition fee of Three Hundred ($300) Dollars for the six months course and that during the six months training, they would receive no remuneration and would be expected to pay their own living expenses while residing in New York. Moreover because the course requires intensive training it was explained that students must give their whole time to the school and that any outside employment during attendance at the school would not be permitted. In view of these exacting conditions and the very strict requisites for admission, it is evident that an exceptional grade of student has been lined up for the opening session.

The average age for the applicant selected for the first session is twenty-seven. Among these accepted students are represented two West Point graduates, twelve theatre managers, four hotel managers, one lawyer, one civil engineer, one mining engineer, two newspaper editors, two sales managers, two projectionists, two statisticians one member of the consular service and graduates from universities with varying periods of business experience. Besides the men who have had previous experience in theatre management, most of the accepted applicants have had experience in affiliated work such as advertising, publicity, decorating and salesmanship.

Experts have been selected to train the students in each particular subject. Repeated insistence will be placed on the fact that the purpose of the school is practical and that consequently the theory of theatre management will be subordinated to actual training and practice in those methods which the future managers will apply.



MAJOR EDWARD BOWES ON RADIO

Directs And Announces Capitol Concerts

SINCE assuming the duties of Managing Director of the Capitol Theatre, New York, Major Edward Bowes has established himself as one of the leading radio impresarios. Major Bowes has taken full charge of the arrangement and announcing of the Sunday night air concerts broadcast from the Capitol through station WEAF, and within a short time has gained a wide popular following as a radio personality.

Though Major Bowes in association with Messmore Kendall and others built the Capitol in 1918 and since that time has taken an active part in guilding its policy, it was only recently that he assumed the actual direction of the stage production, supervising all the details of picture presentation, stage number and orchestral features, as well as the regular Sunday evening radio concerts. In addition to his work as managing director of his theatre, Major Bowes serves as a vice-president and a member of the executive committee of Metro-Goldwyn-Mayer.

Labor Troubles are Growing

Kansas City Musicians Refuse Co-Operation With Greater Movie Season

LABOR troubles continue to grow apace in different parts of the United States with Atlanta banning orchestras from all theatres, Kansas City musicians refusing to cooperate in the Greater Movie Season celebration and Baltimore houses granting wage increases, but decreasing the size of orchestras.

Great strife threatens the industry in Kansas City. The musicians union refused to allow musicians to ride on a banner bedecked truck, which was to have toured the down-town districts in the interest of Greater Movie Season.

The musicians were from the Pantages theatre. Just prior to the starting of the truck the musicians were notified they would be fined $100 each if they made the trip, due to the fact that their contract with the Pantages theatre prohibited such engagements. Union officials were appealed to by exhibitors and exchange men alike, as it was too late to alter plans, but the union officials were firm and the tour was abandoned. The musicians union, at a meeting of its board of directors, also refused to donate the services of a few musicians as a means of co-operating with the Greater Movie Season committees, according to a formal announcement made by A. C. Miller, treasurer of the union, to C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri.

"Such a narrow and radical attitude is intolerable," said Mr. Cook. "Following expressions on all sides of me by scores of theatre owners, there is every probability that this action will lead ultimately to nothing more or less than a majority of the theatres replacing their orchestras with non-union men."

Downtown and suburban houses of Kansas City are divided in the controversy between exhibitors and the operators, who seek an increase of approximately 10 per cent in the wage scale. Downtown first run exhibitors last week signed a contract calling for 7½ per cent increase to the operators, but the suburban houses are "standing pat," refusing an increase grant.

Contracts with the musicians beginning August 1 and giving them an increase over their old wage scale of 20 per cent, have been signed by managers of the moving picture theatres in Baltimore.

Several of the playhouses will decrease the size of their orchestras, it is understood, but the Century will increase the size to 35 men in September, it is reported.

The two vaudeville houses open now, the Garden and Keiths Hippodrome, which give five acts of family vaudeville with a program of pictures, have also given the musicians the increase but managers of the legitimate theatres including the Palace, Maryland, Ford's, Auditorium and Academy have not signed up at the present time because they are not open, it is said.

Atlanta theatres are reported without orchestras. This fact results from demands on the part of representatives of the Federation of Musicians for an increase for all musicians. The demand was brought by representatives of the Federation of musicians without the usual preliminary discussion with the managers of Atlanta theatres and was characterized by that body as unreasonable. The increase was set for September 1, and the demand for same made following a period of depression in the picture show business which has been the worst it has known in five years.

Rangval Oleson, president of the Omaha Musicians' Association, announced after a heated session of the musicians that the motion to increase the wage scale had passed a second reading and that a flat rate of $60 a week would go into effect when contracts were renewed with theatres on August 31. The musicians have been receiving $45 a week for three months during the summer and $50 during the remaining nine months.

Theatre Expansion Goes On Throughout Country

(*Continued from page* 922)

Noma Suckno, since the death of their father, Samuel Suckno, about a year ago. The transfer will take place on August 31. The policy of the two houses will remain unchanged, the Albany continuing as a first-run theatre, while the Regent will be given over to second-runs. Both houses are located in the downtown section, the Albany theatre being but a block from the Mark Strand. The price paid for the two houses was not announced.

Leasing of the new $100,000 Connell Theatre in Aberdeen, Wash., by L. K. Brin, formerly the Warner Brothers franchise holder in this territory, was announced in this city last week. R. E. Connell, the owner of the house, is expected to continue as resident manager. Mr. Brin's acquisition of this theatre was the second in two weeks, as he acquired the Ellensberg Theatre in Ellensberg the latter part of July. Reports circulated on Film Row indicated that negotiations were also pending for the leasing of the Mack Theatre in Port Angeles and the Grand in Bellingham.

Joseph Stern's Theatrical Enterprises of Newark, N. J., announce the purchase of land for the building of a motion picture theatre in Cranford, N. J. The capacity will be 1500 and the estimated cost of building is $250,000. Plans are being drawn by William E. Lehman of Newark.

New Distribution Concern is Organized Here

(*Continued from page* 921)

"We pledge ourselves to the exhibitors in supplying Vital Exchanges, Inc., with the highest possible quality of productions, as we have in the past, and we will do all that is in our power to merit the confidence which the many messages that have come into this office show exists in Vital Exchanges and ourselves."

Mr. Hochreich and his General Assistant, Milton Kempner, have taken temporary offices with the Davis Distributing Division until their new quarters are ready, and it is said that a full announcement with complete details of their plan will be given to the trade within the next week.

Lasky Elected President of M. P. Relief Fund

Jesse L. Lasky of Famous Players-Lasky Corporation has been elected president of the Motion Picture Relief Fund of America, succeeding Joseph M. Schenck, first president of the organization, which was formed a year ago to give assistance to needy members of the picture industry. Mr. Schenck becomes first vice-president.

Other officers chosen at the recent election are Mary Pickford, second vice-president; William S. Hart, third vice-president; Harold Lloyd, fourth vice-president; Victor H. Clarke, treasurer; and Rev. Neal Dodd, secretary. Elected to the executive committee are Frank E. Woods, Fred W. Beetson, Donald Crisp, Joseph De Grasse, Mitchell Lewis, E. D. Moore, Arthur P. Stafter and William P. Wyatt.

Perrin Resigns as Manager of Leland, Albany

Oscar Perrin, one of the best known and most successful managers of motion picture theatres in Albany and vicinity, resigned suddenly last Tuesday as the result of reported differences with C. H. Buckley, owner of the Leland and Clinton Square theatres in Albany, as well as the Empire in Glens Falls.

Announcement that Perrin was no longer connected with the Buckley houses, came as a decided surprise to Film Row and was the chief topic of conversation among the exchanges as well as among the exhibitors. Before going with the Leland, Perrin was for eighteen years manager of the Empire in Albany. When it was decided to raze this theatre to make way for a business block, Perrin became associated with the Leland and under his able management the theatre became what is said to be the best paying house in Albany. Charging a 25 cent admission, first run pictures were presented in a way that attracted capacity audiences month aftermonth, regardless of weather conditions.

From now on, Buckley, who is a real estate dealer, will do the buying for the three theatres. Alex Sayles, a former newspaper man who has been managing the Clinton Square theatre for some time past, has been promoted to the management of the Leland theatre and will be succeeded in the Clinton Square theatre by someone yet to be named. John Garry, a relative of Buckley, will continue as manager of the Empire in Glens Falls. It is said that Perrin plans to associate himself with some concern in New York city.

Roberts Resigns Post With Berinstein

George Roberts and his son, Ormond have resigned their executive posts with the Berinstein interests, which include theatres in Albany, Troy, Schenectady and Elmira. The elder Roberts has been associated with the Berinsteins for the past eight or nine years. For a time he was the partner of the late William Berinstein at the Hudson Theatre in Albany, and eventually became the managing-director of the chain.

Ormond Roberts has been handling the Hudson in Albany for several years past. Julius Berinstein, who has been managing the Palace in Troy will now handle the two houses in Albany, as well as the Troy theatre, while his two brothers will look after the Elmira houses.

Schencks Will Build New Amusement Parks

Joseph M. Schenck and his brother, Nicholas M. Schenck, are at the head of a new Corporation composed largely of New Yorkers who have pledged $4,000,000 for the building in Los Angeles and San Francisco of amusement parks modeled after Palisades Park, the popular New York and New Jersey resort.

These will be the first of a chain of parks the corporation will control. Complete details of the project will not be announced until after the close in September of Palisades Park, which is controlled by the Schencks. According to present plans the California parks are to be ready for operation next Summer.

National Press Club Plans Big Theatre for Lease to Famous Players

A 3500-seat motion picture theater, to be the largest house in Washington, D. C., and to be leased to Famous Players-Lasky for a period of 25 years, is to be part of the $9,000,000 eleven-story buliding which is under consideration by the National Press Club as its permanent home.

The theater building would be erected on the site of the Ebbitt Hotel, Fourteenth and F streets recently closed, and the adjoining buildings. In addition to the theater and the club rooms, which would occupy the top floors, there would be several hundred offices and a number of stores.

The proposed theater, in addition to being the largest in Washington, would be second to none in appearance and equipment, it being anticipated that $300,000 would be expended in its decoration alone. It would be the "furthest west" of all the downtown houses, Loew having been the first to move any distance from the "movie center" at Ninth street when he built his house at Thirteenth and F. Last year Brylawski's Earle Theater was erected at Thirteenth and E streets.

For several years the National Press Club has felt the need of larger and permanent quarters, the present quarters in the Albee Building being under lease. The first actual step in this direction was taken some months ago, when "Roxy" and his Capitol Theater "gang" came to Washington for two days under the auspices of the Club. Their performances were sufficiently profitable to enable the Club to liquidate its long-outstanding debt.

The club has a running option on the properties under consideration.

Warners Buy Piccadilly, N. Y.

Take Over House From Lee Ochs and Associates for Broadway Show Window

WARNER BROS. announced the purchase this week of the Piccadilly Theatre at Broadway and 52nd street, New York City, from the Piccadilly Playhouse Inc., of which Lee Ochs is president and managing director. Warner Bros. took possession of the house officially last Tuesday and would not make public the consideration involved in the deal.

George H. Dumond, head of the Warner theatre department will be the new managing director, succeeding Mr. Ochs, who will retire, it is understood, to accept an executive position with Warner Bros.

Mr. Dumond stated that the name of the house will hereafter be Warner Bros. Piccadilly Theatre, and there would be a number of changes made in the appearance of the interior.

It is planned to revamp the stage and orchestra pit, and an effort will be made to rearrange the seating arrangements.

A 28 piece orchestra will be installed, just double the size of the present musical force, and the theatre will feature an eight unit program where it has only been running five and six units.

C. R. Marteneau, the present house manager, will be retained and Mr. Dumond said he was negotiating for one of the biggest musical directors in the country to take charge of the enlarged orchestra.

It will be a presentation house, the show window of Warner Bros. on Broadway.



Henry Ginsberg

New Film Companies Given New York Charters

Motion picture companies chartered by the Secretary of State, and entering the business in New York state during the past week, included the following: Ace Film Exchange, Inc., $10,000; Samuel Brasch, Edward M. Behrman, Hyman Binder, Brooklyn; S. J. R. Producing Company, Inc., $50,100, Selma Jacobs, Jennie Cohen, H. W. Berg, New York; Catskill Operating Company, Catskill, $50,000, William W. Farley, Albany, Vincent J. Farley, New York, Charles R. O'Connor, New York city; James J. Fox Holding Corporation, Hudson, $45,000, William S. Decker, A. A. Elliot, B. Frank Parker, Hudson; West Shore Theatres, Inc., Kingston, $1,000, Isaac Miller, Brooklyn; Philip and Eva Sherry, Kingston; Suxten Enterprises, Inc., $10,000, Henry and Abraham L. Suchman, New York city, Benjamin Tendler, New York city; Thirtieth Century Productions, Inc., capitalization not stated, Matie Hammerstein, Beatrice Zelenke, Irving H. Greenfield, New York City; Herkimer Liberty Corporation, Gloversville, capitalization not stated, George F. Wallace, P. W. Gloo, Herkimer, A. J. VanWaggeren, Ilion; Joyce Amusement Corporation, capitalization not specified, Irving Bloom, Lillian Singman, Anna Abrams, New York city.



BLACKTON A WARNER PRODUCER
Will Make Four For Coming Year

J. STUART BLACKTON, pioneer of the film industry is to produce four pictures for Warner Brothers distribution this year. The first of these productions will be "The Gilded Highway," adapted by Marian Constance from W. B. Maxwell's story, "A Little More."

The cast so far selected includes: Macklyn Arbuckle, John Harron, Dorothy Devore, Andre Tourneur, Myrna Loy, Gardner James, Florence Turner, Tom Mills, Mathilda Comont and Sheldon Lewis.

Particular significance attaches to the appearance of Florence Turner in a Blackton production, for it was under Blackton's direction that Miss Turner developed into a long popular star in the early days of Vitagraph.

Blackton, a real pioneer of pictures remained as vice-president of Vitagraph until the purchase of that company by Warners a few months ago, and throughout the intervening years he has continued to direct some of the most notable of picture successes. Among his more recent productions which met with success are "The Clean Heart" and "The Happy Warrior," both adaptations of novels by A. S. M. Hutchinson.

Submit Postal Service Brief

Woodhull Urges Special Attention of Congress Committee to Film Shipments

R. F. WOODHULL, President of the Motion Picture Theatre Owners of America has submitted a brief to Hon. George H. Moses, Chairman of the special joint subcommittee of Congress on postal rates, urging the consideration of that committee for expeditious and careful handling of film shipments and consignments by parcel post without the payment of any special service charge by exhibitors.

The brief in part reads:

"It might be of interest to note that the sales policy of the motion picture business is unique in business enterprise, in that the picture or commodity is not sold but rented; and through this system of operation, a picture is continually being transported, recovering the same territories repeatedly, and being what might be termed in a continual state of transportation. This naturally proves a continual revenue to the postal or express service through which the 'picture' is transported.

"We feel sure that if prompt and careful handling is given to parcel post shipments of film and accessory as aforementioned without the payment by the theatre owner of any special service charge, that the same will result in many more theatre owners using the service than do at this time, because if the service equals, or excels the 'express' service, with the lower cost to the theatre owner, it is but natural that he will use the cheaper medium and thus add revenue to the Post Office Department.

"May we again ask you to consider the above recommendation in behalf of the smaller theatre owner who comprises about 90 per cent of our Industry and who are particularly interested in the matter."



Jesse L. Goldburg, president Independent Pictures Corp.

Ben Davis Resigns From the Schine Company

Ben Davis, comptroller and one of the organizers of the Schine Theatrical Co., Inc., operating a large string of theatres in New York State, has resigned from that company. Davis' retirement from the organization, which grew from a single theatre to a chain of sixty houses during his tenure of office, took effect August 8th.

Previous to his connection with the Schine company Davis was associated with the home office of Realart as an advertising and exploitation expert and later with the New York First National Exchange in charge of advertising, exploitation and theatre efficiency. Davis has announced that he will remain in the theatre business in New York.

Two Lichtman Suits Are Dismissed

Two suits filed some time ago in the St. Louis Circuit Court by Al Lichtman of New York to collect commissions growing out of services alleged to have been given to Harry Koplar and the Metropolitan Theatres Corporation, owner of the new St. Louis Theatre, now nearing completion at Grand boulevard and Morgan street, St. Louis, have been dismissed by counsel for Lichtman.

Although the suits were dismissed at Lichtman's cost his attorneys have stated that a substantial cash settlement had been made with him. They contended, however, that they were not privileged to divulge the exact amount paid to Lichtman or other details of the alleged settlement.

One of Lichtman's suits was against Harry Koplar for $25,000 while the other was an amended petition and asked for $49,000 from Koplar and the Metropolitan Theatres Corporation. His original suit against Koplar and the theatres company asked $50,000.

55 Montreal Theatres Pay City Tax of $45,492

The annual report of the city treasurer of Montreal gives interesting statistics regarding the theatres of Montreal, Canada's largest city, for the fiscal year ending last April.

The financial statement mentions that the local theatres are one of the most profitable departments of the civic license revenue, the total tax derived for the past year being $45,492. This is collected in the form of a seat tax at an annual rate of 85 cents per seat. The total seating capacity of the city's theatres is given as 53,521. The number of theatres officially listed under the tax is 55, of which the largest is the St. Dennis Theatre.

Famous Has Declared Regular Quarterly Dividend

At a meeting held this week the Board of Directors of Famous Players-Lasky Corporation declared the regular quarterly dividend of $2.00 per share on the common stock, payable October 1st, 1925, to stockholders of record at the close of business on September 15th, 1925. The books will not close.

Equity Appreciates the Service Bureau

FRANK GILLMORE, executive secretary of the Actors' Equity Association has written Will Hays a letter of appreciation for the establishment by his association of a service bureau for the employment of extras on the coast.

The communication reads as follows:

"Permit me to congratulate you and the members of the Association of Motion Picture Producers on your splendid decision to institute a service bureau for extras and do away with all forms of commission.

"This genuine effort of yours to remedy the abuses which have in the past borne so heavily on the extras is greatly appreciated by the Actors' Equity Association."

Take a long breath then read -----



Harold
The Freshman



And every word of it is the truth!

Lloyd in



A Pathé Picture

PRODUCED BY

Harold Lloyd Corp.

"NONE OF HIS PAST CONTRIBUTIONS CAN BE COMPARED TO THIS ONE. Mr. Lloyd is certainly entitled to feel proud. One is never allowed to stop laughing until the end."

HARRISON'S REPORTS

"A wow! . . Chock-a-block with laughter. . . . Crammed with gags. **THE FINEST THING LLOYD HAS DONE."**

TRADE REVIEW

"The biggest Lloyd has had. **IT IS A CINCH AT THE PICTURE BOX OFFICE."**

VARIETY

"A great box-office bet—a combination of laughs and thrills that will move any audience to cheer and cry with it. **SURE-FIRE IF A PICTURE EVER WAS."**

MORNING TELEGRAPH

"Even the most frozen-faced patron will find himself rocking with laughter. **THIS IS HIS VERY BEST PRODUCTION."**

M. P. WORLD

"Tops Lloyd's previous best for real laughs and pathos. Sets a new standard for well placed gags beautifully timed to collect 100% guffaws. A college comedy classic. **BEAT YOUR COMPETITOR TO IT IF YOU CAN.** You can bank on it to do capacity business."

FILM DAILY

"I THINK IT IS THE BEST PICTURE HE EVER MADE."

EXHIBITORS HERALD

"Lloyd's funniest picture. A sure-fire knockout. **WILL MAKE A WOODEN INDIAN LAUGH."**

M. P. NEWS

They call it his best
It is his best





If one man calls a picture "greatest and best," you may or may not believe it.

But when TEN skilled critics tell you that, you've got to believe it.

A big audience of exhibitors and critics, at a private showing—which is the toughest possible test of a picture, *shrieked, yelled, howled, roared, and mopped their eyes.*

It's the brightest twinkle from the Screen's Biggest Star!



A Pathé Picture

PRODUCED BY

Harold Lloyd Corp.

Pasmezoglu Disposing of St. Louis Houses

Hector M. E. Pasmezoglu, Greek consul in St. Louis and for many years an interesting figure in St. Louis filmdom has disposed of two more of his theatres, the Congress and Delmar and has deals pending for the sale or lease of his two remaining houses the Plaza and Yale.

Several weeks ago he leased his Criterion Theatre, Broadway near Olive street, to H. Fierato of New Orleans for $22,500 a year.

The Delmar Theatre, with an adjoining airdome has been leased to Maurice Stahl for $20,000 a year while George Skouras has taken over the Congress, 4023 Olive street, for $12,000 a year.

Pasmezoglu plans a trip to Greece for a rest. His first St. Louis movie was the Mozart Airdome which he opened sixteen years ago.

Wessling and Harris Take New Posts With Pathe

W. S. Wessling and Frank Harris, long associated with Pathe's sales organization are to assume new posts with that company. Mr. Wessling, for years Western District Manager, at his own request is being transferred to the managership of the Pathe branch in Los Angeles, a position made vacant by the resignation of William A. Jenner, who becomes business manager for Harry Langdon. Mr. Harris, who has been Special Feature Representative, will assume the duties of Western District Manager to succeed Mr. Wessling.

Jones Quits Chadwick to Publish Magazine

Charles Reed Jones has resigned his position as director of advertising and publicity for Chadwick Pictures Corporation to start publication of a new monthly motion picture magazine under the name of Film Fans Magazine. Jones has established headquarters at the Erwin S. Kleeblatt Press, New York City, at which establishment the magazine will be printed.

Minnesota House Opens Sunday Shows

Claremont, Minn., is having its first Sunday shows, a recent election having lifted the blue laws from the Home Theatre operated by W. M. Root.



Mr. and Mrs. Lou C. Hutt in scenes from "Wild Beasts of Borneo," taken on a two-year expedition into the darkest jungles. It is an Educational Pictures special.

Julian to Direct Feature for Belasco Company

Rupert Julian will be loaned by the Cecil B. DeMille company to Belasco Productions to direct one of the two features which Belasco will contribute to the Producers Distributing schedule for next season. Julian is now filming "Three Faces East" at the DeMille plant in Culver City.

Universal Releasing "Paging a Wife"

Universal Exchanges are releasing this week the two-reel Century comedy "Paging a Wife," starring Al Alt. It was directed by Charles Lamont and has in the supporting cast Lillian Worth, Hilliard Karr and Charles King.

New Theatre Planned for Port Chester, N. Y.

Announcement of financing plans for the Rhebem Theatre and Office Building, to be one of the largest theatres in Westchester County and being erected in Port Chester, N. Y., has been made by the American Bond & Mortgage Company, which is assisting in the financing by offering $625,000 6½% first mortgage gold bonds.

The theatre will have a seating capacity of about 1,844 persons, and will furnish first-run motion pictures and high-grade vaudeville. With the theatre there will be a one-office building, divided into about nineteen offices.

Rhebem Theatres Corporation, of which Albert Strauss is president, owns and controls theatres in Nyack, Port Chester and Stamford, and one half the stock of two theatres in Ossining.

Screen Guild Seeks House for "Little Theatre"

The Screen Guild, an organization which proposes to establish a Little Theatre movement in support of worthwhile photoplays, is seeking a suitable theatre in New York to house the presentations. Those who are heading the movement are Joe Fliesler, Joseph Lawren, R. A. Sanborn, Curtis Melnitz, Charles W. Barrell and Neville Brush. Joseph Lawren, a theatre broker, has been commissioned to obtain a theatre for the Guild.

New Branch Managers for Warner Brothers

Sam E. Morris, general manager of distribution for Warner Brothers has appointed a number of new branch exchange managers for the company. All have sold Warner product extensively in the past. The new appointments are, H. P. Decker, Cleveland; H. L. Hollander, Buffalo; Charles Kranz, Pittsburgh; R. T. Smith, Milwaukee and W. K. Beckwith, Portland, Oregon.

Dorothy Henry is Added to "Prophet's Wives" Cast

Dorothy Henry was this week added to the cost of "The Wives of the Prophet," the Opie Read story being filmed by Fitzgerald productions, with Alice Lake and Niles Welch featured. The company leaves Saturday for Harrisonburg, Va., to film exteriors. Miss Henry has appeared recently in several song films, including "Sometime" and "I Wonder When."



Players developed by B. P. Schulberg and being featured in his productions; left to right: Alyce Mills in "Parisian Love and "With This Ring," Gilbert Roland in "The Plastic Age," Clare Bow in "Parisian Love" and "The Plastic Age," Donald Keith in "Parisian Love" and "The Plastic Age," Riza Royce in "Lew Tyler's Wives."

Russian Stage and Screen Stars to Schulberg

Laty Floren, Russian playwright, actor and director, and his wife, known on the continent as a dramatic actress, theatrically known as Monna Gann, have just been signed by B. P. Schulberg and will make their American screen debut under the Schulberg banner.

The Florens were driven from the Russian dramatic capital during the war when the show palace became the target for the Russian revolutionists. Later Floren became interested in motion pictures, directing German, French and Russian companies.

Mme. Floren was for several years the star of the Imperial theatre, Moscow, later starring in Vienna, Berlin and Paris. M. Floren has been engaged by Schulberg as a director, author and actor. Miss Gann will play dramatic leads.

Director Paul Bern Signs M-G-M Contract

Louis B. Mayer last week signed Paul Bern to a directorial contract and he will soon start work on his initial production for Metro-Goldwyn-Mayer, the title of which has not yet been determined.

Before signing with Metro-Goldwyn-Mayer, Bern directed Pola Negri in her latest production and was also responsible for the direction of "Grounds for Divorce" and "The Dressmaker from Paris." Under the new contract he is scheduled to direct a series of big productions.

Mary Alden Signed for "Plastic Age"

Mary Alden has been signed by B. P. Schulberg for an important role in "The Plastic Age," the screen version of the Percy Marks novel, which went into production as a Preferred Picture under the direction of Wesley Ruggles last week. Clara Bow, Donald Keith and Gilbert Roland are also featured. The picture will be released in the early Fall.

Josie Sedgewick Coming in "Outlaw Love"

"Outlaw Love" is the title of the next Universal production starring Josie Sedgewick, the famous cowgirl. Earl Metcalf will play opposite her.

1500-Foot Compilation as Film Trailer

A FIFTEEN hundred foot trailer made up of comprehensive scenes from the first ten productions to be released by Producers Distributing Corporation during the 1925-26 season, is now in preparation. Prints for it are to be sent to all exchanges of the company as an aid to the sales department in showing exhibitors sample of the productions they are about to book.

In the compilation are scenes from "The Coming of Amos," "Seven Days," "Without Mercy," "The Prairie Pirate," "Hell's Highroad," "The People vs. Nancy Preston," "Simon the Jester," "The Wedding Song," "Madame Lucy" and "The Road to Yesterday."

Barrymore's "Don Juan" 1926-27 Release

JOHN BARRYMORE'S next picture for Warner Brothers, following "The Sea Beast," now in production, will be "Don Juan," which will be made as a big special and will not be released until the 1926-27 schedule.

The entire Warner schedule for 1925-26 has been laid out and Warners decided there was no room for another picture of the magnitude of "Don Juan." The latter picture will be made before Barrymore's return to the east, however.

Celebrated Police Dog is Signed by "U"

Muro, famous Belgian police dog, is to be featured in a series of Universal Jewel pictures. He is now on his way to Universal City, where he will be put to work at an early date in a new picture, the story for which was purchased and adapted especially for his benefit.

Muro was brought to America from Paris three years ago. He is four years old and has been attached to the New York police force. He is owned by Henry Chieyssal, a noted trainer of Belgian and shepherd dogs.

Ellis Novel to Be Sixth Gotham Feature

Sam Sax, head of Gotham Productions, has announced that "The Shadow on the Wall," an adaptation of the J. Breckenridge Ellis novel of that title, will be the sixth release on the Gotham schedule instead of "Racing Blood," originally designated as sixth on the list of twelve productions. "Racing Blood" will be filmed later, the change being made for convenience in production work. "Breezy" Eason will direct "The Shadow on the Wall," which Elsie Werner has prepared for the screen.

Joan Meredith in Cast of "The Perfect Clown"

Joan Meredith, Chadwick screen "find" recently placed under long term contract by that company, has been selected for a prominent part in the cast which will support Larry Semon in "The Perfect Clown." Others in the cast are Cecille Evans, Phila McCullough, Harvey Clark, Robert Boulder, Eugene Borden and G. Howe Black.

Esther Ralston on Way East to Play Barrie Role

Esther Ralston is on her way east from Hollywood to play the role of the fairy godmother in Herbert Brenon's production of "A Kiss for Cinderella," the Barrie play in which Paramount will star Betty Bronson.

Warner Brothers Sign Two Scenarists

Warner Brothers have signed Phil Klein, son of Charles Klein, and Walter Morosco to their scenario staff. Morosco is the husband of Corinne Griffith. Both Klein and Morosco are now working with Charles Logue on "His Jazz Bride."

Davis Exercises Option for Marilyn Mills Series

J. Charles Davis, 2nd, head of Davis Distributing Division, has contracted for the second series of eight Marilyn Mills productions to be made following the series on which the star and her two trained horses, Star and Beverly, are now engaged. The original contract called for eight features with an option to take eight more, and "Tricks," the first of the initial series has met with such hearty approval by Mr. Davis and his associates in New York that he immediately exercized the option for the second group.

Complete Cast for "Prince of Broadway"

The cast which will support George Walsh in "The Prince of Broadway," a Chadwick Pictures production now in work on the west coast, has been completed. Those who will appear prominently with the star are Alyce Mills, Alma Bennett, Frank Campeau, Dick Sutherland, Freeman Wood, James J. Jeffries, Tommy Ryan and Bob Roper. John Gorman is directing the picture under the supervision of Hampton del Ruth.

Jay Hunt Signs Long Term Contract With Fox

Jay Hunt, interpreter of "Lightnin' Bill Jones" in the screen version of the Frank Bacon play, has signed a long term contract to appear in Fox productions. Announcement of the contract declares that Hunt's engagement for a period of years is in recognition of his distinguished work in 'Lightnin'."

Metro-Goldwyn-Mayer Have Renewed Two Contracts

Antonio D'Algy and Edward Connelly, who have appeared in several recent Metro-Goldwyn-Mayer productions, have had their contracts renewed by that company, it was announced by Lewis B. Mayer, vice-president in charge of production. Another contract renewal announced by Mr. Mayer is that with Oliver Marsh, cameraman, who is now protographing "The Masked Bride," in which Mae Murray will star.

Premiere Presentations at Los Angeles Forum

PRODUCERS DISTRIBUTING CORPORATION has completed arrangements for a number of World's premiere presentations to be given at the Forum Theatre in Los Angeles. The first of these on August 22nd will be "Hell's Highroad," starring Leatice Joy. This is the first offering from the Cecil B. De Mille studio. It was directed by Rupert Julian.

The second of the premieres at the Forum will be "The Coming of Amos," from a story by William J. Locke, with Rod La Rocque starred under the direction of Paul Sloane. This will be followed by Al Christie's newest feature, "Seven Days," featuring Lillian Rich. Fourth on the list will be Cecil B. De Mille's personally directed production, "The Road to Yesterday," featuring Joseph Schildkraut, or George Melford's "Without Mercy," in which Vera Reynolds is featured.

Lopez Completes Orchestration for Mary Pickford Film

As a compliment to Mary Pickford, Vincent Lopez, noted orchestra leader has completed an orchestration of "Little Annie Rooney," which is the same title Miss Pickford's latest picture bears. The Lopez orchestra, heard nightly through radio station WEAF from the Hotel Pennsylvania roof in New York City, will broadcast "Little Annie Rooney" at all of its concerts.

The Lopez orchestration will include the first Fox trot arrangement of the famous old song. It will be a complete combination of fox trot and waltz orchestrations to be played as an accompaniment to the picture in all theatres and radio programs. United Artists Corporation's exploitation department is preparing to distribute the Lopez orchestration for radio programs throughout the country.

"All Around Frying Pan" for Fred Thomson

Milton Gardner, production manager of the Fred Thomson unit has purchased Frank Richardson Pierce's magazine story, "All Around the Frying Pan," as the next vehicle for the western star. It will follow the current production for F. B. O. release, "Ridin' the Wind," which is now nearing completion.

The Alturas Rodeo, an annual cowboy round-up in Northern California will be filmed in its entirety and will constitute an important highlight in the coming picture. Thomson and his horse Silver King have recorded their entry with the Rodeo committee.

Del Ruth to Supervise for Chadwick on Coast

Hampton del Ruth has been engaged by Chadwick Pictures Corporation to supervise all west coast productions of that company. Mr. del Ruth is well known in the industry as a scenarist, director, film editor, title writer and supervising director. He has started work at the Chadwick studios, where he is supervising the filming of "The Prince of Broadway," the George Walsh feature.

Christian Frank Joins Paramount Cast

Christian J. Frank has been added to the cast of "The Ancient Highway," which Irvin Willat is producing for Paramount. The featured players are Jack Holt, Billie Dove and Montagu Love. They are now on location in the big timber regions in the state of Washington.

New Title for Raymond Griffith Picture

PARAMOUNT has changed the title on Raymond Griffith's latest production, "On Dress Parade." It will be released as "He's a Prince." The story is by Reginald Morris and Joseph Mitchell and was adapted to the screen by Keene Thompson. Mary Brian has the feminine lead, while other players featured are Tyrone Power, Nigel de Bruliere and Edgar Norton.



Production highlights from "The White Outlaw," a Universal Picture.

Warners Hold Ad Conventions

District Meetings Discuss Big Publicity Plans—Publishers Attend Conferences

A SERIES of district sales conventions have been called by Warner Bros. officials to realize the maximum value to the exhibitor from the "Bonded Advertising" campaign which that company has launched in connection with the productions to be offered next season. The meetings are being conducted in sales districts by Sam E. Morris, general manager of distribution, and Myer Lesser, directing the advertising and publicity campaign.

The first convention was held in Boston last Saturday. It was attended by all the Warner salesmen in the New England territory. Last Monday a similar conference was held in Buffalo. At both meetings several newspaper publishers attended the gathering as voluntary members of the general get-together for the purpose of supporting the advertising campaign with the greatest energy.

Both Mr. Morris and Mr. Lesser left Friday for Mississippi where the convention of the southern division will be held at Biloxi. Herbert Elder, manager of the Southern Division, will join the New York executives at Biloxi.

With the first full page ad in the New York Times on August 3, the national advertising campaign got under way this month. The first ad was followed by full page copy on John Barrymore in 100 other Production on the picture, which is to be made in California, will be started soon. big city newspapers throughout the country. Each week a similar full page ad will appear in one paper in each of the larger cities.

At the same time from the Blaine-Thompson Co. in Cincinnati, copy and contracts were sent out to 1,000 newspapers in smaller cities. These ads, twenty-six in number, are from fourteen inches to column length and will be released in the 1,000 towns and cities.

"Bitter Apples" Purchased by Warners

"Bitter Apples," Harold MacGrath's latest novel has been purchased by Warner Brothers for production on the 1926-27 program. McGrath is the author of "The Man on the Box," just finished by Syd Chaplin as his first Warner Brothers picture.

Warners have also purchased "Bigger and Better," an Octavus Roy Cohen story, and "The Florentine Dagger," a mystery story by Ben Hecht. With fifty per cent of the coming season's product completed, Warners are looking ahead to the 1926-27 season and are searching the novel and play market for suitable material.

Edith Roberts Leading Lady for Douglas MacLean

Edith Roberts has been chosen to play the leading feminine role opposite Douglas MacLean in "Seven Keys to Baldpate," the comedy star's first production for Paramount.



Scenes from the Al Christie feature farce, "Seven Days," a producers Distributing Corporation release.

"Lightnin'" Tops New Fox List

Tom Mix in "The Lucky Horseshoe" is Second Feature on August Program

WITH "Lightnin'," screen version of the famous Frank Bacon play, at the head of a list of seven offerings for August, Fox Film Corporation inaugurates this month the new schedule of productions for the 1925-26 season. "The Lucky Horseshoe," a Tom Mix starring vehicle, is the other feature production on the program for the current month, which also provides a "Van Bibber" two-reel comedy, "West Wind," a Fox Varieties reel, "A Business Engagement," one of the Married Life series based on the "Helen and Warren" stories, and the semi-weekly releases of Fox News.

The John Golden success, filmed with Jay Hunt in the title role of "Lightnin'" Bill Jones, had a pre-release showing at the Strand, New York, during the week of July 28th. The picture attracted widespread attention in the city where Frank Bacon played the role during a record run. Players who appear in the chief supporting roles are Madge Bellamy, J. Farrell MacDonald, Ethel Clayton, Otis Harlan and Edythe Chapman. John Ford directed the production.

In "The Lucky Horseshoe," Tom Mix is supported by Ann Pennington, Billie Dove, J. Farrell MacDonald, Malcolm Waite and "Tony," the star's celebrated horse. The picture, which is Mix's first since his return from Europe will be released on August 30th.

Supplementing these features are several short productions, among them "The Big Game Hunter," a new "Van Bibber" story adapted from the works by Richard Harding Davis. Earl Foxe is the leading player in this two-reel comedy, in which he is supported by Florence Gilbert.

The typhoon, cyclone, hurricane and gentle breezes are the subject of "West Wind," the Fox Varieties reel. It will be released on August 23. "A Business Engagement" is another of the Helen and Warren stories. Kathryn Perry and Hallam Cooley have the leading roles in the production, which is to be released August 30th.

Sering D. Wilson Acquires Norman Dawn Production

"Typhoon Love," a feature filmed in the South Seas by Norman Dawn, has been acquired for distribution by Sering D. Wilson & Co., Inc. The picture will be offered for state rights in all territories except those in which the Wilson organization operates its own distribution offices. One of the features of the Dawn production is an actual scene of a typhoon, said to be the first captured by the motion picture camera. Among those who appear in the feature are Ruth Clifford, T. Roy Barnes, George Fisher and Mitchell Lewis.

Newmeyer Joins MacLean's Production Unit

Fred Newmayer co-director with Sam Taylor of the Harold Lloyd feature comedies, has been added to the Douglas MacLean production staff at the F. B. O. studios, where the comedy star will make his pictures for Paramount. Newmeyer is still under contract to Harold Lloyd, who has loaned the director to the MacLean unit for the time being.

Start Production of Next Macfadden Feature

Camera work has been started on "False Pride," the second Bernarr Macfadden True Story feature which is to be released by Astor Distributing Corporation. The picture is being made at the old Pathe studio, 137th Street and Park Avenue, New York City. The film is being directed by Hugh Dierker. Owen Moore and Faire Binney are the featured players with Ruth Stonehouse, Bradley Barker, Jane Jennings and Pauline Armitage prominent in the supporting cast.

W. C. Fields Engaged for New Griffith Feature

W. C. Fields, Follies comedian and one of the featured players in "Sally of the Sawdust," has been engaged for a featured role in "That Royle Girl," which D. W. Griffith is producing for Paramount. Co-featured with Fields in the new Griffith production are Carol Dempster, James Kirkwood and Harrison Ford.

Joseph Dowling is Added to "Lord Jim" Cast

Paramount has added Joseph Dowling to the cast of "Lord Jim," which Victor Fleming is producing with Percy Marmont, Noah Beery, Raymond Hatton and Madeline Hurlock in the other leading roles.



Scenes from "Kiss Me Again," an Ernst Lubitsch production for Warner Bros.

Sills to Be Starred in "The Unguarded Hour"

First National announces that Milton Sills will be starred in "The Unguarded Hour," which has been started in production in the east with Doris Kenyon in the featured feminine role. The company is now making exteriors at the Benedict estate at Greenwich, Conn. In the supporting cast are Claude King, Jed Prouty, Cornelius Keefe, Lorna Duveen, Dolores Cassinelli, Charles Beyer, and J. Moy Bennett. Lambert Hillyer is directing.

Frankie Darro is Signed by Stromberg for Another Role

Hunt Stromberg has signed Frankie Darro, boy actor who won distinction in that producer's "Roaring Rails," for an important part in "The People vs. Nancy Preston," to be made with an all-star cast for Producers Distributing Corporation release.

Clarion Has Announced Cast With Leo Maloney

Leo Maloney is making good progress on "Win, Lose or Draw," the first of a new series of eight westerns he is making for release through Clarion Photoplays, according to announcement by Louis Weiss. Featured in the cast with Maloney are his dog, Bullets, and his horse, Senator. In the supporting cast are Roy Watson, Whitehorse, Josephine Hill, Leonard Clapham and Bud Osborne.

Warners Sign Ben Turpin for "Hogan's Alley"

Ben Turpin has been signed by Warner Brothers for an important role in "Hogan's Alley," one of the Warner Forty to be released in 1925–26. Monte Blue is the central figure in the story, while Patsy Ruth Miller, Louise Fazenda and Willard Louis are cast in important roles. Roy Del Ruth is directing the picture.

Banks to Make Two More for Associated

Monty Banks has completed "Keep Smiling," second of his full length feature comedies for Associated Exhibitors and has signed a new contract to make two more pictures for the same company. The first of these is "Play Safe," which goes into production immediately.

"Ben Hur" Coast Premiere at Grauman Theatre

CONTRACTS for the premiere presentation of "Ben Hur" on the coast have been signed by Sid Grauman, who will show the film for one or more years at one theatre according to the agreement, and Louis B. Mayer, of Metro-Goldwyn-Mayer, producers of the screen version of the famous stage spectacle. The engagement will begin in the fall, it is understood.

While no particular theatre is named in the contract it is probable that "Ben Hur" will go into Grauman's Egyptian in Hollywood.

Marcel De Sano Signed by Schulberg

MARCEL DE SANO has signed a long term contract with B. P. Schulberg to direct exclusively for the Schulberg organization. It is said the contract was the result of De Sano's success with his initial picture, "The Girl Who Wouldn't Work."

The next Preferred picture to be assigned to the new director will be the film version of the Bronson Howard Civil War play, "Shenandoah," filming on which is scheduled to start late in August. Meantime De Sano is supervising work on the script.

Cast Completed for "The Gold Hunters"

Guaranteed Pictures, Inc., producing "The Gold Hunters," an adaptation of the James Oliver Curwood story for Davis Distributing Division release, has completed the cast which will be presented in the work. Those who will appear in prominent roles are David Butler, Hedda Nova, Mary Carr, Bull Montana, Noble Johnson, Al Hallett, Frank Illiott, Jimmy Aubrey, John T. Prince, Wm. Humphrey, and Kathryn McGuire. Paul Hurst is directing the film under the supervision of Ben Wilson.

"Flower of Night" Cast is Completed

Paul Bern has completed the cast for "Flower of Night," Pola Negri's latest starring vehicle for Paramount. Warner Oland was the last of the supporting players signed. Youcca Troubetzkoy, of Russian royalty is Miss Negri's leading man, while others in the cast are Helen Lee Worthing, Joseph Dowling, Edwin J. Brady, Gustav Von Seyffertitz, Eulalie Jensen and Caesar Gravina.

Denison Clift Added to De Mille Staff

The latest addition to the Cecil B. De Mille staff is Denison Clift, successful motion picture writer and director. As his first assignment under his new contract he will prepare a story idea which will not go into production for eight months or more, as it will require considerable research.

Tyler Will Start First for F. B. O.

Tom Tyler, new F. B. O. star will start work within the next few days on the first of a series of eight Western pictures. The initial story, "Let's Go Gallagher," is by Percy Heath and James Gruen and will be co-directed by Robert De Lacy and James Gruen, both new directors.

Bennett Gets Rights to a Kaufman Novel

Whitman Bennett has secured screen rights to Reginald Wright Kaufman's latest novel, "Share and Share Alike" and it will be picturized in the near future at Bennett's Glendale Studio. The picture will be released on the Arrow Pictures Corporation's schedule for the season of 1925-26.

Conselman to Write Titles for Metro-Goldwyn-Mayer

William Conselman, former assistant to Pete Smith, head of Metro-Goldwyn-Mayer studio publicity, has been promoted to the editorial department of that studio. Conselman, a former Los Angeles newspaper man, will write titles for feature pictures, his first assignment being the titling of "Time, the Comedian," Robert Z. Leonard's production. Jack Neville, formerly publicity director of First National will succeed Conselman as assistant publicity director.

Two More First National Features Completed

First National's eastern producing organization last week completed two more features for the 1925-26 schedule. These were "The Knockout," which is to be Milton Sills' second starring vehicle for the company, and "The Pace that Thrills," a Byron Morgan automobile romance with Ben Lyon and Mary Astor co-featured.

Percy Heath Joins F. B. O. Scenario Staff

Percy Heath has been added to the scenario staff of Film Booking Offices and will assist scenario editor Fred Myton in the preparation of scripts for a number of pictures to be made during the coming season. He will work on many of the scripts for Evelyn Brent, Lefty Flynn and Tom Tyler.

Barbara Bedford Leading Lady for Bill Hart

The William S. Hart organization has cast Barbara Bedford as leading woman for "Tumbleweeds," Hart's first picture for United Artists, which is now in production and will be released in the Fall. King Baggot is directing the picture and is being assisted by Justin H. McCloskey.

Webb to Direct Another Barthelmess Vehicle

Kenneth Webb has been engaged to direct Richard Barthelmess in "Just Suppose," the star's vehicle to follow "The Beautiful City," which is now being produced for First National release under Webb's direction.

Kerry Injured, Gibson Takes His Role

NORMAN KERRY was injured in the mountains near Pendleton, Oregon, last week while playing the starring role in a big Universal Western production, and his place in the picture has been taken by Hoot Gibson. Kerry was hurt when his horse fell and rolled on him. He is being taken to a hospital at Universal City.

Gibson has just returned to Universal City from Calgary, Canada, where, under the direction of Herbert Blache he filmed exteriors for two westerns, "The Calgary Stampede" and "Chip of the Flying U."

The picture in which Gibson succeeds Kerry is an adaptation from the novel written by Edward Sedgwick, the director, and soon to be published by Grosset and Dunlap. The supporting cast includes Kathleen Key, Dustin Farnum, Anne Cornwall, George Fawcett and Ward Crane.



Raquel Meller, Continental stage favorite, in scenes "The Promised Land," her own production filmed in Paris on an elaborate scale. She will be seen on the New York stage this winter.

Independents Report Sales

Several Important Domestic and Foreign Territories Closed Under New Contracts

INDEPENDENT Distributors report many important contracts covering feature and short product in the domestic and foreign territories. Several of the contracts were for the entire product of certain distributors, whose programs for the coming season are already assured of a wide circulation both here and abroad.

A. C. Snyder, General Manager of Dependable Pictures Corp., of Boston, announced this week that he had acquired the franchise of New England for all of the Astor Distributing Corporation product. This includes eight Bernarr Macfadden True Story productions; the Madeline Brandeis production, "The Shining Adventure," starring Percy Marmont; "The Business of Love," a Jess Robbins production; and the Astor Aristocrat production, "Child Wives," which will be a special picture to be released in the Fall.

E. J. Drucker, manager of the DeLuxe Feature Film Exchange, announces that he has completed arrangements with Mr. Rollo representing the B. P. Shulberg Productions for the distribution of Preferred Pictures in the Denver and Salt Lake territories. Mr. Rollo spent several days with Mr. Drucker working out the details, and both of them are very enthusiastic over prospects for the coming season.

J. S. Grauman, president of the Celebrated Players, Inc., of Milwaukee announces that in addition to having the franchise for the Tiffany Big Twelve and the Six Truart Blue Ribbon features, he has contracted with Truart Film Corporation for their series of Four Novelty Productions featuring Rex and Black Beauty, and the series of Four Cinemelodramas and the Special Truart feature "Romance Road" featuring Raymond McKee. This deal was consummated by John N. Weber, representing the Truart Film Corporation.

On his trip to the Middle West, Mr. Weber also sold the franchise for the St. Louis territory which embraces Southern Illinois and Eastern Missouri for the Tiffany Big Twelve, the Four Novelty Productions and the Four Truart Cinemelodramas to the Columbia Pictures Corporation.

Mr. Weber also closed the deal for the Four Truart Novelty productions for the Minneapolis territory which embraces Minnesota and North and South Dakota, to L. H. (Micky) Coen, general manager of the Screen Classics Corporation.

Louis Weiss, of Weiss Brothers Artclass Pictures, announces the sale of the entire Artclass program of twenty-four pictures to Progress Pictures, Inc., of St. Louis for the Southern Illinois and Eastern Missouri territories. Artclass has also sold the Buddy Roosevelt series eight features to Rafael G. Marti for the Porto Rico, Haiti and San Domingo territory.

Henry Ginsberg Distributing Corporation, distributor of Banner Productions and Royal Pictures has sold Exhibitors Film Exchange, Inc., of Washington, D. C., the District of Columbia, Maryland and Virginia territories the entire Banner and Royal lineups. Other sales by this company include contracts for the state of Michigan with the Favorite Film Co., of Detroit, for the two groups; to Preferred Pictures and Independent Super Attractions of Salt Lake City for the State of Utah and all counties in Idaho south of Idaho county and part of Wyoming. These sales close the entire territory on the product handled by Ginsberg.

Sales by Lee-Bradford Corporation include the following: To Columbia Pictures, Pittsburgh, the series of 12 two-reel "Lightning Comedies"; to Standard Film Company, Pittsburgh, "Unrestrained Youth," "Wolfblood," "Heartbound," "The Lure of Love," "Slaves of Scandal," "Paying the Price," "Who's Cheating?" "In the Shadow of the Moon," "Trails of Destiny," and "The Image Maker.'" To Harry Monen, Baltimore, "The Lure of the Yukon," "A Pair of Hellions," "'The Lights of London," "Who's Cheating" Wolfblood," "Slaves of Scandal," "Orphan Sally," "Male Wanted," "The Heart of Alaska," "Venus of the South Seas," "The Lure of Love," and "Stranger of the North." To Seventh Avenue Film Company, London, England, "Down Upon the Swanee River," and "Trails of Destiny."

W. E. Shallenberger, president of Arrow Pictures Corporation, announces the sale of the entire Arrow program for '925-26 to Ajusco Pictures Company of Mexico City for Mexico. The contract was concluded between Dr. Shallenberger and Charles N. Jawitz and Si Braunstein of New York, representing General Norberto C. Olvers of the Ajusco Company.

L. W. Kastner, president of Inter Ocean Film Company, closed two important distribution contracts for Latin America on the twelve Gotham productions. The Gotham pictures were purchased for Argentine and Chile by the Sociedad General Cinematografica, and for Mexico by Screen Art Sales Company.

Fay Tincher Returns to "U" for "Gumps" Series

Fay Tincher has returned to Universal City to resume her role of "Min" in the series of Andy Gump comedies which Samuel Van Ronkel is producing for Universal release. During Miss Tincher's absence from the studio to fill a vaudeville engagement the role of "Min" was played by Ivy Livingston. Joe Murphy as "Andy" and Jackie Morgan as "Chester" will appear with Miss Tincher in the remainder of the series.

Wm. McNutt to Write for Metro-Goldwyn-Mayer

William Slavens McNutt, newspaperman and fiction writer whose works have been published in leading magazines, has signed with Metro-Goldwyn-Mayer as a scenarist. McNutt is now engaged in making an adaptation for which he will later write the continuity.

Weiss Brothers to Open Boston Exchange

WEISS BROTHERS Artclass Pictures will shortly open their own exchange in Boston to handle their product in the New England territory. It will be operated in the name of Artclass Pictures and will distribute a program of forty-eight pictures.

The list of releases will be made up of ten five reel westerns featuring Buddy Roosevelt, sixteen featuring Buffalo Bill, Jr., eight featuring Wally Wales, eight five reel westerns featuring Leo Maloney and six one reelers.

Prints and a full line of accessories will be in Boston within a week. An office will also be opened in New Haven shortly to facilitate prompt deliveries.

Exhibitors Service Bureau



A wide variety of window tie-ups on articles for "pretty ladies" featured the campaign put over by Loew's Warfield theatre, San Francisco, for its recent engagement of "Pretty Ladies" (Metro-Goldwyn).

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade tneatre, Sandusky.

Edward L. Hyman, Mark Strand theatre, Brooklyn.

Theo. L. Hays, Gen. Mgr., Finklestein & Rubin, Minneapolis.

Leo A. Landau, Lyceum theatre, Minneapolis.

E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Metropolitan theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Managing Director, Famous Players-Lasky theatres, Los Angeles.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

W. C. Quimby, Managing Director, Strand Palace and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Grauman's theatres, Los Angeles.

: : THE CHECK-UP : :

Weekly Edition of Exhibitors' Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

TITLE	Poor	Fair	Good	Big	Value	Length
FAMOUS PLAYERS						
Light of the Western Stars	—	5	6	—	56	6,859 ft.
Paths to Paradise	—	2	9	1	68	6,741 ft.
FILM BOOKING						
Bandit's Baby, The	—	2	8	5	76	5,291 ft.
White Fang	—	2	7	2	70	5,800 ft.
FIRST NATIONAL						
Desert Flower, The	—	2	9	2	70	6 reels
UNIVERSAL						
I'll Show You the Town	—	1	7	3	75	7,396 ft.
Raffles	—	2	7	2	70	5,557 ft.
VITAGRAPH						
Baree, Son of Kazan	—	2	6	3	73	6,800 ft.

George E. Brown, Imperial theatre, Charlotte, N. C.

Louis K. Sidney, Division Manager, Lowe's theatres, Pittsburgh, Pa.

Geo. Rotsky, Managing Director, Palace theatre, Montreal, Can.

Eddie Zorn, Managing Director, Broadway-Strand theatre, Detroit.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, T. D. & L. theatre, Glendale, Calif.

Claire Meachime, Grand theatre, Westfield, N. Y.

Ace Berry, Managing Director, Circle theatre, Indianapolis.

See Complete "Check-Up" Sept. 12th

Orange and Black Front is Built for "Chickie"

"Chickie" received a most effective theatre front display when it was shown at the Strand theatre in Seattle. The front was done in orange and black. The banner above the entrance doors contained a special painted portrait of Dorothy Mackaill and John Bowers, flanked on the left with "'Chickie,' the story of the Seattle Girl," with the names of the members of the cast on the right hand side.

Cut-outs made of the one and three-sheet posters were set in as door panels while the title "Chickie," was displayed both in and over the marquee in illuminated letters.

The tying up of "Chickie" as the story of the Seattle girl added to its attractiveness as an offering in that town.

Costume Carnival Exploits "Great Circus Mystery"

The schools were holding costume carnivals in Los Angeles when Joe Rubenstein had the last chapter of "The Great Circus Mystery" and the first episode of "The Fighting Ranger" booked into the Riviera theatre. That gave Joe an idea—and the idea turned into a great piece of exploitation which won him a prize in Laemmle's serial exploitation contest.

He invited the children of the neighborhood on which he draws to participate in a "gigantic" parade which would celebrate the closing chapters of "The Great Circus Mystery." Those who came in costumes would be admitted free to the matinee show and if their costumes represented a Universal picture they would be eligible for a contest in which six cash prizes and two trips to Universal were the awards.

Long before 11 o'clock, the hour set for the parade, the lobby and the sidewalk in front of the Riviera were jammed with eager youngsters. Two hundred of them were in costume. The procession started off with a poster automobile in the lead and motorcycle police making generous use of their sirens following. Next came the bicycle section of 50 decorated bikes and behind them banner carriers and the 500 or more children who joined the procession.

When the parade returned to the theatre the doors were thrown open and the children in costume marched across the stage. The judges — representatives from the Universal exchanges in Los Angeles — picked eight winners. The audience by its applause designated who should receive the first, second, third, etc., prizes. After ten minutes intermission, the show was started.

Motion pictures taken of the parade were shown the following week and brought everyone and his cousin back again.



Novel revolving dice on display in the lobby of the Arcade theatre, Jacksonville, when Manager Guy O. Kenimer showed "Seven Chances" (Metro-Goldwyn).

Police Showing Advertises "Making of O'Malley"

Much valuable newspaper space on "The Making of O'Malley" was contained in the newspapers of Boston through a special showing of that film to Commissioner of Police Herbert A. Wilson, Supt. of Police Michael H. Crowley with 34 captains of the Boston police department, shortly in advance of the showing of that picture at Gordon's Olympia Theatre, Boston.

Manager Frank Hookalo of the Olympia arranged with First National's Boston branch manager, Thomas Spry, for a private showing of that police picture at the company's Boston branch.

Police officers were keenly interested in the picture, Commissioner, Superintendent and Captains commented upon the presentation of a policeman's activities and duties.

The Boston papers printed the commendation of the Commissioner and the Superintendent, while a number of them used three and four column cuts of the group of police officials watching the picture being screened.

English Exhibitor Builds Strong "Oh, Doctor" Ad

Through the cooperation of manufacturers of patent medicine, packaged drugs, and other drug store staples, E. W. Bassil, manager of the Cinema House, Sheffield, England transformed his lobby into a first class imitation of a chemist's shop when he played "Oh, Doctor!"

To carry out the medical idea, Mr. Bassil supplied his usherettes with pill-box hats and his cafe waitresses with aprons on which "Oh, Doctor!" had been painted. The commissionaires, page-boys, and attendants had the name of the picture on the back of their white aprons.

In addition to this there was an extensive outdoor campaign.



Artistic and summary lobby effect created for "Are Parents People?" (Paramount) by Manager J. B. Carroll at the Strand theatre, Tampa, Fla., during the recent showing.

Pearls Shown in Window as "White Monkey" Tie-Up

"The White Monkey," received heavy billing and excellent window display for this showing at the Fifth Avenue theatre, Nashville, Tenn.

In addition to the regular billboard locations, three and six-sheets were used in the Arcade through which several thousand persons pass daily.

A window tie-up was arranged with the Cain-Sloan Dry Goods Company by W. R. Arnold exploiter. Two large portraits of Miss La Marr were used in a window displaying Richelieu pearls. A large card called attention to the showing.

Free Manicures Advertise "The Manicure Girl"

In the lobby of the Colonial theatre, Portsmouth, two days before and on opening day of "The Manicure Girl," Manager J. M. Edgar Hart, in cooperation with local beauty parlors, had manicure tables with dainty pink shaded lamps and an expert girl at each. Here the ladies of Portsmouth were treated to a free manicure from 4 to 6 p. m. A neat card on an easel near box-office announced Free Manicure from Four to Six Friday, Saturday and on the first day of the showing of the picture—Monday. The stunt caused a lot of talk, with favorable comment from all.

A telegram from Bebe Daniels commenting on the splendid cooperation of Portsmouth beauty parlors was reproduced and posted in the lobby of the theatre where it created a world of local interest. A huge cutout of Bebe Daniels was also used over theatre entrance.

Valuable publicity was gained through the cooperation of a local agent for French face powder, who furnished 3,000 samples of face powder done up in neat packages printed with "Compliments of Bebe Daniels" in "The Manicure Girl," starting Monday at the Colonial theatre, etc." This firm in addition to defraying the expense of printing, provided a young lady, who handed out the samples to the patrons two days in advance of showing at the theatre. Some were given to men with a small card signed with initials of theatre manager, reading: "Gentlemen may use this after shaving—warranted Soft and Smooth."

In addition to the above, the standard exploitation methods were employed, with an attractive window display in the leading drug store of manicure and toilet articles with a special card announcing the attraction at the Colonial.



The force of boys which covered St. Louis in remarkably thorough fashion with heralds for the engagement of "The Fool" (Fox) at the Kings theatre.

Clever Co-Operative Page on "I'll Show You Town"

Ann McCurdy, the Universal exploiteeress in Milwaukee worked out a co-operative half page in the Journal which brought much publicity to the Merrill when "I'll Show You the Town" was holding forth there.

At the top of the page, Mrs. McCurdy announced that there was a contest being run in connection with the ads below. You were to count the number of times the five words of the picture's title were used and if you were correct you received a pass for the show. You were advised, however, that "I will" would not do for "I'll" nor "your" and "you're" for "you".

Mrs. McCurdy's ads, such as: "You have not seen the town until you have visited the "Marigold Gardens" or "While You're Seein' the Town, don't fail to visit 'Milwaukee's land of perfect joy,' State Fair Amusement Park," etc., tied up well with the picture.



Saenger's Trianon theatre in New Orleans was effectively decorated for the showing of "As Man Desires," with sand placed on the floor and cut-outs set in to advantage.

"Heart of a Siren" Given Showmanlike Front

In addition to his usual screen, newspaper and heavy billboarding campaign for "The Heart of a Siren", Manager Jack Rowley of the Royal theatre, Laredo, Texas devised an attractive theatre front.

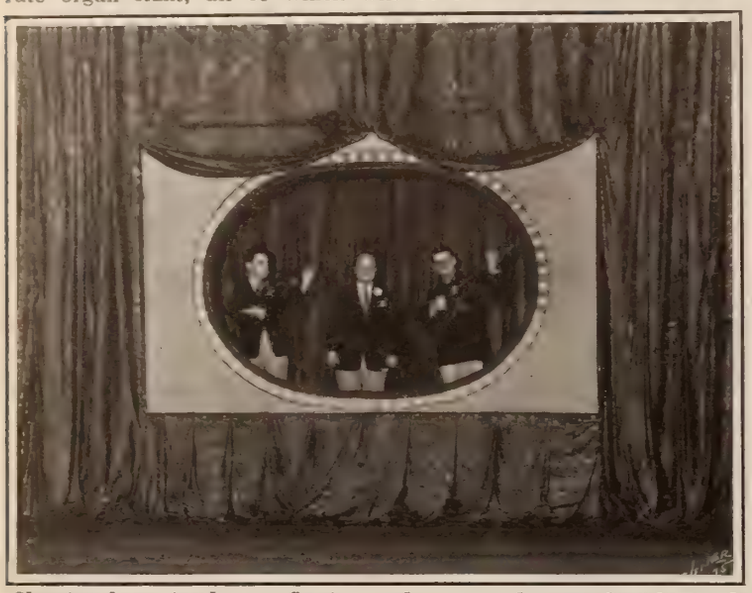
On the morning of the opening, this front was put in place. It consisted of a large red heart which occupied the central double door entrance to the theatre. Reaching from the heart to the sides of the door were four arms, each arm bearing one of the words "Conniving", "Intrigue", "Vanity," and "Deceit." From the two upper arms was suspended smaller red hearts. Above the heart was a poster cut-out and flanking it on either side were framed stills.

A large heart and a smaller heart were hung under each end of the marquee.

YOUR IDEA

IN THE MAIL

LOUIS C. SHIMON, assistant manager of the Milwaukee theatre, Milwaukee, sends us some excellent program copy and a first rate organ stunt, all of which will be reproduced elsewhere in this department at the first opportunity. As Shimon remarks, good program copy is not so easy to write or obtain, and is well worth passing on to others when written, since it may save the other fellow that much work.



Showing how simply an effective prologue can be staged with simple means; this picture frame effect was used by Manager Guy O. Kenimer of the Arcade theatre, Jacksonville, in his presentation of "Paths to Paradise" (Paramount).

JOHN M. LYTLE, manager of the Palace theatre at Dixon, Calif., sent in some material a while back showing that all the live wires aren't in the big cities by a long ways. He received the official blessing of the Community Council for a Go-to-Movies week, and put it over in big style.

The McLaren Amusement Co., Inc., at Jackson, Mich., operating the Capitol theatre, of which W. S. McLAREN is managing director, sends two recent issues of its highly creditable Capitol Theatre Weekly. This is an eight-page weekly program for which good support has been built up among local firms in an advertising way. Interesting film news and the programs for the week make up the editorial content.

JOHN B. BIGGIO of Biggio's Grand theatre, Steubenville, Ohio, sends an excellent photo of his lobby display for "Paths to Paradise," which we shall try to reproduce at the first opportunity.

C. D. MacGREGOR, the projectionist-exploiteer of the Princess theatre, Chatham, Ontario, of which J. A. STEWART, is manager, sends a photo of a corking display on "Gold Heels" made very inexpensively, and promises to send others from time to time. We'll be glad to get them, MacGregor, if they're on a par with this one.

SMALLEY'S SIDNEY THEATRE, Sidney, N. Y., forwards another batch of its excellent throwaways and heralds, some of which will be described elsewhere first chance we get.

John E. Callahan of the Paramount exchange in New Haven sends us a description of a great contest stunt worked by MANAGER JAMES F. POWERS of the Bijou theatre in that city on "Night Life of New York," which will be described here shortly.

E. S. HOLLAND, the advertising man of the Bijou theatre, Abingdon, Ill., of which CHARLES M. DAHLER is manager, writes us enclosing several splendid pieces of exploitation material. He also describes a Western week put over there which we'll pass on to other managers in this department.

ECONOMICAL PROLOGUE

THE illustration here of the prologue on "The Lady," in two scenes, an excellent example of a striking prologue at small expense, was used by the new McDonald theatre in Eugene, Ore., recently. It was devised and executed by Donald McDonald and Russell F. Brown, the latter being the publicity director for the Greater Eugene Amusement company. The first part of the prologue was a night street scene in London with the figures and background being half concealed by fog.

Plush parts on London street, amber street lamp and one or two distant windows showing thru greenish fog. Figures moving in shadows. Policeman saunters in from left, whistling short strain over and over again, swinging club carelessly. Cop discovers man in high hat, with cane, draped around lamp post. Cop disengages man from post, and straightening up reeling unsteadily off at left.

Cop continues toward right, whistling again. Lady enters right. Cop salutes, lady smiles, nods. They pass, cop exiting right.

As Lady nears left, man, with cap, slinks from behind building, sneaks up behind Lady. Lady turns, screams. Man grabs at Lady's handbag. Police whistle heard off right. Cop runs in from right. Cop grabs man who has just started to run. Cop drags man back to Lady.

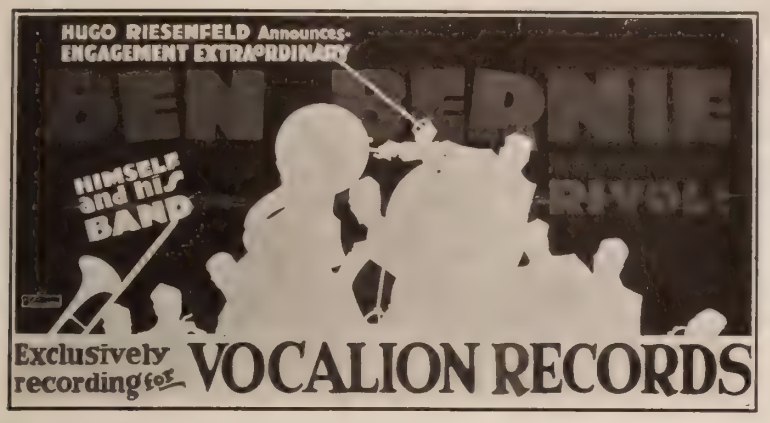
Cop: "What's the charge ma'am?"

Lady: "It's all right, officer, he didn't take anything."



Two scenes from the beautifully staged prologue to "The Lady" (First National) at the McDonald theatre, Eugene, Ore. None of the props involved were at all elaborate and the cost was moderate.

AND OURS



Color poster displayed in some 5,000 phonograph dealers windows as the result of a tie-up on the Ben Bernie engagement at the Rivoli theatre, New York City, made by Ed. Olmstead, publicity director, with the Vocalion company.

Cop: "You want to let 'im go, ma'am?"
Lady: "Please do—(to crook) and you'll try to straighten up, won't you?" (Crook hangs head, doesn't answer).
Cop: "Yea! They always do!" (Lady turns to leave.)
Cop: "I'll see you thru the district, ma'am?" (Lady exits, left.)
Cop: "Come on, lucky chap, out of sight before my mind changes on me!"
Crook: "Thanks,—and who's the lady?"
Cop: "You said it! She's THE Lady!"
Cop strolls off back stage. Crook walks front left as background dims off and crook sings "Beautiful Lady" in amber spot from loft. Lamp left on.

End solo, lamp and spot dim off. Blue foots and borders come up on black scrim, then down as black lights come up and scrim parts revealing large frame painting of lady hanging against grey drape wall. When lighted from in front, painting is that of "Mother" by Whistler. As lights dim off in front and come up behind painting, girl comes to life in place of painted mother and sings. Reversing lights fades off girl and brings back the painting. Off stage, tenor sings "Wonderful Mother" entering, left, at start of chorus, walking towards and singing to picture. Solo ends with tenor kneeling in front of and looking up at painting.

Lights come up behind scrim painting, revealing soprano seated in picture pose and turning and looking down at boy as lights come up. Soprano sings "Boy of Mine" while boy remains in same position. End solo, lights fade off behind and come up in front of painting. Boy arises, looking at painting, organ seguing into "Wonderful Mother" as plush closes and parts on title of picture.

COURTESY AND CLEANLINESS

THE Personal Talks by Harold B. Franklin appearing each week in The Close-Up, Paramount's publication for its own theatre employees, are always sane and informative. They are really little talks on theatre management, and as such should be of interest, it seems to us, to other theatre managers as well. At any rate, here is one of the recent talks, bearing on courtesy and cleanliness of house employees:

Until a comparatively short time ago it was the policy of some exhibitors to give the doorman complete charge of engaging ushers, cleaners, etc. It is possible that this state of affairs still exists in certain parts of the country, but it is an undeniable fact that it is no longer a practice in any really successful theatre. Managers who know have come to realize that too much of the success of the theatre depends on the kind of staff they employ, that they personally select each person and make sure that they are qualified by experience, appearance and adaptability for each particular post. Once accepted as employees, they are fitted into that part of the theatre in which they can be of the most service not only to the theatre, but to themselves as well.

Experience has taught managers that inefficient or "fresh" employees are likely to mean the loss of thousands of dollars each year and the incalculable loss of good will, and such an item ultimately means the difference between success and failure.

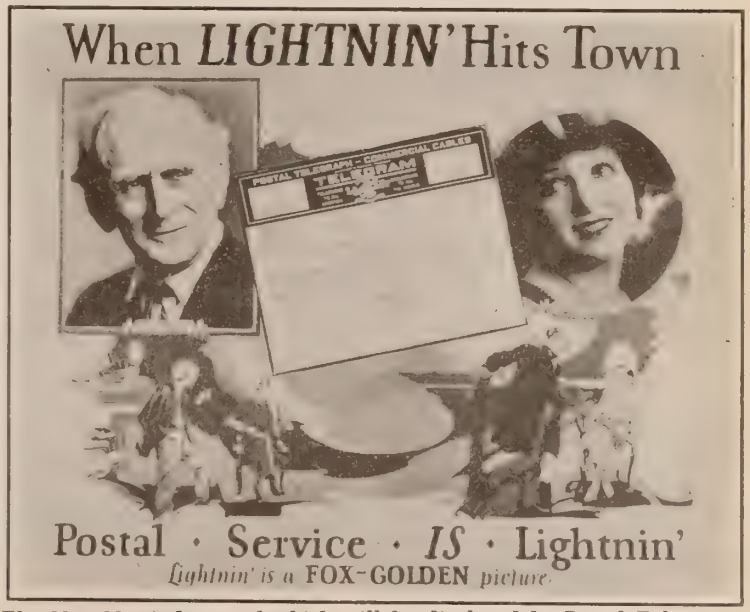
One of the most interesting things about present-day personnel work is the real effort that is made by the best type of manager to help the new employee do the best work that he or she may be fitted for. There is a realization that the improperly placed employee becomes a drag—such a person has a detrimental effect on the morale of the whole organization. Breaking in new employees is an expensive proposition, and therefore it behooves each manager to be careful in the selection of each person employed. A manager's ability to surround himself with an efficient, courteous staff is in a measure indicative of his skill. Here is where true management shows itself.

There are many factors that contribute to the acceptability of a prospective employee of a theatre. Realizing that in coming in direct contact with the patron the employee is in effect the theatre's personal representative, the aim should be to try and get as high a type as possible.

Next to honesty, cleanliness is placed among the cardinal virtues. Improperly cared for hands, neglected neck, unshaven faces, collars not exactly white, uncared for shoes and clothing all have a detrimental effect. Anti-Volstead breaths are absolutely barred. Too much facial adornment of rouge and lipstick and the chewing gum habit are taboo. Managers who will bear these facts in mind will find themselves surrounded by a personnel that will pay rich rewards.

Without courtesy there can be no success in a theatre. The operation of a theatre is a business in which uniform courtesy is essential—service is part of the theater's stock in trade. An usher can seat a patron in such a way as to affront him and the usher's manner may be merely the result of hurry. Therefore, a theatre's staff, from the cashier right to the manager, should ever be on the lookout to please patrons by word and deed. We must not forget that institutional courtesy starts at the top. The bigger the job, the greater the need for unfailing courtesy. No executive can inspire a courteous staff if he himself is cross or inconsiderate. Therefore, it is most important to have a splendid relationship exist between executives and employees.

The usher of today is the manager of tomorrow, and successful managers will encourage suggestions from ushers and others. In the final analysis, the usher, the cashier and the doorman, who are in constant touch with patrons, are able to make the most valuable suggestions.



The 22 x 28 window card which will be displayed by Postal Telegraph offices everywhere as the result of a tie-up made on "Lightnin'" (Fox).

"Manicure Girl" Revue is Staged by Harrison

Manager J. P. Harrison in his exploitation of "The Manicure Girl" at the Hippodrome, Waco, used an idea broadcast from the F. P.-L. Advertising Department which resulted in a wealth of publicity for the attraction.

A Beauty Parlor Revue was staged with the cooperation of four local beauty shops, the latter supplying all the paraphernalia necessary. A black face comedian, dressed as a porter, opened the show with a humorous monologue, after which the curtains were taken up revealing a modern beauty parlor with four booths. Each parlor had three representatives, two customers and one operator, all very pretty and attractive girls, each of whom did a specialty dance or song number with colored porter telling jokes between solos.

The revue was put on at minimum cost to the theatre, a local florist, plumber and barber supply shop setting the stage gratis. The only expense incurred being that attached to the hiring of the black face comedian. The result was a distinctly novel and professional presentation which won many compliments for the management.

Six excellent window displays were secured with local drug stores on Glazo, and through the courtesy of the Goldstein Migel Company, several thousand samples of toilet articles were given out during the picture's run.

The usual newspaper advertising and bill posting was employed, with 5,000 special heralds featuring the Waco Beauty Parlor Revue in conjunction with the showing of "The Manicure Girl."

All Over 50 Admitted Free to "Old Home Week"

With the showing of "Old Home Week" at the Sterling theatre, Greeley, N. C., Manager C. T. Perrin held a special matinee the first day of the pictures, admitting free every resident of Greeley who told the doorman that he or she was over fifty years of age.



Miniature race track used as a lobby display piece when "The Dixie Handicap" (Metro-Goldwyn) played at Loew's Vendome theatre in Nashville, Tenn.

"Quo Vadis" Given Strong Campaign at Liberty

"Quo Vadis" was shown recently by the Saenger Amusement company at its Liberty theatre, New Orleans, La. A comprehensive campaign, planned by Maurice Barr and Elmore Ryan, brought into play, newspapers, billboards, Italian societies, radio, book clubs, libraries and every conceivable medium of audience appeal.

It was given a "road-show" presentation —but at popular prices. It was the sole attraction of the program—weeklies, comedies, novelties, being eliminated for this particular week. The result was that audience attention was concentrated throughout the two hour period required to project it.

Several thousand sheets of lithographs were used in the billboard campaign. Special hand-drawn ads, and First National's pressbook aids carried the newspaper message.

Bathing Beauty Ballyhoos "I'll Show You Town"

Ray Averill, who manages the Olympic in Buffalo, N. Y., worked a good stunt in connection with "I'll Show You the Town." Fortunately for Ray, Crystal Beach was running a beauty contest, as has become a habit with beaches in the summer. And so Ray entered his own beauty, called her Miss Olympic and had her do other things than parade before the judges.

He borrowed a nice shiny roadster from the Davis agency for her and put an "I'll Show You the Town" banner on the back and spare tire. To add class to his equippage, Ray hired a negro, dressed him like an "Arabian Nights" slave and sent him along with Miss Olympic, as her official escort. To say that Miss Olympic in her diving costume, the bedecked slave, and the gorgeous roadster caught the town's attention is putting it mildly.

Wherever Miss Olympic went she handed out cards with her picture and "I'll Show you the Town" copy on them, and small heralds printed in red and black.

Dye Tie-Up Provides Free "Quo Vadis" Heralds

H. C. Farley manager of the empire theatre, Montgomery, Ala., got out a special, attractive herald on the showing of "Quo Vadis" without expense to himself. This was done through a tie-up with Motes and Son with an ad for Chango, a new and scientific dye for cleaning rugs on the floor.

On the front of the four page folder was the following: "Two new and immensely interesting accomplishments!" The second page was devoted to a brief description of "Quo Vadis" and its showing at the Empire. The third page, equally brief, called attention to Chango. The back page was blank. The circular was distributed at the theatre and mailed out by the management and also by Motes and Son.



Saenger's Liberty theatre, New Orleans, was responsible for this simple ple but highly effective front, erected for the showing of "Quo Vadis" (First National), recently.

With First Run Theatres

NEW YORK CITY

Rialto Theatre—
Film Numbers—World Horse Mesa (Paramount), "The Tourist" (Educational), Rialto Magazine (Selected).
Musical Program—Ben Bernie and Orchestra.

Mark Strand Theatre—
Film Numbers—Sally of the Sawdust (United Artists), (continued), Mark Strand Topical Review (Selected).
Musical Program—Prologue to feature with "White and Manning," "Monty and Carvel" and Mark Strand Ensemble.

Colony Theatre—
Film Numbers—The Home Maker (Universal), Colony Pictorial (Selected), "White Paper" (Tour).
Musical Program—"My Hero" from "The Chocolate Soldier" (Overture), Musical Novelty "The Garden of Enchantment." Mr. and Mrs. Paul Petching; Interlude "Arizo from Pagliacci," Roger Dixon, tenor.

Riroli Theatre—
Film Numbers—The Ten Commandments (Paramount).
Musical Program — Selections from "Queen of Sheba" (Orchestra).

Cameo Theatre—
Film Numbers—The Trouble With Wives (Paramount), Below Zero (Educational), Aesops Fable, (Pathe).
Musical Program—Selection from "Rose-Marie" (Overture), "L'-Amour Toujours L'Amour," (Soprano Solo).

Capitol Theatre—
Film Numbers—The Unholy Three (Metro-Goldwyn), continued, Capitol Magazine (Selected), "Overture (Scenic).
Musical Program — Overture "Maritana,' Capitol Male Quartette (a) "Swing Low, Sweet Chariot," (b) "Swing Along" (c) "The Long Day Closes"; Divertisssements (a) "The Little Toy Soldiers," Mlle. Gambarelli and Capitol Ballet Corps, (b) Duet based on Fritz Kreisler's "Caprice Viennois," Gladys Rice and Marporie Harcum, (c) "Valse Bluette," Mlle. Gambarelli; Sextette from "Lucia di Lammermoor," Brass Sextette; "Forza Del Destino," Hazel Simonson, Salvatore Solte and Male Ensemble.

Piccadilly Theatre—
Film Numbers—"Kiss Me Again" (Warner Bros.) continued, Piccadily Pictorial (Selected).
Musical Program — "Habanera" from the opera "Natoma," orchestral interlude; Novelty Radio Demonstration; "Kiss Me A gain," (Violin Solo).



Catchy newspaper ad on "Kiss Me Again" (Warner Bros.) at the Princess theatre, San Antonia.



Hand drawing of "The Making of O'Malley" (First Nat'l) sent in by Manager Harry Browning of the Olympic theatre, New Haven.

LOS ANGELES

Criterion Theatre—
Film Numbers—Romola (Metro-Goldwyn), His New Suit (Universal), Fox News.
Musical Program—"Melody of the Monarchs." (Orchestra)

Forum Theatre—
Film Numbers — California Straight Ahead (Universal), Country Lassie (Novelty Reel), International News, Kinograms.
Musical Program—Medley of Old Songs.

Hillstreet Theatre—
Film Numbers—After Business Hours (S. R.), Pacemakers (F. B. O.), Aesops Fables (Pathe) International News.
Musical Program—Vaudeville.

Loew's State Theatre—
Film Numbers—Making of O'Malley (First National), Felix Cat Cartoon (S. R.) Loew's State Pictorial News and Events. (Selected)
Musical Program—Orchestra.

Metropolitan Theatre—
Film Numbers—Marry Me (Paramount), Bathe News.
Musical Program—"Orpheus in Hades," (Overture).

Pantages Theatre—
Film Numbers—Smooth as Satin, (F. B. O.), Pathe News.
Musical Program—Vaudeville.

Rialto Theatre—
Film Numbers—Steppin' Out (S. R.), A Sailor Papa (Pathe), Pathe News.
Musical Program—Orchestra.

Million Dollar Theatre—
Film Numbers—The Ten Commandments (Paramount).
Musical Program—Original arrangement of overture and prologue to feature.

SAN FRANCISCO

California Theatre—
Film Numbers—Not So Long Ago (Paramount), He Who Get Smacked (Pathe).
Musical Program—Grand Fantasie from "Rigoletto" (Overture), 'Gypsy Aairs," Greater Movie March.

San Francisco Theatre—
Film Numbers—Sally of the Sawdust (United Artists), Felix Gets the Can (S. R.), Some Sense and Some Nonsense (Educational), Kinograms.
Musical Program—Harmony Week, "King of Rythm" Vocal, "Ukulele Ladies" (Specialty).

Loew's Warfield Theatre—
Film Numbers — Fine Clothes (First National), Wide Awake (Educational), Kinograms.
Musical Program—Waring's Pennsylvania (Fanchon and Marco Idea), "The War March," "The Spring Song," "Consolation."

Imperial Theatre—
Film Numbers—Don Q., Son of Zorro (United Artists), Fox Fox News.
Musical Program — "Variations" and "Seminola" (Orchestra Specialties).

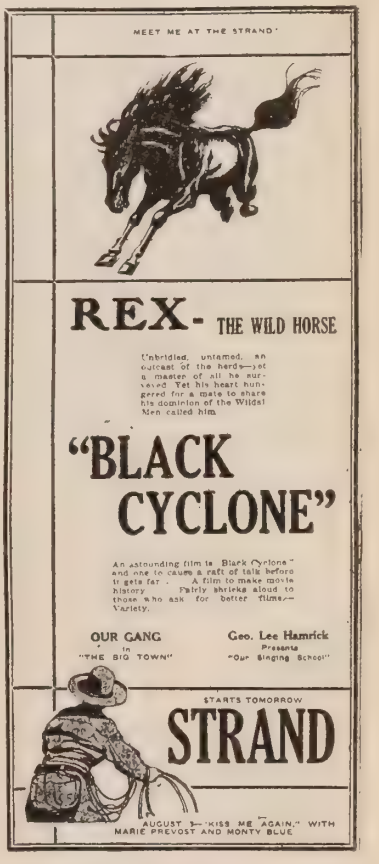
Union Square Theatre—
Film Numbers—Man of Iron (S. R.), Hard Hearted Husbands (Comedy), Fox News.
Musical Program—"Union Square Variety Revue" five variety acts (Singing and Dancing).

Granada Theatre—
Film Numbers—Street of Forgotten Men (Paramount), Red Pepper (Educational), Pathe News.
Musical Program — "Yes Sir, That's My Baby" (Singing and Dancing Specialty).

Cameo Theatre—
Flim Numbers—The White Outlaw (Universal), Boys Will be Joys (Pathe), International News.
Musical Program—"Round the World with Music" (Song Specialty).

SEATTLE

Blue Mouse Theatre—
Film Numbers — Eve's Lover (Warner Bros.), "Sherlock Sleuth" (Pathe), "Bubbles" (Pathe), International News.



Good use of rule and stock cuts in the Strand theatre's ad for "Black Cyclone" (Pathe) in Birmingham.

Musical Program—"June Night," (Overture) "Shimmie and Susie." (Orchestra Specialty), "Save Your Sorrow," (Vocal Solo).

Coliseum Theatre—
Film Numbers — The Desert Flower (First National), Felix Gets His Fill(S. R.), Kinograms, (Pathe News).
Musical Program—"March of the Toys" (Overture) "Moonlight and Roses" and "I Want You Back Old Pal." (Orchestra Specialities).

Columbus Theatre—
Film Numbers—Siege (Universal), Aesop Fable, (Pathe), International News.
Musical Program—Vocal prelude to feature. "Here and There" (Novelty Overture).

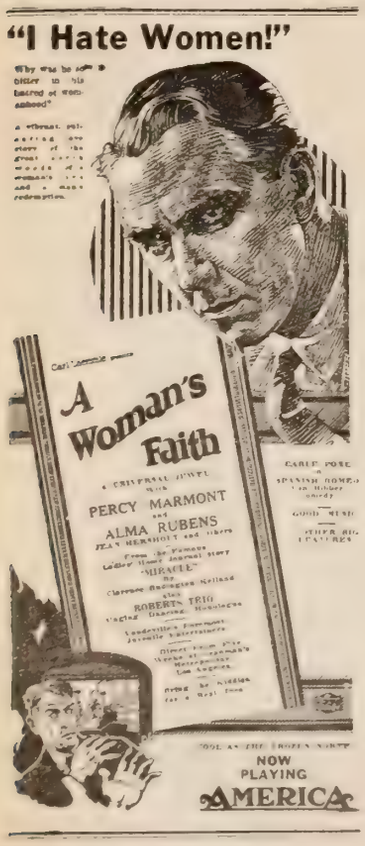
Heilig Theatre—
Film Numbers — "Romola" (Metro-Goldwyn), Topics of Day, Pathe Review, Aesop Fable, Pathe News.
Musical Program—Medley of popular songs.

Liberty Theatre—
Film Numbers—The Iron Horse (Fox), Pathe Review, International and Liberty News.
Musical Program—Prologue featuring seven artists in musical and vocal presentation.

Pantages Theatre—
Film Numbers—Those Who Dare (S. R.), Aesop Fable (Pathe) Pathe News.
Musical Program — Vaudeville.

Strand Theatre—
Film Numbers—Street of Forgotten Men (Paramount), Pathe Review. "Tell it to a Policeman (Pathe), Kinograms, Fox News.
Musical Program—Medley of popular selections.

Winter Garden Theatre—
Film Numbers—She Wolves (Fox), Fox News.
Musical Program—Orchestra.



The America theatre's art ad on "A Woman's Faith" (Universal) in Denver.

INDIANAPOLIS

Colonial Theatre—
Film Numbers — Siege (Universal), Comedy (Universal), International News (Universal), Aesop Fable (Pathe).
Musical Program—American Harmonists and Frank Owens and Virginia Monks (soloists).

Circle Theatre—
Film Numbers — Fine Clothes (First National), Hodge Podge (Educational), International News (Universal).
Musical Program—Meyer Davis La Paradise Orchestra.

Apollo Theatre—
Film Numbers—The Lucky Devil (Paramount), Comedy (Pathe), News Reel Weekly (Fox).
Musical Program—Emil Seidel Orchestra and Earl Gordon, organist.

PHILADELPHIA

Stanley Theatre—
Film Numbers—The Lady Who Lied (First National), Stanley News (Selected).
Musical Program — "Hungarian Rhapsody" (Overture), Dorothy Sout (Vocal Solo), Ben Merhoff and his 10 High Hatters (Specialty).



Two-column ad on "Up the Ladder" (Universal) at the Capitol Dallas.

Fox Theatre—
Film Numbers — The Wheel (Fox), Fox Theatre Screen Magazine (Selected).
Musical Program — "Slavonic Rhapsody" (Orchestra), Vera Lavrova, Russian Prima Donna. Dance numbers and organ recessional.

Stanton Theatre—
Film Numbers—Street of Forgotten Men (Paramount).

Karlton Theatre—
Film Numbers—The Lucky Devil (Paramount).

Palace Theatre—
Film Numbers—The White Monkey (First National).

Victoria Theatre—
Film Numbers—Rugged Water (Paramount).

Capitol Theatre—
Film Numbers—Zander the Great (Metro-Goldwyn).

SALT LAKE CITY

American Theatre—
Film Numbers—Seige (Universal), A Spanish Romeo (Fox), Newspaper Fun (F. B. O.), International News.

Kinema Theatre—
Film Numbers—The Awful Truth (Prod. Dist. Corp.), Crying for Love (Universal), Pathe Review, International News.



The America theatre in Denver used this decorative display ad on "Fifth Avenue Models."

Pantages Theatre—
Film Numbers—So This is Marriage (Metro-Goldwyn).

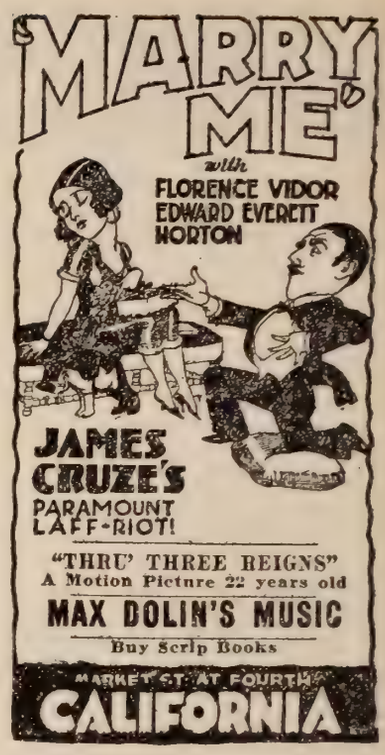
Paramount-Empress Theatre—
Film Numbers—Rugged Waters (Paramount), The Sleeping Auntie (F. B. O.), Pathe News.

Victory Theatre—
Film Numbers—In the Name of Love (Paramount). His Wedding Vow (Pathe), Pathe News.

DES MOINES

Capitol Theatre—
Film Numbers—Winter Jubilee Program: The White Secret (Metro-Goldwyn), Fox News, Below Zero (Educational), Balto's Race to Nome (Educational).
Musical Program—"Tons of Ice" (Ice Skating Number by Bobby McLane and Company), "Winter Wheezes" (organ specialty).

DesMoines Theatre—
Film Numbers—The Ten Commandments (Paramount), International News).



Effective use of single column space in the California theatre, and in San Francisco for "Marry Me" (Paramount).

Musical Program—Special Musical Score for Feature. Orchestra and Organ.

Strand Theatre—
Film Numbers—Her Sister from Paris (First National), What Price Gloria? (F. B. O.), Kinograms (Educational).
Musical Program—"I Miss My Swiss" (Organ Specialty).

Rialto Theatre—
Film Numbers—One Year to Live (First National).

ROCHESTER

Eastman Theatre—
Film Numbers—The Shock Punch (Paramount), Ask Grandma (Pathe), Eastman Theatre Current Events (Selected).
Musical Program — "Mignon" (Overture), Selection from "La Tosca" (organ solo), "Vesti la Guibba" from "Pagliacci" and "Serenade" (tenor solor).

WASHINGTON

Metropolitan Theatre—
Film Numbers—The Lady Who Lied (First National), Current Events (Pathe), Taking the Air (Special film showing the Activities of the Crandall Saturday Nighters in Broadcasting).
Musical Program — "Blossom Time" (Overture).

Strand Theatre—
Film Numbers — Scandal Proof (Fox).

Columbia Theatre—
Film Numbers—Wild Horse Mesa (Paramount), Current Events (Universal), Official Officers (Pathe).
Musical Program — "Indian Dawn" and "By the Waters of Minnetonka" (Overture).

Palace Theatre—
Film Numbers—Never the Twain Shall Meet (Metro), Current Events (Pathe).
Earl Theatre—
Film Numbers—The Teaser (Universal), Current Events (Universal), Kivalina of the Icelands, (Pathe).
Musical Program — "Madame Butterfly" (Overture) "The Dance of Death" and "Marche Militaire" (arranged for two pianos.)

MILWAUKEE

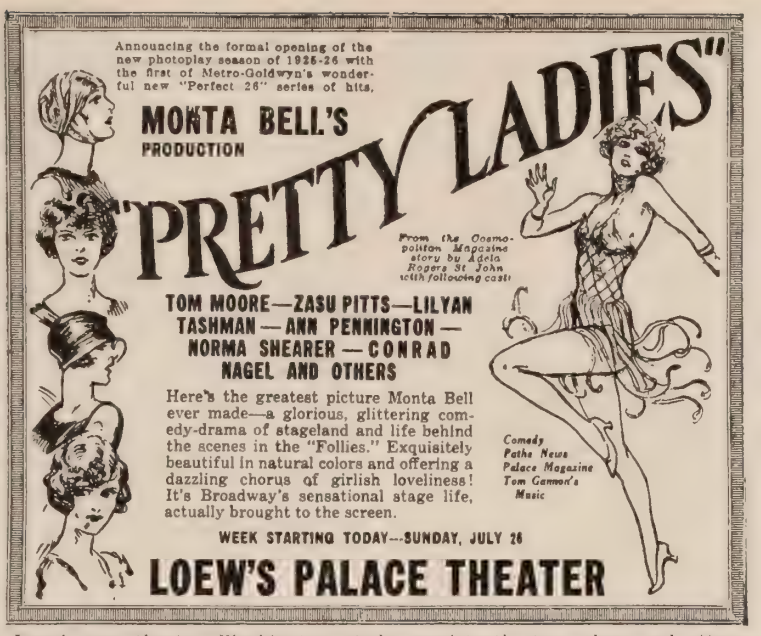
Alhambra Theatre—
Film Numbers—Black Lightning (Pathe), After a Reputation (Universal), Life's Greatest Thrills (International Newsreel).
Musical Program—Overture (Orchestra).
Garden Theatre—
Film Numbers—Under the Rouge (Associated Exhibitors), Sport Light (Pathe), Fox News, Comedy (Selected).
Musical Program—"Don't Bring Lulu" and "Under the Stars" (Organ Specialties).
Merrill Theatre—
Film Numbers—The Light of Western Stars (Paramount), Pen and Ink Vaudeville (Educational), International News, Never Fear (Educational).
Musical Program—Organ Overture.
Wisconsin Theatre—
Film Numbers—The Marriage Whirl (First National), International News, Dirty Hands, (Educational).
Musical Program—"A Cycle of Dances" (Overture), "Offertory in D Minor" (Organ), "In a Greenwich Village Quarter" (Stage Presentation).

MINNEAPOLIS

Aster Theatre—
Film Numbers—Rugged Water (Fox).
Musical Program—Organ, overture.
Garrick Theatre—
Film Numbers—Zander the Great (Metro-Goldwyn), Boys Will Be Boys (Pathe).



A striking background made this ad distinctive for "Baree, Son of Kazan" (Vitagraph) at the Metropolitan, Baltimore.



Loew's new theatre, Washington, sticks consistently to a clean and attractive style of ad. This one on "Pretty Ladies" (Metro-Goldwyn is a typical specimen.

Musical Program—Orchestra and Organ Selections.
New Lyric Theatre—
Film Numbers—The White Monkey (First National); Don Coo-Coo (Comedy).
Musical Program—Organ solo.
Strand Theatre—
Film Numbers—The Ten Commandments (Paramount), continued, Felix Cops the Prize (Educational), International News (Universal).
Musical Program—Orchestra.
State Theatre—
Film Numbers—Night Life of New York (Paramount), Comedy, Novelty and News Digest (Selected).
Musical Program—Organ overture, Vocal selections.

ST. PAUL

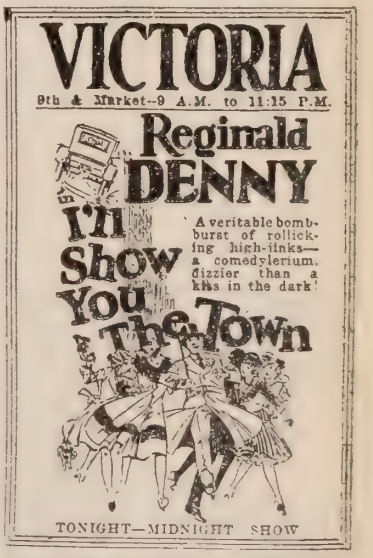
Astor Theatre—
Film Numbers—Grounds for Divorce (Paramount), "Hot and Heavy" (Educational) Pathe News
Musical Program—Lou Emmel, baritone; Organ specialty.
Capitol Theatre—
Film Numbers—The Making of O'Malley (First National); The White Wings' Bride (Pathe); Capitol News Digest (Selected).
Musical Program—"A Letter Eddy", (Organ specialty), Vesper Sisters, Harmony Singers and Banjoists).
Garrick Theatre—
Film Numbers—Street of Forgotten Men (Paramount). Comedy (Pathe); Hodge Podge (Educational) World Events in Pictures (Selected).
Musical Program—Alice Lilligren and Florence Thompson "A Study in Harmony."
Princess Theater—
Film Numbers—Black Cyclone (Pathe); "Oh, Bridget," (Educational); Kinograms (Educational).
Musical Program—"Toonerville Follies," (Juvenile Review).
Tower Theatre—
Film Numbers—Baree, Son of Kazan (Vitagraph); "Looking for Sally" (Pathe); Pathe News.
Musical Program—"If It Wasn't for You (Orchestra).

CHICAGO

Chicago Theatre
Film Numbers—Weekly News and Views (Universal) Third Dimension Movies (Sterios copics) First National The Talker.
Musical Program — Overture "Herbertiana," H. Leopold Spitalny, guest conductor On The Desert Sands (Presenta- "Its up to You" (Organ Solo) Milton Charles guest organist- Roses, musical production.
Riviera Theatre—
Film Numbers — International International News The Loiter (Scenic) Metro-Goldwyn The Sporting Venus.
Musical Program-Overture, Beautiful Galathea," Boyd Senter & Jack Russell (Specialty) Harmonious Moments (Presentation).
Roosevelt Theatre—
Film Numbers—Don Q, Son of Zoro (United Artists), Aesop Fable (Pathe).
Orchestra Hall—
Film Numbers Wizard of Oz (Chadwick) International News.
McVickers Theatre—
Film Numbers The Trouble with Wives (Paramount) News Weekly, Comedy Selected).
Musical Numbers—Themy Georgi (Tenor Solos) Paul Ash presentation, Struttin the Charleston, Organ specialty, "Sing it Yourselves."
Monroe Theatre—
Film Numbers The Lost Battalion (S. R.) News Weekly (Fox).
Tivoli Theatre—
Film Numbers—A Slave of Fashion (Metro Goldwyn) International News (Universal) Kartoon (S. R.).
Musical Program—Fourth Million Dollar Fur Fashion with 75 models.
Randolph Theatre—
Film Uumbers—Siege (Universal) Comedy (Universal) International News.

ST. LOUIS

Loew's State Theatre—
Film Numbers—Pretty Ladies (Metro-Goldwyn-Mayer) Loew State News and Views. Topics of the Day (Pathe).
Musical Program — Orchestral overture.
On Stage—Seymour Simon's jazz orchestra. Jack Sidney (Singer of the Blues). A symphony of Fashions.
Grand Central, Lyric Skydome and Capitol Theatre—
Film Numbers—Fine Clothes (First National) Comedy (Educational) Kinogram News and Views.
Musical Program — Orchestral and vocal numbers. At Grand Central only Miss St. Louis in person.
Missouri Theatre—
Film Numbers—Night Life of New York (Paramount) Iron Nag Missouri Magazine and short reels. (Selected)
Musical Program — Overture "Nighty Marietta" Missouri Symphony Orchestra. Milton Slosser at organ in "Songs My Dad Used to Sing." On a stage Sissle and Blake in "A Miniature Shuffle Along." "An Apache Cafe" featuring Burnoff and Josephine dancers.
Delmonte Theatre—
Film Numbers—Shattered Lives (S. R.) Spook Ranch (Universal) International News.
Musical Program — Orchestral overture and popular numbers. Vocal selections.
William Goldman's Kings Garden and Rivoli Theatres.
Film Numbers—The Goose Woman (Universal) Innocent Husbands (Pathe), William Goldman's Magazine. (Selected)
Musical Program—Orchestral selections. Vocal numbers.



Good use was made of single column space in this ad on "I'll Show You the Town" (Universal) at the Victoria theatre, Philadelphia.

Mr. Exhibitor: Ask at the Film Exchanges for the



It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.

BUFFALO

Shea's Hippodrome Theatre—
Film Numbers—If I Marry Again (First National), Innocent (Pathe) Current Events (from Pathe and International News).
Music Program — "Thirteenth Hungarian Rhapsody" (Orchestra), Amalia Molina, Spanish dancer and company of 15 people in "A Spanish Festival."

Loew's State Theatre—
Film Numbers—Night Life of New York (Paramount), Isn't Life Terible (Pathe) Current Events (Pathe News).
Music Program—Selections from "Sally" (Orchestra) Five acts of vaudeville.

Lafayette Square Theatre—
Film Numbers—Torment (First National), Comedy (Pathe) Current Events (Fox News).
Music Program—"The Merry Widow" selection (Orchestra, Organ solos by Henry B. Murtagh. Five acts of vaudeville.

Olympic Theatre—
Film Numbers—Tainted Money (S. R.) South of the Equator (S. R.). Comedy (Universal) Current Events (International News).
Musical Program—Medley of Popular Airs (Organ).

Shea's North Park Theatre—
Film Numbers—New Lives for Old (Paramount). Comedy (Educational) Current Events Pathe and International News).
Musical Program—Overture to "A Midsummer Night's Dream" (Orchestra).

Victoria Theatre—
Film Numbers—Paths to Paradise (Paramount). Seven Chances (Metro-Goldwyn) Current Events Pathe News),

DETROIT

Capitol Theatre—
Film Numbers—The Unholy Three (Metro-Goldwyn-Mayer), Aesop Fable (Pathe), Sportreel (Educational), Newsreel (Detroit News Pictorial and Pathe).
Musical Program — Orchestral overture, specialty presentation (one man at two pianos), organ recessional.



The State theatre's ad in Trenton, N. J., for "The Crackerjack" (C. C. Burr.)

Madison Theatre—
Film Numbers—Night Life of New York (Paramount), Sportreel (Educational), Travelogue (S. R.), Newsreel (Detroit News Pictorial and Pathe), The Cloudhopper (Educational).
Musical Program—Orchestral overture, vocal presentation (trio), organ recessional.

Adams Theatre—
Film Numbers—The Ten Commandments (Paramount), Travelogue (S. R.), Newsreel (Kinograms).
Musical Program—Orchestral selections, specialty score for film, organ recessional.

Fox Washington Theatre—
Film Numbers—If Marriage Fails (S. R.), The White Wing's Bride (Pathe), Alice, the Cat Cartoon (S. R.), Newsreel (Fox).
Musical Program—Orchestral overture, organ recessional.

Broadway Strand Theatre—
Film Numbers — Black Cyclone (Associated), Comedy (S. R.), Newsreel (International).
Musical Program—Organ solos and recessional. Specialty selections by novelty orchestra (Paul Zimm and his Chicagoans).

NEWARK

Branford Theatre—
Film Numbers—Paths to Paradise (Paramount), Branford Review of Events (Selected), Evolution (S. R.).
Musical Program — "Maritana" (Overture), "Sunrise and You" (Baritone solo), "Oh, How I Miss You Tonight" (Tenor Solo), "The Mystery of the Night" (organ, with baritone and tenor duet).

BALTIMORE

Century Theatre—
Film Numbers — Smouldering Fires (Universal), Giddap (Pathe), News Weekly (Fox), Local Lafs (Joke tie-up film with Baltimore News).
Musical Program—"The Only Girl" (Novelty Overture with George Wild directing orchestra from screen in a picture. Idea conceived by U. S. Brummel), "The Sword of Ferrara" (Vocal selection by Francis J. Tyler, bass-baritone).

Garden Theatre—
Film Numbers—The Monster (Metro-Goldwyn-Mayer), Wandering Waistlines (Pathe), Out of the Inkwell (cartoon), International News (Universal).
Musical Program—Vaudeville.

Keith's Hippodrome—
Film Numbers—The Kid (First National), After a Reputation (Universal), News Weekly (Pathe), Aesop's Fable (Pathe).
Musical Program—Vaudeville.

Metropolitan Theatre—
Film Numbers—Daring Youth (S. R.), A Dog's Life (First National), Aesop's Fable (Pathe), Topical Review (Pathe).
Musical Program—Orchestra.

New Theatre—
Film Numbers—The Light of Western Stars (Paramount), Hot and Heavy (Educational), News Weekly (Pathe).
Musical Program—Gems from Victor Herbert (Overture by orchestra), "Love in Springtime" (Vocal Selection). Music for pictures by organ and orchestra. Organ recessional.

Parkway Theatre—
Film Numbers—The Prairie Wife (Metro-Goldwyn-Mayer), Good Morning Nurse (Pathe), Parkway Pictorial News (Kinograms).
Musical Program—"Orpheus in the Under World" (Overture by orchestra). Orchestra and organ music for pictures. Exit march by organ.

Rivoli Theatre—
Film Numbers—The Making of O'Malley (First National), Rivoli News (Pathe).
Musical Program—"Marche Carnavalesque" (organ selection), "Robin Hood" (overture by orchestra), Divertissement (Musical prologue by Rivoli Quintette Ensemble with orchestra), "Save Your Sorrow for Tomorrow" (intermission organ selection). Organ and orchestra music for pictures.

CLEVELAND

Stillman Theatre—
Film Numbers—The Lost World First National), Topics of the Day (Pathe), Pathe News.
Musical Program — "Cavaleria Rusticanna" (Overture)—"Yearning" (encore). Group of Dance Numbers: "Petite Waltz," "Minuet,"—"Ah, Fors e Lui" by Verdi (vocal solo).

State Theatre—
Film Numbers—Never the Twain Shall Meet (Metro-Goldwyn), What Price Goofy (Pathe), Pathe Review, International News (Universal).
Musical Program—Popular Airs Potpourri (Overture), Vaudeville.

Keith's Palace—
Film Numbers—The Wheel (Fox), Comedy (Pathe), Pathe News.
Musical Program—Popular Review (overture), Vaudeville.

Park Theatre—
Film Numbers—Waking Up the Town (United Artists), Boys Will Be Jays (Pathe), Topics of the Day (Pathe), Kinograms (Educational).
Musical Program—Rube Week, The Village Orchestra (novelty overture), playing "Mamie," "The Boy Looks Like Me," "The Steppers from the Tall Grass." and "Happy Hollow Garage Quartet" (vocal).

Reade's Hippodrome—
Film Numbers—Secrets of the Night (Universal), Comedy (Universal), International News (Universal).
Musical Program—"No No Nanette" (overture), Vaudeville.

Keith's 105th St. Theatre—
Film Numbers—Secrets of the Night, Hal Roach Comedy (Pathe), Aesop's Fables (Pathe), Pathe News.
Musical Program—"Rose Marie" (Overture), Vaudeville.

BROOKLYN

Mark Strand Theatre—
Film Numbers—The Half Way Girl (First National), Mark Strand Topical Review (selected), Daisy Bell Car-Tune (S. R.).
Musical Program—"The Midnight Waltz" (musical novelty of how records are made), "Serenade," and "Liebestraum" (tenor solos), "Old Pal" (soprano solo), Popular Revuette, "By the Light of the Stars" and "Sweet Georgia Brown" (piano solos), "Lovely Lady" (tenor solo), "Lady Be Good" and "Fascinating Rhythm" (ballet numbers); "Seminola" (xylophone number), syncopated version of "Spring Song," and "Don't Bring Lulu" (piano, xylophone and ballet), "Within a Chinese Garden" (recessional).

KANSAS CITY

Newman Theatre—
Film Numbers—The Street of Forgotten Men (Paramount), The Marriage Vow (Pathe), Newman News and Views (Pathe and Kinograms), News and Scenic Reels (Educational), Newman Current Events (Local Photography).
Musical Program—"The Country Club Follies" (Overture and musical specialty combined), Recessional (Organ solos).

Liberty Theatre—
Film Numbers — Eve's Lover (Warner Bros.), Innocent Husbands (Pathe), Aesop's Fables (Pathe), International News Pictorial, The Fighting Ranger (Universal).
Musical Program — Atmospheric Selections (Overture), Recessional (Organ solos).

Royal Theatre—
Film Numbers—Marry Me (Paramount), Royal Screen Magazine (Pathe and Kinograms), Royal Current Events (Local Photography).
Musical Program—Royal Syncopators on Stage (Overture), Recessional (Organ Solos).

Pantages Theatre—
Film Numbers—Helen's Babies (Principal Pictures), Fox News and Fox Short Subjects.
Musical Program—"Show Me The Way" (Overture), "Waiting For The Moon" (Novelty), Recessional (Organ Solos).

Mainstreet Theatre—
Film Numbers—Her Sister From Paris (First National), Pathe News and Educational Short Subjects.
Musical Program—Popular Selections (Overture), Recessional (Organ Solos).



Compact and complete ad on "Introduce Me" (Assoc. Exhibs.) at the Stratford theatre, Poughkeepsie, N. Y.

Exhibitors Box-Office Reports

Names of the theatre owners are omitted by agreement in accordance with the wishes of the average exhibitor and in the belief that reports published over the signature of the exhibitor reporting, is a dangerous practice.

Only reports received on specially prepared blanks furnished by us will be accepted for use in this department. Exhibitors who value this reporting service are urged to ask for these blanks.

Title of Picture.	Population of Town.	Location.	Class of Patronage.	Weather.	Box Office Value.	Check-up Percentage from other Reports.
ASSOC. EXHIBITORS						
Adventurous Sex, The	324410	Mo.	General	Warm	Good	53
Common Law, The	5525	Mo.	General	Hot	Good	75
FAMOUS PLAYERS						
Are Parents People	9237	Ohio	General	Warm	Good	70
Charmer, The	506675	N. Y.	Mixed	Warm	Good	68
	15000	N. D.	Mixed	Warm	Good	—
Contraband	15000	N. D.	Mixed	Warm	Good	62
Crowded Hour, The	15000	N. D.	Mixed	Warm	Good	69
Eve's Secret	9237	Ohio	General	Warm	Good	64
In the Name of Love	796841	Ohio	1st Run	Warm	Good	70
Kiss in the Dark, The	15000	N. D.	Mixed	Warm	Good	65
Light of Western Stars	9237	Ohio	General	Hot	Big	64
Little French Girl, The	15000	N. D.	Mixed	Warm	Good	73
Lost—A Wife	506676	Cal.	General	Warm	Fair	59
Lucky Devil, The	324410	Mo.	1st Run	Cool	Good	70
	506676	Cal.	Mixed	Warm	Fair	—
Manicure Girl, The	9237	Ohio	General	Rain	Good	57
	3244410	Mo.	General	Warm	Good	—
Marry Me	796841	Ohio	Downtown	Warm	Good	48
	9237	Ohio	General	Rain	Good	—
Madame Sans Gene	5525	Mo.	General	Hot	Good	53
Men and Women	9237	Ohio	General	Cool	Poor	60
	29902	Mo.	General	Cool	Big	—
	15000	N. D.	Mixed	Warm	Good	—
New Lives for Old	15000	N. D.	Mixed	Warm	Good	72
Night Club, The	15000	N. D.	Mixed	Warm	Good	68
Night Life of New York	314194	Ind.	General	Warm	Good	78
	993678	Mich.	General	Warm	Fair	—
Paths to Paradise	414524	N. J.	General	Warm	Good	68
	29902	Mo.	General	Rain	Good	—
Salome of the Tenements	15000	N. D.	Mixed	Warm	Poor	58
Shock Punch, The	15000	N. D.	Mixed	Warm	Good	68
Spaniard, The	414524	N. J.	General	Warm	Good	72
Street of Forgotten Men	315312	Wash.	1st Run	Warm	Good	70
Ten Commandments, The	126468	Iowa	General	Warm	Good	92
	993678	Mich.	General	Warm	Big	—
Thundering Herd, The	5525	Mo.	General	Hot	Good	82
FIRST NATIONAL						
Boy of Mine	29902	Mo.	General	Cool	Fair	89
Chickie	125000	Minn.	1st Run	Hot	Good	77
	506675	N. Y.	General	Warm	Fair	—
Declasse	125000	Minn.	1st Run	Hot	Good	72
Fine Clothes	125000	Minn.	1st Run	Hot	Fair	70
	796841	Ohio	Mixed	Warm	Good	—
Her Sister from Paris	314194	Ind.	1st Run	Warm	Good	70
His Supreme Moment	125000	Minn.	1st Run	Hot	Good	68
I Want My Man	125000	Minn.	1st Run	Hot	Good	65
Idle Tongues	9237	Ohio	General	Warm	Poor	66
In Every Woman's Life	9237	Ohio	General	Cool	Fair	65
	5525	Mo.	General	Hot	Good	—
Lady, The	125000	Minn.	1st Run	Hot	Fair	81
Learning to Love	9237	Ohio	General	Warm	Big	68
Making of O'Malley	125000	Minn.	1st Run	Hot	Good	70
Marriage Whirl, The	324410	Mo.	1st Run	Warm	Good	55
	506676	Cal.	General	Warm	Good	—
	125000	Minn.	1st Run	Hot	Good	—
New Toys	5525	Mo.	General	Cool	Good	63
Quo Vadis	125000	Minn.	1st Run	Hot	Poor	84
Silent Watcher, The	9237	Ohio	General	Warm	Poor	78
Soul Fire	125000	Minn.	1st Run	Hot	Good	71
Talker, The	125000	Minn.	1st Run	Hot	Good	67
F. B. O.						
Broken Laws	5525	Mo.	General	Hot	Good	79
Cheap Kisses	733826	Md.	General	Warm	Fair	65
Desert Sheik, The	506675	N. Y.	1st Run	Warm	Fair	61
If Marriage Fails	993678	Mich.	Mixed	Warm	Good	70
Smooth As Satin	15000	Minn.	General	Clear	Good	70
Tearing Through	15000	Minn.	General	Clear	Good	70
White Fang	15000	Minn.	General	Warm	Good	76

Title of Picture.	Population of Town.	Location.	Class of Patronage.	Weather.	Box Office Value.	Check-up Percentage from other Reports.
FOX						
Desert Outlaw, The	9237	Ohio	General	Cool	Fair	70
Havoc	796841	Ohio	1st Run	Warm	Good	70
Hearts and Spurs	414524	N. J.	Downtown	Warm	Fair	70
Iron Horse, The	315312	Wash.	General	Warm	Good	95
Last of the Duanes	9237	Ohio	General	Warm	Good	82
Oh, You Tony	9237	Ohio	General	Warm	Good	72
Rainbow Trail, The	506676	Cal.	1st Run	Warm	Fair	70
Riders of the Purple Sage	733826	Md.	1st Run	Hot	Big	85
She Wolves	315312	Wash.	1st Run	Warm	Good	40
Teeth	9237	Ohio	General	Warm	Good	65
METRO-GOLDWYN—MAYER						
Cheaper to Marry	733826	Md.	General	Hot	Good	67
Daddy's Gone-a-Hunting	15000	Md.	Mixed	Warm	Fair	70
Denial, The	15000	N. D.	Mixed	Warm	Good	65
Pretty Ladies	506675	N. Y.	1st Run	Warm	Fair	67
Proud Flesh	15000	N. D.	Mixed	Warm	Fair	63
Romola	315312	Wash.	General	Warm	Fair	80
Seven Chances	15000	N. D.	Mixed	Warm	Big	85
Slave of Fashion, A	414524	N. J.	1st Run	Warm	Good	70
Sporting Venus, The	15000	N. D.	Mixed	Warm	Fair	60
Unholy Three, The	126468	Iowa	1st Run	Warm	Good	70
	993678	Mich.	1st Run	Warm	Big	—
White Desert, The	5525	Mo.	General	Cool	Good	70
PATHE						
Black Cyclone, The	125000	Minn.	1st Run	Hot	Big	85
	993678	Mich.	General	Warm	Good	—
	126468	Iowa	1st Run	Warm	Good	—
PRODUCERS DIST. CORP.						
Another Man's Wife	15000	Minn.	General	Clear	Good	61
Charley's Aunt	29902	Mo.	General	Cool	Good	91
	125000	Minn.	1st Run	Hot	Big	—
Flaming Forties, The	5525	Mo.	General	Hot	Good	64
Love's Whirlpool	15000	Minn.	General	Warm	Good	71
Miami	15000	Minn.	General	Hot	Fair	69
Wise Virgin, The	15000	Minn.	General	Hot	Fair	61
STATE RIGHTS						
Black Lightning	29902	Mo.	General	Hot	Fair	70
Boomerang, The	5525	Mo.	General	Hot	Good	70
Daughters of Pleasure	15000	Minn.	General	Warm	Fair	55
Fool and His Money, A	15000	Minn.	General	Warm	Good	70
Girls Men Forget	15000	Minn.	General	Hot	Good	61
Tainted Money	15000	Minn.	General	Clear	Fair	40
Those Who Dare	315312	Wash.	Mixed	Warm	Good	70
Three Keys	733826	Md.	1st Run	Hot	Big	75
UNIVERSAL						
Butterfly, The	29902	Mo.	General	Cool	Fair	68
Dangerous Innocence	29902	Mo.	General	Cool	Good	66
I'll Show You the Town	15000	Minn.	General	Clear	Big	75
Mad Whirl, The	733826	Md.	1st Run	Warm	Fair	64
Siege	315312	Wash.	General	Warm	Good	75
Sunset Trail, The	5525	Mo.	General	Cool	Good	50
Teaser, The	314194	Ind.	1st Run	Warm	Good	55
Up the Ladder	126468	Iowa	General	Warm	Good	74
VITAGRAPH						
Baree, Son of Kazan	733826	Md.	General	Warm	Good	73
Clean Heart, The	15000	Minn.	General	Clear	Poor	61
Empty Saddle, The	5525	Mo.	General	Cool	Good	60
Tides of Passion	15000	Minn.	General	Hot	Fair	50
Wildfire	5525	Mo.	General	Hot	Good	70
	9237	Ohio	General	Cool	Good	—
WARNER BROS.						
Eve's Lover	315312	Wash.	1st Run	Warm	Good	70
Recompense	125000	Minn.	1st Run	Hot	Fair	61
Tracked in the Snow Country	796841	Ohio	Downtown	Warm	Good	50
Woman Hater, The	506675	N. Y.	1st Run	Warm	Fair	66
	324410	Mo.	1st Run	Cool	Good	—
	29902	Mo.	General	Hot	Fair	—

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents.

CLASSIFIED SERVICE

A classified ad in MOTION PICTURE NEWS offers the full resources and circulation of the NEWS to the advertiser at a ridiculously low figure.

Whether you want to reach executives, branch managers, salesmen, or theatre managers, you can accomplish this quickly and economically through the NEWS Classified Columns.

Wanted

EXPERT OPERATOR and Electrician with 9 years' experience in big houses; married; wants to locate at once. Address, Operator, Box 282, Mason City, Iowa.

NOTICE.— Picture and vaudeville theatre manager of 10 years' experience in all branches of show business wishes to make change; will go anywhere; references? plenty. Box 370, Motion Picture News, New York City.

AT LIBERTY.—A man who is a manager, show card artist, sign painter, lobby displays, etc.; knows the picture business thoroughly. Address, Arthur F. Lynch, 126 Pleasant St., Providence, R. I.

MOTION PICTURE OPERATOR.—Experienced; young man; wishing position anywhere; nonunion. Nabeeh Said, 349 West 51st St., New York.

FEATURE ORGANIST at liberty Aug. 15, desires position; first run theatre; Texas or Oklahoma preferred; 10 years' experience; any style organ; 3 years Pantages Circuit; complete library; fair salary. Write or wire Frank C. Howard, Rialto Theatre, Wakenburg, Colo.

Suburban Motion Picture Theatre For Sale

Seating 400. Will show good returns on a small investment. Inquire

Tahen and Brenner
M and M Bldg.
Springfield, Ohio

EXPERIENCED PROJECTIONIST desires position; go anywhere; work guaranteed. Julio Fernandez, 505 East Oak Ave., Tampa, Fla.

SITUATION WANTED.—Projectionist wants position; handle any equipment; go anywhere, anytime; furnish references if desired; single; non-union. Robert W. Housworth, Strand Theatre, Carrollton, Ga.

MOTION PICTURE OPERATOR.—Experienced; young man; wishing position anywhere. Write Dion Moller, 411a Prospect Ave., Brooklyn, N. Y.

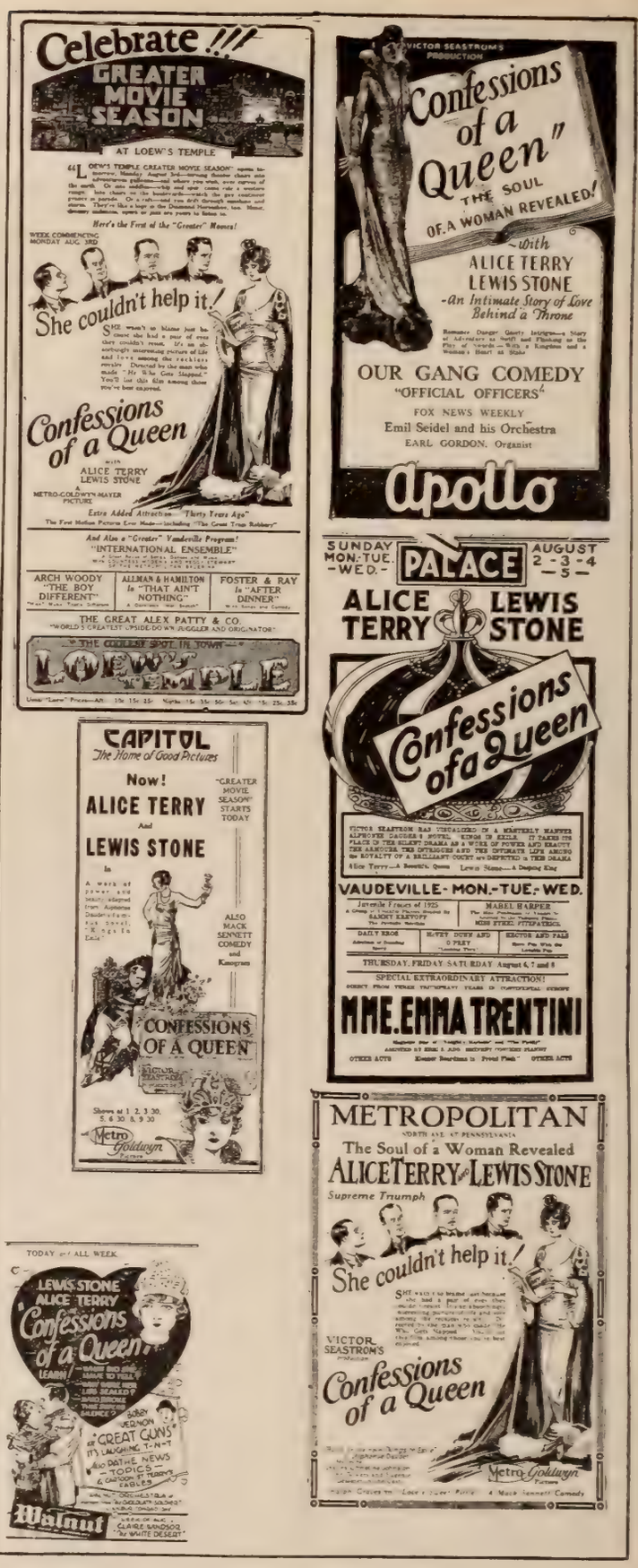
For Sale

FOR SALE AT A SACRIFICE.— Photoplayer; in use less than 2 years. Orpheum Theatre, Orwigsburg, Pa.

FOR SALE.— Modern movie; priced for quick sale account of illness; wonderful bargain; county seat of 10,000. Box 240. Motion Picture News, New York City.

CLOTH BANNERS—$1.40 3 x 10 feet, 3 colors, any copy up to 15 words. One day service. Sent anywhere. Also Bargain Paper Banners. Associated Advertisers, 111 W. 18th St., Kansas City, Mo.

FOR SALE.—Pathe Camera; good as new; with new Bell Howell tripod; complete, $450; also new 200-foot Universal Camera with 8 magazines, $250, or both outfits for $600. H. Berger, 197 Hamilton St., Dorchester, Mass.



Six ways of advertising "Confessions of a Queen" (Metro-Goldwyn) are illustrated in the lay-out above, selected from the newspaper advertising of six leading theatres throughout the country, as follows: Apollo theatre, Indianapolis; Metropolitan theatre, Baltimore; Walnut theatre, Cincinnati; Palace theatre, New Haven; Loew's Temple theatre, Birmingham; and the Capitol theatre in Houston. The Capitol and Walnut ads were two columns wide in the original.

Short Subjects and Serials

Sennett Directors Busy With Productions

Directors Harry Edwards, Alfred Goulding, Del Lord, Lloyd Bacon and Eddie Cline are busy making Mack Sennett Comedies for Pathe release. Goulding is directing Alice Day in a department store comedy with Danny O'Shea, Eugenia Gilbert and Barney Hellum in the cast.

Harry Edwards is finishing a crook story with Harry Langdon. Peggy Montgomery and Vernon Dent are in supporting roles. Del Lord is using fifty-seven lions in his current thrill comedy with Billy Bevan and Madeline Hurlock in the leading roles.

Lloyd Bacon is in the midst of a Ralph Graves comedy, with Thelma Parr, Vernon Dent and Irving Bacon in important parts.

Two Join Staff of the Bray Productions

Frank Leonard, cartoonist and gag man, and Ernest Corts, photographer, were added to the production staff of Bray Studios last week. Leonard will assist Walter Lantz with the production of a new Dinky Doodle series and the Unnatural History series, and Corts will assist with the Unnatural History cartoon series. The pictures are being produced for F. B. O. release.

"All Aboard," New Urner Story, is Completed

"All Aboard" is the title of the latest "Helen and Warren" two-reel production to be completed at the Fox studios. Kathryn Perry and Hallam Cooley, the players of the title roles, are supported by Diana Miller, William Davidson, Ducille Ward and Pat Harmon. Albert Ray directed the story.

Reports Record Matinee on Program of Shorts

ALL short subjects programs have come into prominence in the Cleveland territory, Manager Burton of the Lincoln in Cleveland reporting highly satisfactory results with such a bill last week and Neil Schwarm, manager of the Grant at Massillon playing a "two-reel comedy festival" on August 13th.

At the Lincoln Mr. Burton played a short program for three days and reported that business on Thursday, the opening date, was fair with a noticeable increase Friday, and states that his Saturday matinee was the biggest in the history of the house. He announces that the program will be repeated as a regular monthly attraction at the Lincoln.

Schwarm used Carnival One sheets to advertise his "Comedy Festival" in Massillon. His program was made up of "The Mysterious Mystery," "Just a Good Guy" and "The Handsome Cabman."



Highlights from the third episode of "Play Ball," the current Pathe serial in which Allene Ray and Walter Miller play the starred roles.

Pathe Releases For August 23

"Our Gang" and Ralph Graves Supply Comedies Selected for Varied Schedule

RALPH GRAVES and the "Our Gang" troupers are the stars of the two-reel comedies which Pathe has chosen for the list of releases to be released the week of August 23. The program, announced this week, also includes the sixth episode of "Play Ball," the current serial based on a story by John J. McGraw, a Grantland Rice "Sportlight" reel, Pathe Review No. 34, one of the "Aesop's Film Fables," Topics of the Day, and the usual issues of Pathe News.

The "Our Gang" players are to appear in a Hal Roach production titled "Mary, Queen of Tots," a comedy with a phantastical sequence produced by Bob McGowan. It tells the story of a poor little rich girl who finds amusement in playing with dolls representing members of the "Gang" and which come to life in a pleasant dream which stirs the fancy of the little girl.

Ralph Graves is the star of "Don't Tell Dad," a Mack Sennett production. Graves is seen as the much-bossed son of a wealthy man, who orders the boy to do this and that, always successfully until he tries to select a wife for him. At this the youth rebels. However, he tries so hard to get out of such a match that he ends up by falling in love with the girl and all comes out quite happily for the whole family. Marvin Lobach, who has been prominent in most of the comedies which Graves has made for Sennett, again appears with the star. The role of leading lady is played by Natalie Kingston.

"Play Ball," the Patheserial written by John J. McGraw and adapted by Frank Leon Smith, reaches chapter six, entitled "The Show Down." Allene Ray, in her role of Doris Sutton, is decoyed to a riverside hut by agents of the villain. Walter Miller appears as leading man and others in the cast are J. Barney Sherry, Mary Milnor, Wally Oettel and Franklyn Hanna. Spencer Bennet directed this Patheserial.

"Seven Ages of Sport," the new Grantland Rice "Sportlight," reveals that today the world is a sporting stage from the cradle to the grave and that there is always some form of play which appeals to the millions in all periods of life. J. L. Hawkinson produced this subject.

Pathe Review No. 34 presents three subjects: "Some Moroccan Matters," incidents in the life of a race of conquerors; "The Waters of Niort," Pathecolor views of the canal town of Southwest France; and "From the Inside Out," a fish-eye view of what goes on under water.

Completing the Pathe schedule of August 23rd are "Over the Plate," one of the "Aesop's Film Fables;" "Topics of the Day;" the reel of wit and humor, and two issues of Pathe News.

Resume of Current News Weeklies

INTERNATIONAL NEWS NO. 66: Linas-Monthery, France—Europe's speed kings in grand prix motor race; Brewster, Mass.—Sea monsters washed ashore by storm; Universal City, Cal.—William Seiter, movie colony golf champion, uses mirrors to discover faults in playing form; Oels, Germany—Ex-crown Prince welcomes James Oliver Curwood, American novelist; Seattle, Wash.—Johnny Weismuller sets new world swimming record; Carlin's Park, Md. (Washington only)—Baltimore News outing makes 4,000 kids happy; London, England—Asias sacred baboons migrate to England; Venice, Italy—Venice bedecked for visit of tourists.

INTERNATIONAL NEWS NO. 67: Berlin, Germany—Daredevils risk death on highest radio towers; Pago Pago, Samoa—South sea belles dance for American sailors; Detroit, Mich.—Spectacular diving at women's championship meet; St. Louis, Mo.—Brilliant fashion show reveals new American modes; Bloomington, Ill.—Acrobatics restore health of ailing youngsters; N. Y. City (N. Y. C. only)—Mayor Hylan and Senator James J. Walker rival candidates for Democratic nomination for Mayor of New York; Ocean Park, Cal.—Riding sea broncos newest surf sport; Annapolis Md. (Baltimore and Washington only)—Naval academy flyers pass inspection test; New Haven, Conn. (New Haven only)—Hundreds of youngsters dance in pageant; Washington, D. C.—Klansmen, unmasked, marched through capital; South Weymouth, Mass.—Chariot racing revived at fair.

PATHE NEWS NO. 65: Forest Hills, N. Y.—Tilden and Johnston win in U. S. Doubles trials; Oakland, Cal.—World's largest searchlight in operation; Linas, France—Europe's greatest drivers defy death in Grand Prix motor race; Atlantic City, N. Y.— Mine operators and workers break over wage increase; N. Y. C.—Belgium's debt commission arrives to discuss settlement in Washington conferences; N. Y. C.—Modern "Cinderella" adopted by millionaire; Washington, D. C.—Henry Ford to pay $1,706,000 for 200 government ships; Storfjeld, Sweden—Out-of-season storms drive Lapps from mountains; Seattle, Wash.—Champion swimmers perform in national A. A. U. meet; Essen, Germany—French troops at last evacuate Ruhr; Plymouth, England—Britain's yachtsmen participate in Royal Regatta; White Bear, Minn. (Minneapolis only)—Noted golfers start 17-day tour of Northwest; Nashville, Ark. (Memphis only)—It's peachtime in the sunny South; Indianapolis, Ind. (Indianapolis only)—"Broncho-busters" charge rutted slope on wheels; Fort Huachuca, Ariz. (Los Angeles only—Citizen soldiers get plenty of work at cavalry encampment; Lake Agnes, Mont. (Butte only)—Camp Fire girls find healthiest way to spend summer; Bear Mountain, N. Y. (N. Y. only)—Gov. Al Smith visits boys at scout camp.

PATHE NEWS NO. 66: Aurora, Ill.—Trumpet wins American trotting derby; Tokio, Japan—Japanese aviators in Tokio-to-Paris flight; Ruhr, Germany—Last French troops evacuate Ruhr district; San Diego, Cal.—Girl athletes in race across "Silver Gate;" Washington, D. C.—Klansmen rally in nation's capital; Paris, France—Premier Painleve greets U. S. fliers before departure for Morocco; Swampscott, Mass.—Old friend calls on President—Attorney General Sargent "back in Vermont" for visit; Washington, D. C.—Henry Ford to pay $1,706,000 for 200 government ships; Lakehurst, N. J.—Seek to lease Los Angeles for aerial freight service; Leavenworth, Kansas (K. C. only)—One thousand seven hundred boys join ranks of Uncle Sam at training camp; Philadelphia, Pa.—Thrilling battle in eight-oared race at National Regatta; Scheidemuhl, Germany—Thousands of Germans evicted from Poland after plebiscite; St. Louis, Mo. (St. Louis only)—Fashion pageant replete with gorgeous gowns; Fort Harrison, Ind. (Indianapolis only)—Citizen soldiers end training period; Bear Mountain, N. Y. (Albany and Buffalo only)—Gov. Al. Smith visits boys at scout camp.

FOX NEWS VOL. 6, NO. 87: Dayton, Tenn., William Jennings Bryan dies suddenly; Cherbourg, France — President Dommergue and his cabinet review men o' war and undersea craft of French Navy; Burlington, N. J.—The largest apple crop in many years is now being picked for market; Buffalo, N. Y.—Miss Emma Rose, a 24 year old school teacher, swims the swift Niagara River above the Falls; Newport, R. I.—Society attends wedding of Muriel Vanderbilt and F. C. Church, Jr., at the Thaw villa, Beachmound; Plawuimine, La.—One of the fastest boats in the world, built with airplane motor, tests speed in river of lilies; Paris, France—Wine is so plentiful in France that it is handled in bulk; Around New York—Governor Al Smith of New York goes to Long Branch, N. J., for a swim.

FOX NEWS VOL. NO. 90: Rockaway Park, L. I.—Here is a modern-day "gold-rush," with frenzied speculators riding crest of dizzy real estate boom; San Antonio—In front of the historic Alamo; Daughters of Texas present colors to training camp students; Assonet, Mass.—A queer bit of nature's handiwork is the Indian chieftain's head that juts from side of a mountain; New York City—From 12,000 applicants, Mary Spas, 15, is chosen for adoption by Edward Browning, a millionaire; Holland—in the little village of Veenendaal is the largest bee market in the world; Brewster, Mass.—105 Grampus whales washed ashore by terrific storm; France—Best drivers in Europe compete in Grand Prix auto race; New York City—Last word in fire-fighting apparatus is a compact ladder that in one minute can be extended 85 feet; Venice, Italy—Lido, rendezvous of the rich, is now at the height of its season: Seattle, Wash.—Pete Desjardins, diving wizard, gives exhibition of the various kinds of fancy twists and turns.

KINOGRAMS, NO. 5103: Dayton, Tenn.—Find Sscopes guilty; Cherbourg, France—French President reviews the fleet; New Bedford, Mass.—Millionaire saves old whaling ship. Last of the old-timers is preserved by son of famous Hetty Green; New York—Wants to know how to spend $6,000,000. Leopold Schepp, 85-year-old philanthropist, asks public to give him suggestions; Verdun, France—Racers run o'er war battlefield. Great relay match starts at midnight for Paris over "Sacred Way" where conflict raged; New York—Big Pachyderms arrive from Calcutta and are given novel joy ride on hoist; West Point, N. Y.—How freshly arrived "plebes" quickly show stuff generals are made of.

KINOGRAMS NO. 5107: Paris—Ascara, king of European auto drivers, killed in Grand Prix de France won by Benoist after thrilling contest; Riverton, N. J.—Japanese beetles ravaging Pennsylvania, New Jersey and Delaware, are fought by government scientists; New York—Boys become major leaguers for a day as Ty Cobb and Miller Huggins manage youngsters in game of juvenile big league series; Cranwell, Eng.—English air and sea cadets are presented with trophies; New York—Mary Spas is picked by Millionaire Browning from 12,000 as ideal girl for adoption; Philadelphia—Steeplejacks risk necks to put cross on top of church spire; Bear Mountain, N. J.—J. J. Storrow, new president of Boy Scouts, inspects world's biggest scout camp.

KINOGRAMS NO. 5108: Forest Hills, N. Y.—Tilden, Richards, Johnston and Williams are picked for Davis Cup team after thrilling trial matches; Doncaster, Eng.—Princess Mary dons uniform to review English Girl Scouts; Swampscott, Mass.—Attorney General Sargent and Secretary Hoover consult with President Coolidge over situation as nation wide coal strike looms; St. Louis—New Parisian styles and fashions are shown in brilliant outdoor fashion show; Atwater, Cal.—United States has bumper crop of peaches; New York—Senator Walker and Mayor Hylan open campaign for designation as Mayoralty candidate in primaries; San Diego, Cal.—Girl swimmers in spirited 600-yard swimming race for prize cup; Berlin, Germany—Big U. S. Beethoven choir receives warm reception in German capital; Washington, D. C.—Unmasked Klansmen parade in national demonstration; Philadelphia—Hoover and Penn crew carry off honors in national championship rowing races.

Advertises for Talent to Star in Films

Jack White, director general of the comedy lot at the Educational Studios, Los Angeles, resorted to newspaper want-ad columns and radio broadcasting to secure juvenile talent for a new series of six educational-Juvenile Comedies.



Scenes from "Kicked About," a Century comedy release d by Universal with Eddie Gordon as the leading comedian.

Sees Renewed Interest in Short Films

Fred Quimby Finds Exhibitors Willing to Exploit Good Short Subjects on Tour of Fox Exchange Centres

THAT exhibitors are aware of the box office value of good short subjects and that progressive showmen all over the country are willing and ready to co-operate in the proper exploitation of short feature attractions are among the conclusions arrived at by Fred C. Quimby's short subject sales manager of the Fox organizations, following a thorough investigation of existing conditions as revealed to him during a tour of the exchange centers of his company. Mr. Quimby is well acquainted with the short subject field, in which he has had a wide experience, and his observation.

Mr. Quimby has just returned to New York from a tour of the principal cities of the United States where he had heart-to-heart talks with any number of exhibitors, large and small. During the course of his trip he visited every Fox exchange inaugurating a new short subject sales policy.

Because of his reputation as a short subject expert, the findings of Mr. Quimby, although mostly about his own company's activities, are printed herewith, because they reflect the trend of things concerning all short subject producers, distributors and exhibitors.

Among the more important observations made by Mr. Quimby are:

That exhibitors are more than willing to cooperate with producers in the proper exploitation of the short films.



Highlights from "Sweet Marie," a Fox Imperial Comedy in two reels.



Fred C. Quimby, Fox Short Subject Manager.

That a number of exhibitors have been ahead of the producers in appreciating the box-office value of the one and two-reelers and have been giving them a just amount of attention in all advertising and publicity, and, when their importance and popularity merited it, subordinating the feature to play up the short subject.

That exhibitors generally have grown as discriminating about their short subject bookings as they are about their features and insist on full information regarding them before signing contracts.

That the big exhibitors who have been passing up comedies for other presentations are realizing this is not in accord with their audiences wishes and are cutting down on prologues and other attractions to make room for one and two reel comedies.

That all the exhibitors talked with promise to be more than fair and equitable to their short subject bookings in advertising and other publicity.

And that the box-office results where short subjects were properly exploited were most gratifying and attested better than any words could the importance of the little features and the high regard in which they are held by the public.

Summing up, Mr. Quimby says the campaign inaugurated at the meetings of the short subject producers and distributors to convince the exhibitors of the value of properly exploiting short subjects is bringing the most satisfactory results. Exhibitors everywhere, he says, are waking up to the value of their one and two-reel attractions and many who never thought of advertising them before are doing so now with the ones who are increasing the space formerly alloted.

Mr. Quimby was more than pleased with the outlook for the Fox company's short subject product. He said that the Fox short subject sales to date are 200 per cent better than last season.

The plans of the Fox company to aid the exhibitors properly to exploit their short subject attractions, as explained by Mr. Quimby, are comprehensive.

In the first place complete press books will be issued with each two reel series. These books will be exactly alike, except in the number of pages, the books now issued with the starring features and supreme attractions produced by the company. For lobbies and outdoor advertising the Fox company will get up one sheets which will be the work of a recognized specialist. In addition to this there will be an ample supply of stills for newspapers and lobbies. In fact all accessories but the larger sized lithographs may be had by exhibitors booking the Fox two-reelers. For Fox News and Varieties attractive stock and current issue one sheets and slides will be available.

First Century Comedy Due This Month

"After a Reputation," a two-reeler starring Edna Marian will be the first release through Universal of the 1925-26 product of Century Film Corporation. It will be the first of a series of twelve Edna Marian comedies for the season and will be released in August. William Watson directed, while the principal supporting roles are in the hands of Matty Roubert and Rinto Colveg.

"Three Wise Goofs" Goes Into Production

"Three Wise Goofs," has been placed in production by Joe Rock of Standard Comedies who is producing the series for F.B.O. release. The picture stars "Tiny" Alexander, "Fatty" Kerr and "Kewpie" Ross. It will be released in October.



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Opinions on Current Short Subjects

"Be Careful"
(Educational—Two Reels)

(Reviewed by Chester J. Smith)

THIS comedy featuring Jimmie Adams boasts nothing if not action. There is nothing they have forgotten to put into it, including more than the usual quota of laughs. There is some good knockabout comedy of the usual order when a pair of elopers is chased by an irate father and the local "constable." But there is also some other hokum a little aside from the usual order, combined with a fair story and some good situations.

Jimmie Adams is supported by a good cast which includes Molly Malone as leading lady, William Irving, Lincoln Plumer and Eddie Baker. All add considerable to the general merriment.

Adams is a traveling salesman who lends his assistance to the eloping pair and thereby gets himself into unlimited difficulties. He conceals them in a bungalow and stands off the pursuing pair, only to learn that the would-be husband is an escaping thief. The pair proceed to the office of the Justice of the Peace, where Jimmy does everything possible to halt the ceremony and finally succeeds by calling out the fire department, made up largely of Justice of the Peace and the witnesses to the wedding.

The Cast

A Stocking Salesman.....Jimmie Adams
Mary.....Molly Malone
Her Sweetie.....William Irving
Mary's Father.....Lincoln Plumer
The Sheriff.....Eddie Baker

Story by Sig Hersig; directed by Harold Beaudine; photography by William Wheeler, Fred Jacquemin; cartoons by Norman Z. McLeod; produced by Christie.

The Story—Jimmie Adams, a traveling salesman befriends a pair of elopers escaping from an irate father and the town sheriff. He secrets them in a bungalow and aids them in escaping to the Justice of the Peace, only to learn the intended bridegroom is a thief making his escape. Jimmie then interrupts the wedding by calling out the local fire department, all of which are in attendance at the ceremony.

Classification—A fast moving comedy with an abundance of lively situations.

Summary—This is a comedy fairly bulging with humorous situations and some good slapstick and hokum. It is well acted by a competent cast and should go exceptionally well in the neighborhood houses.

"Pleasure Bound"
(Educational-Mermaid—Two Reels)

(Reviewed by Chester J. Smith)

HERE is an exceptionally good comedy with amusing situations galore and one that should register well almost anywhere. It features Lige Conley who is given a vehicle which allows him to surpass anything he has done heretofore. Flivvers, motorboats and a fishing excursion make up the comedy elements. These combined with more than the usual thread of a story make up two reels of real mirth and action.

A little slow in getting under way the picture picks up speed as it progresses until it is a veritable whirlwind of motor boats and lively comedy as it reaches its climax. While Lige Conley is the center of most of these situations and acquits himself most creditably, he is ably assisted by a cast made up of Stanley Blystone, Jack Lloyd, Estelle Bradley, Eva Thatcher and Phil Dunham.

When the fishing party arrives at its destination the picture takes on a whirl that provides an abundance of laughs. Different members of the party take turns at falling off the wharf, with some amusing rescues being effected. The whole thing winds up in some hilarious situations in which speedy motor boats play a prominent part.

The Cast

Stanley Strong.....Lige Conley
Myron.....Stanley Blystone
Daisy De Peyster.....Estelle Bradley
Mr. De Peyster.....Jack Lloyd
Mrs. De Peyster.....Eva Thatcher
The Rival.....Phil Dunham

A Mermaid Comedy, a Jack White production; written and directed by Norman Taurog; Photographed by Barney McGill and Len Smith.

The Story—The De Peysters start on a fishing party with a pair of gallant suitors offering their flivvers as a means of conveyance. Eventually they arrive at their destination where Lige's rival attempts to run off with Daisy in a fast motor boat. He is pursued by Lige and the girl's parents and manages to effect a rescue after much discomfort to himself and other members of the party.

Classification—An action comedy of romance, thrills and laughter.

Summary—This is a real comedy that will get laughs from any type of audience. It has some exceptionally humorous situations of the kind that make for spontaneous laughs without forcing them. It is well directed and well acted with a story above the average.

"Mary, Queen of Tots"
(Pathe—Two Reels)

(Reviewed by Thomas C. Kennedy)

AN ALTOGETHER delightful phantasy is offered in this "Our Gang" comedy produced by Hal Roach under the direction of Bob MacGowan, who has gone off the beaten path of juvenile comedy to make a two-reeler of decided novelty and appeal. The play introduces a dream sequence in which dolls fashioned to the likeness of members of the "Gang" come to life. Some remarkably amusing and attractive scenes have been achieved with the use of huge backgrounds and properties, with the result that the youngsters appear as tiny dolls in life-size surroundings. Great originality is not claimed for the use of this device here, but the effect is rather fresh in comedy and is handled with considerable skill.

The story is about a poor little rich girl whose loneliness is somewhat relieved when the kindly gardener buys her some dolls. Among these Mickey, Joe Cobb, Jackie Condon and Farina, of "Our Gang" fame are represented. The little girl has a dream which is visualized and permits the gang to perform to the best of advantage in a room large enough to permit Farina to walk under the bed without nodding his head and also allows Micky and Joe to climb in and out of the bureau drawers. Farina is also given an opportunity to do a bit of "solo pantomime" in which the comic possibilities of a folding opera hat are exploited. This dusky infant-star covers himself with glory, furnishing a performance that a Harry Langdon might be proud of.

Generally considered "Mary, Queen of Tots" is one of the most interesting of the "Our Gang" series and seems to merit special attention as a box office attraction. It is a comedy of high class and should be featured as something out of the ordinary by the theatre man who plays it, and no theatre man need fear to offer the film regardless of how big or little his house may be.

The Cast

Mary Kornman, Mickey Daniels, Farina, Joe Cobb, Jackie Condon.

The Story.—A neglected little rich girl is befriended by the kindly gardener who spends his hard-earned money for some dolls for the child's amusement. The dolls are made from living models and when the very live models themselves appear near the scene, the stern nurse believes herself insane and calls a policeman to witness the weird sight, an event which results in a happier situation for the little girl.

Summary.—A delightful comedy with a very amusing and interesting phantasy in which a group of dolls "come to life." It should make a great general appeal for the subject has been treated with exceptional skill by the director and the popular "gang" actors.

"Speak Easy"
(Universal-Bulls Eye—One Reel)

CHARLES PUFFY is the featured comedian in this one-reeler with Mildred June as his leading lady and Billy Engle as the rival. Puffy buys forty cents worth of birthday gifts for the girl, but is knocked down by a flivver and the gifts picked up by the rival are presented to the girl. Included among them are a ten cent diamond ring, which is discovered as bunk by the girl's father. He offers the girl's hand to the one who can first show him a thousand dollars.

Rival steals the safe from police department headquarters and agrees to split the swag with Puffy if he will do the driving. The flivver, out of control runs directly into police headquarters where the rival is captured and Puffy given the thousand dollars reward which goes with the thief's capture.

Puffy then becomes a nervous wreck fearing the escape from jail of his rival, who has threatened to escape and "get" him. He does make his escape, and in disguise as a doctor recommends a sanitarium to Puffy. With a bomb concealed in the back of the car the rival threatens the demolition of Puffy, but inadvertently drops a lighted cigar on it and is blown over the prison wall and into the chain gang, while Puffy and the girl escape uninjured. There is some fair comedy in this one.—CHESTER J. SMITH.

"Over the Plate"
(Pathe—One Reel)

THE all-animal ball game is the "plot" of this Aesop's Film Fables cartoon produced by Paul Terry. The action is concerned mostly with the ingenious methods of "crashing the gate" employed by the mice and cats, elephants and ostriche. It is a fairly amusing reel, supplied with a quantity of incident and introducing several clever gags, the majority of which, however, have been used in the same connection in a previous cartoon in this series.—T. C. KENNEDY.

"Seven Ages of Sport"
(Pathe—One Reel)

THE sporting instinct which expresses itself in various forms from infancy to old age is the subject of this Grantland Rice "Sportlight" reel. It should make an appeal to all ages of film fans, for the games which all ages play are shown in a series of views taken in the great out-of-doors, an additional attraction for the program during these Summer months.—T. C. KENNEDY.

"A Good Program Must Have Novelties"
1600 Broadway RED SEAL PICTURES CORP. New York City
EDWIN MILES FADMAN, Pres.

Pre-release Reviews of Features

The Fearless Lover

(Perfection Pictures-Commonwealth—4656 Feet)

(Reviewed by George T. Pardy)

WITH a fighting cop for hero, pretty telephone girl for heroine and a bunch of tough gangsters making trouble for both, this melodrama of metropolitan activities in the crook strata, swinging along at a clipping gait, is just the sort of thing warranted to provide an hour of satisfactory entertainment for the average fan. Patrick Michael Casey, whose moniker enables one to make a close guess at his racial descent, is a new recruit. His dad was a sergeant who scored up a great record on the force in past years, and Pat starts off with stern determination to live up to the old man's reputation.

According to regulation movie schedule, he is planted in one of the city's hard-boiled sections and told to make good. And he does! Right at the start of his assignment we see him clutch Mr. Dugan, the notorious thug-leader by the shoulder, shake him up and tell that gent what he may expect if he doesn't behave while patrolman Casey is around. And when Casey begins cleaning-up, he goes about it in whirlwind fashion, makes a one-man raid on an evil resort, hunts Dugan to the house-top, dodges bullets, and when Dugan's gun is empty, disdains to use his gun, gives him a mauling and carries him off to the lockup. As a side issue, there's a romance with telephone girl Enid Sexton, played by Eva Novak, a strike in the exchange and death of a little chap who is hit by an auto and expires, through lack of medical aid, because the wires are out of order and they can't get a doctor, this last scene injecting a touching bit of pathos into the story. William Fairbanks and Eva Novak are excellent in their respective roles and well supported.

THEME. Metropolitan melodrama, with policeman hero, telephone girl heroine, and underworld atmosphere.

PRODUCTION HIGHLIGHTS. The numerous gang fights. Hero's final combat with leader. Phone girls' strike. Death of boy killed by auto. The love interest.

DIRECTION. Has piled up sensational episodes in rapid succession, handled romantic angle well, preserved continuity and brought out rattling climax.

EXPLOITATION ANGLES. Play up the big punch scene where Casey stacks up alone against the gang and hunts leader Dugan to the roof, finally subduing him with his fists. The strike of the phone operators is also worth advertising.

DRAWING POWER. This isn't up to the mark for big theatre audiences, but looks like a sure money-getter so far as neighborhood and smaller houses are concerned.

SUMMARY. A lively melo with policeman and phone girl as hero and heroine. Packed with thrills, sentiment and romance. Offers realistic metropolitan atmosphere. No padding, plenty of action.

THE CAST

Patrick Michael Casey	William Fairbanks
Mrs. Casey	Ruby LaFayette
Tom Dugan	Tom Kennedy
Mrs. James Sexton	Lydia Knott
Enid Sexton	Eva Novak
Frankie	Frankie Darrow
Ted Sexton	Arthur Rankin

Author, Scott Dunlap. Directed by Henry McRae.

SYNOPSIS. Patrick Casey, new police recruit, is assigned to a tough section of the city, with instructions to manhandle all the crooks. Dugan, leader of a gang, is stopped by Casey from annoying phone operator Enid Sexton, with whom the cop falls in love. The telephone exchange girls strike. While the wires are idle a little boy struck by an auto, dies, because it is impossible to get a doctor quickly by phone. Enid's young brother, Ted, gets mixed up with Dugan's crowd, who plan a silk robbery. Casey uses his influence with his sergeant to let Ted go, if he succeeds in rounding up Dugan's gang. He goes into their headquarters alone, tackles them with club and gun and hunts Dugan to the roof. There the gangster fires at him, but misses. When Dugan's gun is empty Casev goes at him with his fists, beats him up and hauls him to the station. Enid and Casey arrange for early wedding.

That Man Jack

(F. B. O.—5032 Feet)

(Reviewed by George T. Pardy)

A GOOD program attraction of the straight Western brand, this film, besides offering the usual quota of battling and riding stunts, stresses the sentimental angle rather more than is customary with open air adventure tales. In other respects the plot is neither better nor worse than the average and spurts merrily along familiar paths. As a starring vehicle for Bob Custer it fulfills its purpose and will probably be well received by the numerous fans who prefer this type of picture to those equipped with literary material demanding analysis and concentration of thought.

The feature jumps into strenuous action right away, with Custer saving the girl in a runaway accident, old stuff, but remarkably well done in this instance, and giving the villain a dressing-down in a fight that is viciously realistic. Sentiment creeps into the story when the hero does the self-sacrifice act upon finding out that his pal loves the same girl he is fascinated by. The murder of his chum, Custer's arrest on suspicion, his escape and attempts to trace the real criminal are smoothly woven events, with circumstantial evidence damning Bob and the murderer's identity cleverly concealed until near the end. The star's work is uniformly good and some of his horsemanship feats look like real riding miracles, as for instance when he is chased by the sheriff, wounded, slides over on one side of his saddle until he nearly touches the ground, regaining his former position with the steed galloping at full speed.

THEME. Western melodrama, with sentimental urge more in evidence than usual.

PRODUCTION HIGHLIGHTS. Fine scenic shots, The numerous fights, chases and Custer's startling exhibition of riding prowess. The romantic trend and happy climax.

DIRECTION. Adequate. Has got all possible values out of familiar plot, creating considerable suspense, variety of thrills and making love interest prominent.

EXPLOITATION ANGLES. Bill as a speedy Western in which Custer distinguishes himself by his extraordinary riding feats and fighting ability.

DRAWING POWER. This film should make good wherever Westerns are popular. It is a suitable attraction for the average house, is O. K. for the family circle and the juveniles will certainly appreciate Custer's riding stunts and all-around display of athletic energy.

SUMMARY. A Western alive with strenuous action, with hero Bob Custer doing a number of novel and breath-taking stunts in the riding line. Is well photographed and directed, will satisfy the average fan and make an especial appeal to the boys, on account of Custer's wild horsemanship.

THE CAST

Jack	Bob Custer
Anita Leland	Mary Beth Milford
Joe Leland	Monte Collins
Sammy Sills	Hayford Hobbs
Bill Stearns	Buck Moulton

Author, George P. Bauer. Scenario by Adele Buffington. Directed by William J. Craft. Photographed by Art Reeves.

SYNOPSIS. When Anita Leland's team runs away from her a muscular stranger intervenes, stops the horses and assists her to dismount. He gives his name as Jack, and when Sammy Sills proposes that he should become his partner in working a mine, he consents, as the proposition enables him to be near the girl. Jack engages in a fight with Bill Stearns, a husky loafer, and thrashes him soundly. It transpires that his partner Sammy is also in love with Anita, having known her since childhood, and is engaged to her. Jack makes up his mind to leave and rides away. Sammy is attacked by the Stearns gang and slain. Suspicion falls upon Jack, which is strengthened when his share of the gold is found on him. He escapes and meanwhile Anita goes to Sammy's deserted cabin, finds a note written by the dying man naming Stearns as his assailant. Stearns appears and tries to seize the evidence, but Jack arrives and saves her. Stearns confesses and Jack is fully cleared. Falling heir to the rich mining claim he is in a position to wed Anita and she admits her love for him.

Lady Robinhood

(F. B. O.—5580 Feet)

(Reviewed by George T. Pardy)

THANKS to its Spanish backgrounds, this melodrama goes over the top with ease, presenting a feminine imitator of Robin Hood in the person of an impetuous and delightful young senorita who roams regardless through a fair countryside bearing the alias of La Ortega, supposed bandit, beloved by the poor peasantry, whom she succors, and heartily cursed by the plutocrats, whom she makes matters highly unpleasant for. The story, at its best, is improbable, but nevertheless entertaining. It would be an impossible yarn if framed in an American or a British setting, but in this fictitious province of old Spain where the action takes place, the spectators feel that most anything of an extraordinary nature might occur, and accept it gracefully as it runs.

Evelyn Brent is the heroine, a gallant and daring damsel who rides like an avenging Fury, climbs and leaps with the skill of a "big time" acrobat, and is physically attractive to such a degree that it's no wonder Robert Ellis, in the guise of an American mine-owner who comes to view his properties, yields to her fascinations when they first meet. However, as she is planning a revolution, although in reality niece of the oppressing Governor, and known in better circles as Senorita Catalina, that initial encounter results in the lady making Robert a prisoner, for all these capitalists look like a bad crew in her eyes. Of course, he escapes, they meet again under different circumstances and in the finale she rides with her men and saves him, just as he is backed against a dobe wall awaiting the signal for execution by rifle fire. Miss Brent scores splendidly in her double role, Robert Ellis gives a fair performance and the support is adequate.

THEME. Melodrama. Spanish atmosphere. Depicts adventures of senorita who poses as bandit, encourages revolution and marries American.

PRODUCTION HIGHLIGHTS. Attractive scenery and foreign atmosphere. Decisive thrills, quick action and romantic interest.

DIRECTION. Satisfactory. Shows considerable ingenuity in making situations interlock smoothly, keeps continuity straight and action buzzing rapidly.

EXPLOITATION ANGLES. Title needs a little explanation. Might refer back to the real Robin Hood, English outlaw of olden times, who helped the poor and robbed the rich. Feature Evelyn Brent big. She is fast becoming a great fan favorite and you can boost this as one of her best melodramatic roles up-to-date. Play up her riding feats and scene in which she rescues hero from firing squad.

DRAWING POWER. Good attraction for average house, suitable for family trade.

SUMMARY. A gingery, fast melodrama, with Spanish atmosphere, presenting Evelyn Brent in unique role of senorita disguised as bandit, who aids the poor, promotes a revolution, rides, fights and vamps with equal spirit, and winds up by saving her American lover from being shot as a rebel. Interest never flags.

THE CAST

La Ortega / Senorita Catalina	Evelyn Brent
Hugh Winthrop	Robert Ellis
Cabraza	Boris Karloff
Governor	William Humphrey
Padre	Darcy Corrigan
Raimundo	Robert Cauterio

Authors, Burke Jenkins and Clifford Howard. Scenario by Fred Myton. Directed by Ralph Inch.

SYNOPSIS. Disguised as a masked bandit and known as La Ortega, the senorita, Catalina, ward of the governor of a Spanish province who oppresses the peasantry, roams the countryside, aiding the poor, avenging injustices perpetrated by the rich and secretly planning a revolution. Hugh Winthrop, a young American, owns mines in the province and comes to inspect them. Looking upon him as an enemy to the people La Ortega makes him a prisoner. Hugh escapes, but not before he falls in love with his fair captor. They meet again at the governor's palace. La Ortega steals important documents. She and Hugh are suspected and arrested. Hugh is sentenced to be shot. La Ortega manages to escape and dashes off to summons her followers. Just as Hugh faces the rifles of the firing squad, La Ortega and her men ride in and save him. The governor and his aids are convicted and the lovers united.

Wild Horse Mesa

(Paramount—7164 Feet)

(Reviewed by George T. Pardy)

DUE to its spectacular appeal and melodramatic strength, combined with skilled direction and good acting by the entire cast, this latest screen adaptation of a Zane Grey story registers as excellent entertainment, superior in every way to the regulation Westerner. The title is a trifle misleading, as at first sight it suggests a plot built around an equine star, whereas the "Mesa" is a tract of table-land in Utah, where wild horses abound. True, one particular steed is singled out for special attention, but he is merely on the side lines, so to speak, and hasn't much to do with the plot development.

The yarn pivots on the idea of rounding-up the wild herd and selling its members to commission men, the means employed being a barbed wire corral trap. The hero objects to this as brutal, because he knows at least half the horses will be killed in the stampere. He wins his point, but several horse thieves appear who are not so tender-hearted, and the big punch comes when the drive starts and Jack Holt heads off the animals' mad rush at the risk of his life. Holt's romance with Sue Melberne provides the sentimental seasoning; there are a number of lively fights, including the revenge of an Indian chief, who kills off the horse-thieving trio and saves the heroine. Jack Holt, as the hero, with Noah Beery playing one of his effective ruffian roles and Billie Dove, as heroine, carry off the dramatic honors.

THEME. Western melodrama, with herd of wild horses prominently featured, love interest and numerous thrills.

PRODUCTION HIGHLIGHTS. Artistic photography, scenic beauty of exteriors. Jack Holt's clever horsemanship, the rapid action, Indian chief's revenge on men who ruined his daughter, the fighting thrills, Holt's mad dash before stampeding horses to turn them aside from trap.

DIRECTION. Has packed the picture with suspense and exciting moments developed its romantic side dexterously and wound up with spectacular, smashing climax.

EXPLOITATION ANGLES. A Western ballyhoo, with men dressed as Indians and cowboys, and horse wearing blanket sign adorned by film's title, might be utilized in street parade. Lobby display should carry out story's atmosphere. Feature Jack Holt, Noah Beery, Billie Dove.

DRAWING POWER. The production's general excellence guarantees it as an attraction worthy of the first-run houses, and its melodramatic sweep and spectacular scenes will surely please the masses, so the smaller theatres should also find it a good box office asset.

SUMMARY. This film lists several degrees above the usual kind of Westerner, as it is uncommonly well produced and photographed, rich in spectacular thrills, has strong romantic appeal and original plot. Also, cast includes several players whose names mean something at the box office.

THE CAST

Chane Weymer	Jack Holt
Bud McPherson	Noah Beery
Sue Melberne	Billie Dove
Chess Weymer	Douglas Fairbanks, Jr.
Bent Manerube	George Magrill
Lige Melberne	George Irving
Toddy Nokin	Bernard Seigle
Sosie	Margaret Morris

Author, Zane Grey. Scenario by Lucien Hibbard. Directed by George B. Seitz.

SYNOPSIS. Lige Melberne and Bent Manerube, accompanied by the former's daughter, Sue, go to Utah to catch and sell a herd of wild horses. They meet Chane Weymer, who wants to capture Penguitch, the stallion leader of the herd, and his Indian friends. McPherson, Slack and Horn, three horse-thieves, ambush Chane and the Indians. All escape, except Sosie, Chief Nokin's daughter, who dies afterward as a result of the mistreatment she sustains. Chane reaches the Melberne camp and falls in love with Sue. He shows her father that the barb wire trap into which he proposes to drive the herd would kill half the horses and Melberne gives up the plan. But Manerube joins the McPherson gang and they proceed with the scheme. Crane and Melburne are captured by the outlaws. McPherson shoots Manerube. Chief Nokin kills the three plotters. Chane rides before the stampeding herd and turns them at the risk of his life. He captures the stallion, but turns him loose on Sue's appeal. Sue and Chane wed.

The Demon Rider

(Davis Distributing Div.—5000 Feet)

(Reviewed by George T. Pardy)

AN ordinary Westerner which will pass as a program attraction in localities where patrons want action in generous quantity and are not disposed to criticise plot values severely. The story travels along a familiar trail, with a ranch-foreman hero in pursuit of outlaws who have robbed a bank, rounding up the gang, securing the loot, losing it, getting under suspicion himself of being the arch-thief, but finally winning exoneration, applause and a pretty girl into the bargain. Nowadays few Westerners are considered complete if a horse of extraordinary intelligence isn't in evidence, and "The Demon Rider" comes up to expectations in this respect by registering Tarzan, a snow-white steed, as a sort of co-star with Ken Maynard.

Tarzan is a handsome animal, extremely well trained, not a bit camera-shy, and performs various stunts pleasingly, with due sense of the importance of his role in the general scheme of things. His master rides and fights in style befitting the picture's title and is a rather engaging type of lover, with Alma Rayford as an attractive heroine. The members of a Hollywood Beauty Sextet appear temporarily as camping girls, who have nothing to do with the yarn, except to serve as an eye-filler and provide an auto which is stolen by the bandits, and later hurtles over a cliff, eliminating the occupants, the leader alone escaping when Maynard ropes him adroitly and turns him over to the sheriff.

THEME. Western melodrama, hero chasing and subduing bandits, romance and sunshine finish.

PRODUCTION HIGHLIGHTS. Attractive photography. Feats of white horse Tarzan. Riding and fighting thrills. Hollywood Beauty Sextet. Scene where auto carries outlaws to death over precipice. Jim Lowe's blackface comedy.

DIRECTION. Adequate. Action rapid. Bits of humor contributed by negro cook neatly interpolated. Melodramatic sequences well staged.

EXPLOITATION ANGLES. Feature Ken Maynard and his sagacious white horse, Tarzan. Mention the Hollywood beauties. Boost as a Westerner full of action and pleasing romance. Stress the big thrill where auto driven by bandits goes over edge of cliff. Lobby displays with stills and exhibitions of cowboy regalia are also in order.

DRAWING POWER. O. K. for the neighborhood and smaller houses, in former case program should be strengthened by snappy short subjects, or picture would do very well as half of double feature bill. Should please juveniles particularly on account of Tarzan's exploits and prove acceptable for family trade.

SUMMARY. Just an average Westerner but moves crisply, mingles good melodramatic thrills with comedy relief, shows hero pursuing and capturing bandits who have robbed bank, being suspected of complicity with outlaws, but clearing himself satisfactorily and winning girl he loves.

THE CAST

Billy Dennis.....Ken Maynard
Mary Bushman.....Alma Rayford
Jim Lane.....Fred Burns
Black Hawk.....Tom London
The Cook.....James Lowe
Tarzan.....Himself

Author, J. Inman Kane. Directed by Paul Hurst. Photographed by Frank Cotner.

SYNOPSIS. Billy Dennis, B-Star ranch foreman, trails the Black Hawk gang of bandits after they have robbed a bank, surprises and ropes the entire outfit, recovers loot, a sack full of greenbacks. After Billy leaves, the sheriff and his men find caged outlaws, who tell him Billy is Black Hawk. Billy is pursued, loses sack, which is found by negro ranch cook. Billy trails finder of money, meets his girl, Alma, at the ranch, who believes him guilty but sticks to him. Cornered by sheriff, Billy escapes on his horse, Tarzan. Meanwhile the prisoners make a getaway. A party of camping girls arrive in an auto. While they are bathing in a mountain stream, the outlaws steal their machine. Billy follows, the auto plunges over a cliff, but he ropes their leader, Black Hawk, pulls him up and hands him over to the sheriff. Latter still suspects Billy, but negro turns up with money and clears him. Members of posse scatter back along negro's trail, finding bills which the darkey lost during headlong flight in terror, having overheard Billy tell Alma he intended to kill the chap who took away the sack. After a strenuous search they recover all the loot and Billy wins Alma.

Parisian Love

(B. P. Schulberg—6324 Feet)

(Reviewed by George T. Pardy)

GETTING off to a good start, this picture flops sadly after the first reel, the story from then on meandering about aimlessly and not arriving anywhere in particular. It is an Apache melodrama with good local color and impressive settings, offering some capital views of the resorts where the Parisian equivelants of our East Side gangsters are wont to congregate, but the narrative fails signally to live up to its excellent backgrounds. It looks as though the director began work in a spirit of fine enthusiasm, suddenly realized that he was up against a cold, unfeeling prospect in the line of material, and thereupon went ahead despondently, to do the best he could under a heavy handicap.

Marie and Armand, the Apache lovers, played by Clara Bow and Donald Keith, are interesting only at the commencement of things, when mixing with their own kind in the underworld where they belong. Once transplanted to a higher grade of society they become merely absurd. Armand, patronized by the wealthy old scientist whom they tried to rob, and Marie, suddenly transformed into a model of etiquette, fascinating Monsieur Pierre Marcel, the aforesaid scientist, are about as unreal and artificial creations as could well be imagined. Even making due allowance for melodramatic license, this film is too forced and unconvincing to register as even tolerable entertainment. Its cast includes several prominent players, each an artist of merit, and they do as well as could be expected with sheerly impossible roles, but the net result is, of course, disappointing. The plot is so trivial that it could easily have been confined to five reels, instead of stretching over six and being heavily padded with needless detail.

THEME. Apache melodrama, with Parisian underworld atmosphere and triangle love affair.

PRODUCTION HIGHLIGHTS. Realistic settings and backgrounds. Opening scenes, showing phoney fight put on by Apaches for benefit of American visitors, as well as a genuine scrap. Attempted robbery of scientist's apartments, killing of the Knifer and wounding of hero.

DIRECTION. Weak and wandering. Thrill stuff poorly executed, action draggy, footage wasted.

EXPLOITATION ANGLES. Title has a suggestive sound and will probably attract fans. But it won't do to promise much as regards story, unless you want to risk disappointing your patrons. Play up the Parisian underworld atmosphere. Mention Clara Bow, Donald Keith, Lillian Leighton, James Russell, Hazel Keener, Lou Tellegen.

DRAWING POWER. May suit houses where program undergoes frequent change or be utilized as half of double feature bill.

SUMMARY. A crude production, Apache melo which begins promisingly, but falls down after first reel. Has good atmosphere and attractive list of players, but story fails at any time to strike sympathetic chords, or deliver decisive punch. Doesn't develop interest and is heavily padded.

THE CAST

Marie.....Clara Bow
Armand.....Donald Keith
Frouchard.....Lillian Leighton
D'Avril.....James Russell
Margot.....Hazel Keener
Knifer.....Jean deBriac
Apache Chief.....Otto Marieson

Author, F. O. Crawford. Scenario by Lois Hutchinson. Directed by Gasnier.

SYNOPSIS. Marie and Armand, Apache lovers, with a pal called the Knifer, go to rob the home of Pierre Marcel, wealthy scientist. Marcel is there and Armand prevents the bloodthirsty Knifer from killing him. Police arrive, the Knifer is shot and slain, Armand wounded, but Marcel protects latter from the authorities, has him nursed to convalescence and gives him new start in life. Armand goes to London on business. Marie procures funds from her Apache associates, poses as a convent-bred girl and wins Marcel's love. On the night of her wedding to him, she suddenly throws aside the mask and reveals her true identity, at the same time telling Marcel that her whole course has been actuated by revengeful desire and that she does not love him. At this juncture Armand returns. Maire embraces him passionately. Apaches watching through the window believe that she has tricked them and a bullet hits her. She regains her health, Marcel disappears, leaving a note which states that he is obtaining a divorce, leaving her free to marry Armand.

The Circus Cyclone

(Universal—4397 Feet)

(Reviewed by George T. Pardy)

ENOUGH melodramatic, sentimental and comedy incidents have been crowded into this film to make it a fairly satisfactory program attraction. The plot is a sketchy affair, obvious in its drift, and the spectators' attention is held more by the circus atmosphere and galloping action, than the actual story motif. Life under the "big top" always had a certain fascination for the movie public and many a picture of otherwise ordinary calibre has managed to scrape through and register as amusing entertainment by virtue of backgrounds showing the sawdust circle and folk who make a living therein. This is a case in point, for lacking the tinsel and glare of the circus stuff, the feature would fall as dead as the proverbial doornail.

However, director Alfred Rogell saw to it that clown, equestrienne and ringmaster, as well as other performers of the tent tribe, kept well to the fore and that there would be no complaint from patrons on the score of tardy action. Art Accord, as the hero, has a busy time, whipping the ex-pugilist and present owner of the show in a three round glove contest and thus avenging his opponent's insults to the fair rider, heroine and her father, the clown, as well as ill-treatment of a horse beloved of the lady. The villain robs a bank and casts suspicion on the clown, but Accord runs down the thieves and everything is lovely.

THEME. Melodrama, with circus and small Western town atmosphere, interpolated prize fight and happy ending.

PRODUCTION HIGHLIGHTS. The doings in the circus ring, good atmosphere and speedy action. The knockout which terminates glove contest. The ballyhoo episode. Pathos developed in clown characterization by Pepe's helplessness under villain's treatment. The love interest. Star's performance.

DIRECTION. Has maintained swift action throughout, but jumbled continuity in switching too hastily from one situation to another. Small town and circus atmosphere well developed and grouping neatly handled. Concentrates mostly on physical thrills, but fails to register much suspense.

EXPLOITATION ANGLES. Tell your patrons that this film gives them an inside view of circus life, with a rattling prize fight thrown in for good measure. Play it up as exciting melo, with romantic interest, and feature Art Accord.

DRAWING POWER. This cannot be classed as a high-grade production and wont pass muster with critical audiences. But where bill is changed frequently, or in small houses, whose clients aren't too particular about how a plot is worked out it should serve tolerably well.

SUMMARY. A melodrama with attractive circus backgrounds, action taking place in small Western town. Not much to the story, but film moves fast and provides plenty of physical thrills, some good comedy relief, pathos and love interest. On the whole, an average box office attraction.

THE CAST

Jack Manning	Art Accord
Doraldina	Nancy Deaver
Steve Brant	Albert J. Smith
Pepe	Cesare Gravina
Cecasy	Jim Corey
Fatty	Hilliard Karr
Ecezema Jackson	Moe McCrea
Mrs. Jackson	Gertrude Howard
Referee	Ben Corbett
Joe Dokes	George F. Austin

Author and Director, Alfred Rogell. Photographed by Pliny Horne.

SYNOPSIS. Steve Brant, ex-pugilist and circus owner, ill-treats horse beloved by equestrienne Doraldina, Jack Manning intervenes and whips Brant in prizefight. Brant, repulsed by Doraldina, makes life miserable for her father, the clown Pepe, robs a bank and throws suspicion on clown as criminal. Latter is nearly lynched by townspeople. Jack and Doraldina fall in love. Ecezema Jackson, a diminutive negro lad, furnishes Jack with evidence proving that Brant and his gang committed the robbery. The thieves make a quick getaway with their plunder. Jack pursues them, overtakes the fugitives in a wild chase over the Western plains and a desperate battle follows in a careening auto. Jack recovers the loot, Pepe is fully cleared and Jack wins the daughter.

Warrior Gap

(Davis Distributing Div.—4900 Feet)

(Reviewed by George T. Pardy)

REDSKINS versus white men, scalping knives and rifles, hairbreadth escapes from death, U. S. cavalry dashing furiously to the rescue of women in peril, a young officer falsely accused of cowardice by a hardened villain of polished exterior—such are the basic plot factors in this adaptation of a story by the late General Charles King, U. S. A. whose narratives usually run along similar lines. Yet, both in fiction and on the screen, these stories never fail to thrill, we know that many such events really occurred in that past era, before the taming of the West was accomplished, and accordingly accept them as sufficiently convincing, even though the melodramatic coloring be laid on thickly.

When the hero, Captain Deane, on being released from arrest on a charge of disobeying orders, hikes swiftly to the quarters of Major Burleigh, the cause of his troubles, and pummels him profusely, one gets the impression that the captain must want to go back to solitary confinement, or else, that discipline among the U. S. forces at that period must have been at a pretty low ebb. Assaulting a superior officer is a mighty serious offence, according to military ethics. But the Major's wounded honor and battered body are healed with financial balm administered by the father of the girl Deane loves, and the Captain's slugging fest is passed over unnoticed by the higher authorities. Ben Wilson and Neva Gerber, as hero and heroine, fill their roles adequately and are well supported.

THEME. Melodrama of U. S. military life at lonely post in West, during days when Indian attacks were common, with romantic flavoring.

PRODUCTION HIGHLIGHTS. Colorful atmosphere, fights with Indians, rescue of besieged women by cavalry, love interest, smart action.

DIRECTION. Puts over big punch scenes with vigor, but discreetly, without straining the "heroics." Speeds up film to fast, even gait, keeps continuity straight.

EXPLOITATION ANGLES. Boost this as an exciting melo, dealing with pioneer times in the West, U. S. troops against hostile Indians, romantic trend, happy ending. Feature Ben Wilson and Neva Gerber. If you label this a Westerner be sure to explain that it isn't the familiar cowboy stuff, but deals with an earlier date, when our regulars had their hands full keeping down and controlling hostile Indians.

DRAWING POWER. Looks like a very good card for the neighborhood and smaller houses, clean wholesome and suited to family trade.

SUMMARY. Straight melodrama with appealing romantic angle. Gets a lot of thrills across in satisfactory style, is staged in colorful period, when Indians were continually on war-path; if your patrons want unlimited excitement this will surely please them.

THE CAST

Captain Deane	Ben Wilson
Elinor Folsom	Neva Gerber
Major Burleigh	Robert Walker
Colonel Stevens	Jim Welch
Mrs. Hal Folsom	Aline Goodwin
John Folsom	Lafe McKee
Hal Folsom	Dick Hatton
Sergeant Casey	Alfred Hewston
Mrs. Fletcher	Ruth Royce
Chief Red Cloud	Len Haynes
Soldier Courier	William Patten

Author, General Charles King, U. S. A. Scenario by George M. Pyper. Directed by Alvin J. Nietz. Photographed by Alfred Gosden.

SYNOPSIS. Acting under authority from higher command Captain Deane refuses to attack Indians when ordered by Major Burleigh. Redskins attack ranch where Elinor Folsom, the girl Deane loves, is staying. Deane comes to the rescue with his troop. Later he is arrested on charges of insubordination filed by Burleigh. He is released on strength of testimony given by Elinor and her father, an army scout. Deane goes to Burleigh's quarters and thrashes him. Folsom witnesses the assault and prevents Burleigh from reporting it by helping him in a financial transaction. Deane goes on a journey with Government funds. Burleigh stirs up Indians to intercept him. Elinor learns of the plot and rides to warn him. The man and girl are obliged to fight for their lives, but troops rescue them. Burleigh is shot. Before dying he confesses that he has the money Deane was supposed to carry. Elinor and the Captain are wed.

The Goose Woman

(Universal-Jewel—7500 Feet)

(Reviewed by George T. Pardy)

AN entertaining murder mystery drama in which the mother love theme is developed with unusual force and sympathetic appeal. Louise Dresser plays the leading role, that of a grand opera star who loses her voice when she gives birth to a son, whom she blames and hates as the cause of her misfortune, slides down hill socially, becoming a gin-crazed slattern. Many of Miss Dresser's admirers will be disposed to pronounce this performance the best of her screen career, and with good reason. She is particularly effective in the scenes showing the erstwhile stage celebrity living in a ricketty, filth-encrusted cottage, raising geese and drinking like the proverbial fish; and the episode where she is asked to identify her boy as the murderer.

This is realism carried to the utmost degree, ugly enough in all conscience, but it's genuine art, for all that, human nature at its worst, yet making a tremendous impression on the spectators. Certainly too much praise cannot be accorded both star and director for the able manner in which they have brought out the salient points of the story, nor should the excellent work of Jack Pickford, as the son, Constance Bennett's charming portrayal of the latter's sweetheart and the pleasing support, be forgotten. Timely comedy relief balances the picture's serious trend nicely.

THEME. Murder mystery drama, mother's unnatural dislike of only son turning to anxious love, when he is accused of crime.

PRODUCTION HIGHLIGHTS. Uniformly good direction. The singularly effective acting of Louise Dresser. Clever fashion in which details leading up to and culminating in murder is worked out.

DIRECTION. Has maintained perfect continuity and smoothly-running action, created and preserved suspense skilfully, scored heavily in building up dramatic values and attained fine climax.

EXPLOITATION ANGLES. Play this up in the first place from the mother-love angle, affection suddenly displacing hate, dwell on the melodramatic strength of story, stress the scene in which mother is called upon to identify son as murderer, the comedy relief, feature the fine work of Louise Dresser in the lead, Jack Pickford's performance as the son, and mention the names of Constance Bennett, James Q. Barrows, George Cooper, Gustave Von Seyffertitz, George Nichols.

DRAWING POWER. This picture looks like a safe bet for all classes of theatres. It has mass appeal by virtue of its suspense and dramatic force, as well as the lure of the mother-love idea, which seldom fails to impress. Also, the critical element will respond favorably to the exceedingly fine characterizations.

SUMMARY. Good entertainment in every sense of the phrase. There's the sentimental side, the melodramatic interest evolved by the murder mystery, the contrast achieved by the unexpected transformation of the mother's dislike of her boy into unrestrained love, a three-ply thread plot woven into a compact, swiftly moving picture.

THE CAST

Mary Holmes.....Louise Dresser
Gerald Holmes.....Jack Pickford
Hazel Woods.....Constance Bennett
Jacob Riggs.....James Q. Barrows
Reporter.....George Cooper
Mr. Vogel.....Gustave Von Seyffertitz
Detective Lopez.....George Nichols
Amos Etheridge.....MacDermott

Author, Rex Beach. Scenario by Melville Brown. Directed by Clarence Brown. Photographed by Milton Moore.

SYNOPSIS. Mary Holmes, opera singer, loses her voice as a result of giving birth to a boy, and develops intense dislike of her offspring. She becomes a victim of drink, lives alone in a shabby cottage and raises geese. Her son wins the love of Hazel Woods, a young actress, who repulsed the vicious advances of a millionaire theatre-owner. The latter is murdered. To gain publicity Mary invents a wild story about having witnessed the murder. The district attorney furnishes her with fine clothes, reveals her identity as a former stage star and she is the sensation of the day. But the details she concocts cause her son's arrest. Confronted with him, she experiences a sudden awakening of mother-love and confesses that her story is false. It transpires that the theatre doorman is the guilty person. The son is cleared and faces a happy future with his reformed parent and Hazel.

The Woman Hater

(Warner Brothers—6591 Feet)

(Reviewed by George T. Pardy)

THERE'S general audience appeal in this picture, even if the plot is of somewhat light texture and a trifle artificial. It moves briskly, presents one of those triangle love affairs seasoned with sensational incident, which pleases the average fan because of its romantic lure, strengthened in this case by uniformly good acting and skillful direction. Helene Chadwick is the actress heroine, who, having parted from her first lover through misunderstanding, envelopes a young chap in a net of fascination, and has a trying time of it when number one turns up, determined to save the youngster from what he considers the wiles of an unworthy coquette.

Miss Chadwick handles the role with a keen appreciation of its dramatic values, looks enticing enough to excuse both the elder and the younger male for losing their mental balance where she is concerned, and is especially alluring in the scene where she utilizes crafty strategy to prevent looming tragedy, when the youth finds her in the arms of his hated rival and covers them both with a gun. Clive Brook and John Harron are the opposing suitors and give commendable performances. A snappy climax is led up to by a series of uncommonly clever trick photography shots, showing Helene speeding her car through a maze of New York traffic to catch Clive Brook before he makes an ocean-liner getaway.

THEME. Romance, with dramatic sequences, involving the entanglements of actress with former lover and impetuous youth who wants to marry her.

PRODUCTION HIGHLIGHTS. The attractive atmosphere. Theatrical settings. Star's adequate performance. The fast action. Scene where youth threatens to kill rival and woman he is infatuated with. Heroine's wild auto trip through crowded streets and interesting finale.

DIRECTION. Has achieved good results with rather scanty plot material, introducing a number of original twists and keeping characters well in restraint during emotional crises.

EXPLOITATION ANGLES. The title offers likely foundation to build on, as it is pretty certain to arouse curiosity. Make a strong play for the feminine trade, as the story is of a type favored by the women folks. Stress the emotional conflicts which arise as a result of the heroine again meeting the lover who discarded her years before. Tell them how she matched her wits against a threat of death at the point of a gun, and won.

DRAWING POWER. Suitable for both big first-run and smaller houses. Is particularly satisfactory entertainment for hot weather season, as the picture trips along at a lively pace and amuses, without making any undue strain on the thinking faculties.

SUMMARY. Picture is entertaining, hasn't any dull moments, quite exciting at times, offers unceasing love interest, thrills and plenty of suspense. Is well directed and acted, the star giving a sincere and appealing performance, with excellent support provided by other members of company.

THE CAST

Marie Lamont.....Helene Chadwick
Miles.....Clive Brook
Secretary.....Dale Fuller
Mrs. Tranter.....Helen Dunbar
Philip Tranter.....John Harron

Author, Dorothy Day. Scenario by Louis Lighton and Hope Loring. Directed by James Flood. Photographed by John Mescall.

SYNOPSIS. Marie Lamont and her lover, Miles, part because he believes her to have been untrue to him. Years later she attains fame on the stage and young Philip Tranter becomes infatuated with her. The lad's mother implores Miles to interfere. Although time has not changed his opinion of Marie her old lover still retains his affection for her and she reciprocates. Yet neither acknowledges the fact. In order to prove to Philip that Marie is not to be trusted, Miles induces her to call off several engagements with the boy. Miles appears publicly escorting Marie. With his jealously fully aroused, Philip enters Marie's apartments, finds Miles enbracing her and pulls a gun. To save Miles, the actress pretends that she was merely playing with him and he leaves. Tranter is convinced that she does not care for him. Marie pursues Miles in her auto, stops him from boarding a liner, explains everything and all ends well.

Regional News from Correspondents

MRS. D. A. ALEXANDER, manager of the Orpheum theatre at Ionia, died during the past week, following a prolonged illness caused by severe intestinal trouble. Mrs. Alexander had been operated on at the Butterworth hospital in Grand Rapids and was considered on the road to recovery when a relapse occurred.

Mr. and Mrs. G. D. Brady of the Exhibitors Supply company are receiving congratulations on the birth of an eight and a half pound baby boy during the past week. This is the second child to grace the Brady domicile and the proud parents are receiving congratulations from far and near.

Tom Moule, directing manager of the Capitol and Madison theatres is now enjoying an extended motor trip as an occupation for his annual vacation. Herb Ives, supervisor of bookings for Standard, is also on a motor trip through the east. He is expected back this week.

Funeral services were conducted during the past week for Mrs. Phil Gleichman, wife of the widely known Detroit exhibitor. Besides the widower, two children, Phillis and Iris survive. Funeral services took place at the Gleichman residence, 1951 Chicago Boulevard, Detroit. Gleichman, recently won national prominence through his breach of promise suit with Famous Players, which was lost to him and is now being appealed to a higher court.

Detroit

Louis Foley, of the Fred Grennell offices, is now on a short wedding trip, following his marriage last Monday to Miss Helen Agnes McManus of Virginia Park. Louie, whose advent in the local film business is a recent event, plans to be back at his desk late this week. He has been responsible for much of the publicity that has appeared in local papers in behalf of the Greater Movie season campaign. Miss McManus is a former school teacher.

Exterior construction on the new State theatre and adjoining office building is practically complete. John H. Kunsky is already supervising the purchase of equipment and luxurious fittings which, by themselves will cost in the neighborhood of a quarter million of dollars. Steel work on the new Michigan theatre, has already begun and the mammoth house is quickly taking shape.

A broadcasting station is being installed by W. S. McLaren in his Capitol theatre at Jackson. It will soon be in operation and will broadcast daily programmes under the call number, WHBM.

The Grand Riviera theatre, which has been under construction for almost a year, is finally nearing completion. This magnificient addition to Detroit's residential theatres has caused wide comment by its many novel features. August 24 is set by Bert Williams, general manager of the Munz theatres, as the positive date for opening.

Kimmel Brothers' new theatre at Nine Mile Road and John R. street, seating 1,000 persons, is also due to open before the first of September. It will be the first theatre of any magnitude in this district.

Lincoln Park, a rapidly growing real estate development in West Detroit, is soon to have a new theatre, located on West Fort street. Max Allen of Windsor, Ont., is the builder and backer of the project, which is scheduled to be entirely completed sometime in September.

Daily screenings are taking place in the local offices of the Standard Film Service, in the Film Exchange building. It is estimated that more than 200 Standard products will have been screened before the experiment is completed.

F. E. Sipley has succeeded Fred Cassin as manager of the Regent theatre in Saginaw. The Regent is a W. S. Butterfield house.

The Greenwood theatre and adjoining property consisting of stores and flats has been purchased by Joe Portell of the Delray theatre. Bill Schuttenhelm will manage the Delray while Joe devotes himself to his new holdings for which he is reported as having paid $75,000.

Pittsburgh, Philadelphia, Washington and Atlantic City are to be visited by George Wilbur, manager of the Kleist theatres in Pontiac, during his annual motor trip through the East. August 10, was the date set for his departure.

George F. Koppin, who in addition to managing a very successful group of local theatres, also indulges in outlying real estate, was to have given a huge corn roast for the local film men, August 15 on his Halfway subdivision property. Athletic sports, band concerts and evening dancing were to be features of the day.

The Franklin, a new house on Gratiot avenue near Seven Mile road is to open its doors within the next few weeks. John Golden, the proprietor, is also planning a second house, which will be located in Brightmoor, a section of Greater Detroit.

The Majestic theatre in Jackson is to reopen on August 27, following extensive repairs and alterations.

New York and New Jersey

ON the 23d of August, Director I. M. Hirshblond and Sydney Samuelson, Chairman of the Board of the M. P. T. O. of N. J., accompanied by Ray Swain of the New Jersey Terminal Supervision, will leave for a four day fishing trip along the Jersey coast, possibly stopping over at Atlantic City. We've been hearing some great fish stories of late and now it looks as though there might be some more.

It looked like brisk trading around the exchanges on Tuesday of this week. Cy Fabian was seen here and there, also Leon Rosenblatt, Sam Perry and Bill Brandt. A. Tannhauser who operates the Strand at Jersey City also appeared on the scene with a beautiful new striped silk shirt that was very much admired by a corps of film salesmen.

E. C. Bullwinkle, of the First National sales staff has recently returned from a combination business and pleasure trip spent at St. Johns, N. F. In connection with this trip there is a brief and interesting story. It seems that some time ago the theatre at St. Johns, N. F. was in the habit of having its film shipped from St. Johns, New Brunswick. On account of the traffic delay in mid-winter, due to the heavy snows and ice, vaults were constructed in the theatre so as to hold enough film to secure entertainment during the long winter. Of recent years, A. M. Weinberger of the New York First National Exchange, made a special trip to St. Johns and worked out a plan whereby all shipments are now made direct from New York City. There is no more delay in film shipments to St. Johns and the vaults are empty of film. Here is evidence of the long arm of service stretching out for several hundred miles.

George Dillon, New York exchange manager for Producers Distributing Corp., is spending week ends with his family at Bradley Beach, N. J.

Reports have it that Bill Raynor, manager of the Pathe branch, has greatly improved his game of golf, while Al Sautelle has reduced his score to 130 for 18 holes. Al is certainly coming along in fine shape.

They are still going and coming at the Pathe offices. John Dacy, assistant manager to Bill Raynor has gone away for a three weeks' rest with his family at Fire Island. Frank Lovejoy has returned from his motor tour thru Canada and Floyd Vogt has also finished his vacation.

There are at least three theatre openings scheduled for the early part of August. Somer's new Gold theatre, a strictly modern 600 seat house recently completed over in Brooklyn, opened its doors last Saturday. William Appel who was formerly manager of Somer's Highway will be in charge. It is reported that Somer's Highway closed on August the ninth, however, whether the closing was a definite or temporary one, could not be learned up to the present time.

The Livonia theatre, Livonia Ave., Brooklyn, will open this Friday ad the Select at Williamsburg Road, Westchester will also have its opening this week. The latter is managed by M. Spilwauk whose brother operates the Crescent and Majestic at Chrome and Carteret, N. J.

Springer and Wolf's Trio Amusement Co. will close their Adelphi theatre for two weeks to make alterations.

On last Saturday night another local theatre was added to the rapidly growing list of those that have been burglarized. The Hollywood theatre, located at 78th St. and New Utrecht Ave., Brooklyn, was broken into between eleven-thirty P. M., and 6 A. M. The yeggs blew open the safe and made their get-away with $850.00. The robbery was not discovered until the following morning when the porter made his appearance.

C. R. Waxman of the First National Home office and formerly assistant to William Morgan has been promoted to the post of Supervisor of Sales in the New York zone, replacing Dave Gross who recently joined Harry Buxbaum's sales force at the Fox exchange.

Anthony A. Costa, managing director of the National theatre, Brooklyn, N. Y. has resigned his position at that house to accept an appointment as director of publicity and exploitation for the Small and Strassberg Company who operate one of the large and important local circuits. He will have charge of the exploitation for more than twenty-five big houses which include some of the finest in Brooklyn and Long Island.

Mr. Costa has had a wide range of experience in the motion picture industry, especially as to publicity and exploitation, having carried to a successful conclusion, many outstanding stunts. One of these was in connection with a Warner Bros. production, where he made a tie-up with three hundred Broadway merchants and at another time, effected cooperation from the U. S. Navy on a Metro picture.

Central Penn

THE annual picnic given by Carr & Schad, Inc., of Reading, who control a big chain of motion picture theatres in that city and Lebanon, and of which company Dr. H. J. Schad, president of the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey & Delaware, is the head, was held at Keller's Park, Sinking Springs, near Reading, on Sunday, August 2.

Exhibitors of prominence, exchange men and others identified with the picture business in Central and Eastern Pennsylvania, including a big delegation from Philadelphia, were present on invitation to join in the jollification.

The guests invited included the members of the M. P. T. O. baseball team, of Philadelphia, which won the Motion Picture League championship series by defeating the Exchangemen's team in Philadelphia, on July 26 by a score of 12 to 4. This team was scheduled to play a match with the Carr & Schad team, as a feature of the outing. The members of the M. P. T. O. team, including a number of prominent Philadelphia exhibitors, are: Bigley, 2b.; Powers, 3b.; Hoberman, L. F.; Super, P.; Smith, 1b.; Golove, S. S.; Petit, C.; Center, C. F.; Woodward, R. F.; Johnson, R. F.; and Stiefel, R. F. A banquet followed the ball game.

Charles Campbell, manager of the Victoria theatre, Harrisburg, assumed management also of the Colonial theatre, in that city, during the first two weeks of August when Samuel A. Keubler, the Colonial manager, was absent on his vacation spent in Cly, York county. Both are Wilmer & Vincent houses.

Announcement has been made by the Wilmer & Vincent Company that the Victoria Theatre, Altoona, one of the most pretentious in Pennsylvania between Philadelphia and Pittsburgh, which the company recently acquired, has mate productions exclusively. been renamed the State and will be formally reopened as soon as extensive improvements to the auditorium can be completed. J. F. Maloy has been made local manager of the theatre.

After having passed a honeymoon in New England, Charles F. Ward, manager of the Fulton Opera House, Lancaster, and his bride, have returned home. The Fulton is controlled by the Nathan Appell Amusement Enterprises, of York.

The Chamberlain Amusement Enterprises, which control a big chain of picture theatres among important cities and towns of the Pennsylvania hard coal mining regions, having been providing an added summer attraction for some of their theatres by introducing special musical-electrical numbers featuring, Miss Mary Shaw.

Garoge and Peter Pappas, of Milton, have selected W. A. Douden, 501 Seventh Street, N. W., Washington, D. C., as the architects to design the new picture theatre which they propose erecting in Milton at a cost of close to $30,000.

Slight damage was done to the motion picture theatre in Fleetwood when it was struck by a bolt of lightning in a recent storm.

While motoring near Millersburg, Dauphin county, in a roadster which he used in his work as film salesman for the Producers Distributing Corporation, E. M. Whaley had a narrow escape when his car took fire and was completely destroyed by the flames, together with some of his personal belongings. Mr. Whaley sells films in the territory of Williamsport, Shamokin and vicinity.

Mr. Hopkins made the further announcement that the Orpheum theatre, Harrisburg, which is being transformed from a legitimate to a vaudeville house of 2,500 seating capacity, will be formally



Kathryn Perry, appearing in Fox Film Corp. Productions.

reopened about Thanksgiving Day. After that the Majestic, at present a vaudeville and motion picture theatre, will be used for legitimate productions only.

Announcement is made that the Comerford Amusement Company, of Scranton, who operates a string of picture and vaudeville houses, has selected Charles A. Woodin, of Towanda, to manage the Opera House at Mauch Chunk, Mr. Woodin is a former actor who in recent years has been devoting his talents to directing the production of amateur attractions for fraternal and other organizations.

When the Poli theatres in Wilkes-Barre and Scranton are reopened in the fall, they will be under the general supervision of Fred Hermann, manager of the Capitol, in Wilkes-Barre, who will continue also in charge of the latter house. John G. Galvin, for a number of years house manager of the Poli, in Wilkes-Barre, will be transferred to manage the Poli in Scranton, and Carl Hermann will be manager of the Wilkes-Barre house. Both Mr. Galvin and Carl Hermann will report to Fred Hermann. The two Poli houses are controlled by the Union Theatre Company, which is affiliated with the Comerford and Poli interests. The Capitol, Wilkes-Barre, is controlled by the Comerford chain.

The Fall season of vaudeville and motion pictures will be resumed at the Majestic, Harrisburg, on August 24.

A new plan of control for the Colonial theatre, a Lancaster picture and vaudeville house, will become effective on May 1, 1926, when the lease held by the men now in possession of the property will expire. The theatre is managed by Charles M. Howell, who, with G. W. Lehmaster and Charles F. Widmyer, are planning to obtain a charter for the Howell Theatre Corporation which is to take over management of the house when it reverts to the owners of the plot on which it stands, C. F. Widmyer, and the J. W. Kinard and Frank B. Trout estates. There will be no change in the policy of the house.

The Nathan Appell Amusement Enterprises, of York, which control six theatres in that city and one in Lancaster and one in York, have appointed Phil Levy to be auditor for the eight houses. He has been engaged in the management of theatres in Reading and Allentown for a number of years.

Heroic efforts of Irwin Turner, 29, a motion picture machine operator, in helping to extinguish the flames when a film caught fire in the Schenley theatre, Pittsburgh, on August 4, resulted in his being seriously burned on the face, arms and body. Prompt action of Turner and other theatre employees prevented the spread of the fire. Turner who was taken to the Homeopathic Hospital, is expected to recover.

Chicago

CLYDE ELLIOTT and associates have fixed August 22 as the opening date for the 1,000 seat New Lyric Theatre at Fort Wayne, Indiana. The house during the period it has been dark has been entirely redecorated, newly furnished and equipped, and presents the appearance of a modern, de luxe theatre of the highest class.

Ike Von Runkle, special representative of Universal Film Company, was a visitor at local headquarters this week.

E. A. Eschman of First National, Hiram Abrams of United Artists and James Grainger of Fox Film Corporation were among the noted Chicago visitors who made their headquarters on Film Row last week.

Len Ullrich, a veteran Pathe salesman, has been appointed circuit salesman to succeed Ray Nolan who has been promoted Milwaukee branch manager. Fellow workers at Pathe presented Mr. Nolan with a handsome golf outfit on the eve of his departure to the Wisconsin metropolis.

Manager Harry Lorsch of Producers' Distributing Corporation has increased his sales force, the new members being W. Wilkinson who will cover eastern Illinois and Indiana territory; S. Decker, southern Illinois; R. G. Spencer, suburban territory and W. P. Weins who is traveling northern Illinois.

Joe Rosenfield has joined United Artists sales force and is traveling country territory. Mr. Rosenfield has been booker in Fox Chicago exchange for some time past.

The opening of Balaban & Katz great new Uptown Theatre August 17th will mark the end of this company's Riviera Theatre as a motion picture house. The Riviera will be closed for three weeks and after redecorations will be opened as an Orpheum circuit vaudeville house, operating on a policy similar to that of the State Lake.

A social event which will be of interest in film circles will occur on August 22 when Miss Loretta Flaherty, daughter of Frank Flaherty, popular Fox salesman, will be married in St. Thomas Aquinas church to a young Chicago business man.

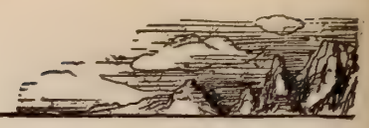
Country Sales Manager Bill Brumberg of Universal's Chicago exchange has transferred Salesman Bob Funk from the Indiana territory and assigned him to the sale of comedies in towns of 3,000 and over. Jack McConnell also has a new assignment and will cover towns under 3,000, leaving the five zone salesmen free to devote all their time to the sale of Universal features. Sydney Rosenberg will cover the Indiana territory made vacant by the transfer of Mr. Funk.

Polka Brothers' new 750 house at Sycamore is being pushed to completion by a large force of workmen and it is now expected to have it ready for opening early in the fall. Polka Brothers recently repurchased the Melrose Park theatre which they disposed of some months ago.

Bruce Godshaw, who has been directing publicity for Cooney Brothers Theatres has resigned to accept a position as publicity manager for Universal Chicago exchange.



Salt Lake City



CLYDE H. MESSENGER, manager of the local Educational branch, has returned from a trip to the Yellowstone branch in Idaho. He reports that exhibitors in this territory are unusually optimistic, due to the good crop conditions in this part of the country, and they are expecting a big movie season.

Business at the Paramount Empress theatre during this summer season has surpassed that of any previous summer, according to the report of Manager Carpenter.

A. G. Pickett, manager for Famous Players-Lasky, is now making a trip through the Montana territory.

Paul Burger, representative from the Metro-Goldwyn home office, has returned to New York after having been in conference with George L. Cloward, manager for Metro-Goldwyn here. Cloward has just returned from the Pocatello section of Idaho, where he accompanied the new district manager, Dave Bershon. Bershon arrived in this city with Berger and has returned to his headquarters in Los Angeles.

J. F. Samuels, Metro-Goldwyn salesman, will return from his territory in Southern Utah this week.

E. E. Harris, Montana representative for Metro-Goldwyn, will be in next week from a ten weeks trip, having covered the entire state of Montana.

E. J. Lustig, who covers the Idaho section out of the local Metro-Goldwyn office, is now working the Yellowstone branch of Idaho.

Jack Connors, formerly connected with the United Artists exchange, is joining the Metro-Goldwyn sales force. Manager Cloward has assigned him to the Montana territory.

George Derrick, local Metro-Goldwyn booker, is enjoying a vacation trip.

C. F. Parr, manager here for Producers Distributing Corporation, is working the Montana territory. He expects this trip to cover a period of three weeks.

C. C. McDermond, salesman for Producers Distributing Corporation, is now in Southern Utah.

Dave Schayer, newly appointed salesman for Producers Distributing Corporation, is out this week covering the Idaho territory.

V. Stewart, salesman for Associated First National, has just returned from a three week's trip through the Idaho country.

W. F. Gordon, manager of Associated First National exchange here, will leave about the 20th of this month for New York City, where he will enjoy a two weeks vacation. He intends to visit the New York studios and the New York offices.

W. K. Bloom, Montana salesman for F.B.O., is coming down from his territory to devote the next two weeks on the Southern Utah ground.

Joe Soloman, salesman for F. B.O., is going into the Idaho territory to work for a short time.

E. M. Gibson, assistant manager of F.B.O. exchange here, has gone to Denver on his vacation. L. A. Davis, F.B.O. exchange manager, leaves next week on a trip through the Nevada territory.

G. E. Rosenwald, special representative of Universal home office, has left for Butte to complete details of the service plan.

Milton Cohn, sales representative for Universal in this territory is making a trip through the Idaho branch in the interest of the new product.

Samuel Henley, manager for Universal in this city, will leave the first of the week for a two weeks trip through Southern Utah.

H. Bradley Fish, special representative for Universal, is returning from the Idaho branch this week.

Mrs. L. Ackerman, secretary to Manager Henley of Universal exchange, will return Monday from a two weeks' vacation.

Joe McElhenney, Universal salesman, is back from a trip through his territory in Southern Utah.

A. A. Schayer, manager of the local Fox branch, will return next week from Montana.

Max Roth, personal representative for J. R. Granger, general sales manager for Fox Film Corporation, will leave August 8th for a conference with his chief at Los Angeles.

Manager Allen Burke of De-Luxe Feature exchange, leaves the beginning of the week for the Yellowstone branch of Idaho.

J. R. Keitz, who presides over the destinies of the Greater Feature exchange, is in the Southern Utah territory, visiting the scenic belt with his family.

The conference which was held in this city Thursday, Friday and Saturday, to discuss policies governing a Harold Lloyd production came to a very successful close with a banquet and dance at the Hotel Utah Saturday night. Those in attendance included Harry Scott, formerly feature sales manager; W. S. Wessling, Pathe Western Division Manager; William Frazier, manager of the Harold Lloyd Corporation; Frank Harris and Ben Fish, special representatives for Harold Lloyd; C. M. Van Horn, Denver branch manager; W. C. Calkins, Butte manager; L. A. Samuelson, Seattle manager; L. M. Cobbs, Portland manager; Walter Kofelt, San Francisco manager; William Jenner, Los Angeles manager, and W. G. Seib, manager of the local exchange.

While attending the meeting Harry Scott received a telegram for New York City announcing that he had been made general sales manager of the Pathe organization.

Special Serial Representative Bennett J. Brandon, is winding up his business in this territory, making short trips with R. D. Boomer into Southern Utah, and Charles Hamal in Idaho. Brandon will then go to the Butte office to work Montana.

W. G. Seib will leave this week for a journey through Idaho, where he will work in the interest of the new Pathe product.

Ed. C. Mix, manager of the local Associated Exhibitors' office, is spending a few days in Southern Utah.

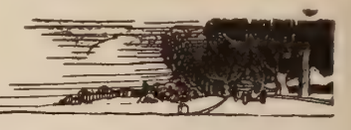
R. S. Stackhouse, manager of the Warner Brothers branch, will return the latter part of this week after working in the Butte section of Montana.

George Jenson and Dave T. McElhenney, salesman out of the Warner Brothers exchange, left Sunday for their territories.

Out of town exhibitors visiting local exchanges this week were L. F. Brown, operating the Isis Theatre, Preston, Idaho; Nick Litizzette, manager of the Strand Theatre, Helper, Utah; John Ruger, manager of the Orpheum and American Theatres, Park City, Utah, and Wilford Williams, manager of the Kemmerer Theatre, Kemmerer, Wyoming. Williams was here securing equipment preparatory to the erection of a new theatre at Kemmerer.



Cleveland



J. S. WOODY, president of Associated Exhibitors spent the best part of last week in Cleveland. He's on his way to the west coast.

Bud Barski, of Barski Productions, Hollywood, was around the town last week on his way east.

Ever hear of the Florida Bug? You can't see it like a mosquito, but it bites just as hard. Several victims of the disease have been reported this week including Harry Brown, who used to manage the local Universal exchange; E. S. Emery, of the Royal theatre, Mansfield; Ben Lavine, of the Erie theatre, Cleveland; and even Bob Handler, the big boss of the film Bldg. Cigar Store. And there's only one cure for the illness. Go south. Henry H. Lustig of Ambassador Theatres Co. and Ernest Schwartz have also joined the southward-going throng.

John Kalafat, one of the partners in the Ohio Amusement Company, operating a chain of a dozen or so local neighborhood motion picture theatres, underwent an operation for appendicitis last week. Last reports stated that John was doing fine.

"Judge" Kelly, he of the green ties, the fat cigar and the genial manner, who owns, operates and buys pictures for the Lincoln theatre, Massilon, was in Cleveland last week on a shopping expedition. No, not ties. Pictures.

Miss Bessie Smythe has purchased the Elite theatre at Defiance, O., from Miss D. Smythe.

Joseph Solomon, Temple theatre, Lorain, in the Film Bldg. the other day, said that he is closing his house for a week, starting August 23d, while the painters and decrators are turned loose.

B. A. Wise has purchased the National theatre, Cleveland. The former owner was A. Findling.

Messrs. Milton Bryer and I. Friedman, who own the Waldorf, Ideal, and People's theatre, Akron, went out shopping last week and brought the Standard theatre, which used to be Charles Brill's house.

E. F. Beidler, manager of the Ezella theatre, Cleveland, has just returned from a vacation trip down in Pennsylvania.

John Harris, prominent exhibitor of Pittsburgh and Youngstown, has been calling on the local exchange managers.

George Settos, owner and manager of the Lyric theatre, Lima, who has been spending the past three weeks at the sea shore, is back at his job once more.

E. Mandelbaum spent last week in Toledo, letting contracts for the renovation of the Temple theatre. The house is scheduled to close within the next week, so as to give the decorators a chance to transform the house.

The Film Bldg. register was much used last week by our out-of-town guests, among whom we found registered the following: John Peruzzi, Butler theatre, Niles; George Shenker, who owns a whole string of houses in Lorain; C. O. Frisch, See-It Theatre, Ashatabula Harbor, Max Federhar, of the Regent, Rialto and Cameo theatres, Akron; Fred A. Bolanz, Pastime theatre, Akron; and M. E. Ames of the Pastime theatre in Jefferson.

Beryl Steel, general manager of the Penn Square, Terminal, Monarch and Marquis theatres, is spending the month in the wilds of Canada.

The Majestic theatre, West 25th St., Cleveland, has changed its policy from a combination of pictures and vaudeville, to straight pictures. For the time being the house is open only on Wednesday, Saturday and Sunday.

Howard Frankel of Columbus, has purchased the Weber theatre of Dover, and also the State theatre at Urichsville.

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Kansas City

EARL T. COOK has been named manager of the Pantages theatre, Kansas City. Mr. Cook, whose experience covers fifteen years, comes to Kansas City from Detroit, where he was manager of the Miles theatre.

Fred Sears, who was named manager of the Empress theatre, Kansas City, the other day, arrived Monday to make preparations for the opening of the house, which, he announced would be August 23.

Exhibitors in the northeast section of Kansas City have a new competition on their hands in the new free open air motion picture which is being conducted at the Sheffield public playground. The show, which is drawing big, is sponsored by the Blue Valley Y. M. C. A., the Whatsoever lodge and the playground.

Glen W. Dickinson, who owns theatres in Lawrence, Kas., Junction City, Kas., and Manhattan, Kas., has purchased the New Lewis theatre in Independence, Mo., from W. T. Boles and C. M. Purcell.

So youthful appearing is Bruce Fowler, new manager of the Newman theatre, Kansas City, that the Kansas City Star, by way of introducing him to theatre patrons, published a cut and story of liberal space of him the other day.

Among the changes in management of theatres in the Kansas City territory in the last week are: Royal theatre, Carrollton, Mo., leased by A. E. Jarboe to H. Waybill; Savoy theatre, Palmyra, Mo., purchased by S. N. Graham, former owner of the Rex theatre, La Grange, Mo.; Park E. Sherlock, former advertising manager of the Gayety theatre, Kansas City, has been appointed manager, succeeding Fred Waldmann.

Exchanges along Kansas City's movie row busily were preparing for fall booking season last week. Charles Bessenbacher has succeeded Joe Silverman as branch manager of the Independent Film Corp., exchange. Mr. Silverman will confine his time to buying product and handling key towns.

Fred H. Knipsel, former Minneapolis Vitagraph branch manager, has been appointed assistant P. D. C. branch manager in Kansas City.

A peek at the confidential sales report of First National branch revealed that J. J. Curran, Kansas City salesman, is leading the country.

Leslie Durland, Vitagraph booker, scurried off to Northern Kansas last week to try his hand at signing contracts. C. D. Hill, P. D. C. district manager, was a business visitor in Kansas City.

Guy Novarre, United Artists branch manager, is back at his desk after a two-weeks' vacation.

Jerry Akers, former Universal district manager who now is on the road booking a specialty number, was shaking hands with friends along movie row.

Max Meyer resigned as F. B. O. salesman and joined the Independent Film Corp., sales force and will travel in Kansas.

Oscar Morgan, Pathe district manager, was in Kansas City, conferring with J. A. Epperson, branch manager, on sales plans.

W. E. Truog, Universal district manager, must be a mighty popular man, according to Harry Taylor, Universal branch manager, as a tribute period in his honor has greatly increased business.

At Baxter Springs, Kansas, a panic was averted in the Elite Theatre, when an Enterprise reel caught fire and burned, and a small boy shouted "Fire," by the thoughtful manager H. B. Garber, going to the front of the theatre and announcing that the show would continue in five minutes and for the patrons to keep their seats. This gave the operator time to change to another reel and continue the show. The orchestra continued playing during the intermission. The operator's hands were blistered.

The Orpheum Theatre, at Joplin, Mo. has been redecorated in the interior, and the owners have installed a reproducing organ.

The Hippodrome Theatre, at Joplin, Mo. according to the report of Ben Levy, theatre manager, will be closed until the middle of August, for improvements. The entire interior of the playhouse will be redecorated. The front lobby also will be gone over by decorators.

In addition new carpets will be laid in the aisles and foyer. The cost of the improvements will approximate $5,000, Levy said. The theatre will be reopened on Sunday, August 16th.



George A. Nardelli signed as a member of Metro-Goldwyn-Mayer stock company.

At the "Round-Up" which was held at Miami, Okla., day and night shows were shown at the theatres to accommodate the crowds which were in the town. The doors of the theatres were opened for the accommodation of the afternoon crowds at 1 o'clock, and in the evening at 7 o'clock. The "Round-Up" was held at the Fair grounds.

Denver



Earle Foxe, who will be seen in coming Fox Film Corp. productions.

Irving Ehrensoft, widely known and popular salesman both in the Denver and Los Angeles territories, is rapidly recovering from his recent breakdown. He is recuperating at the Jewish Relief Society Sanatorium near Denver and his many friends will be glad to hear of his improvement.

Jacob Eppler, who for several years past has been the manager and a stockholder in the Ogden Theatre, Denver's largest suburban house, has retired from the theatre business and will leave shortly for his old home in San Francisco, driving a new sedan which he has just purchased. Mr. Eppler was a member of the Denver Joint Board of Arbitration and very active in the M. P. T. O. of Colorado. He was very popular with both exhibitors and exchangemen and made a wonderful success of the Ogden Theatre. He will be succeeded as manager by Harvey A. Goodridge.

H. E. Huffman, President of M. P. T. O. of Colorado, has just installed a new ventilating system in his Bluebird theatre on East Colfax Avenue in Denver. Mr. Huffman announces that this system will keep the building at all times plentifully supplied with fresh air and with an entire absence of draft.

M. S. Wilson, manager of the Denver branch of Fox Film Corporation, and Charles R. Gilmour, manager of the local Warner Brothers Exchange, have left on sales trips this week. Both of them announced that they were headed for the Black Hills district in South Dakota, and we would not be surprised if they brought back some fish.

S. D. Weisbaum, manager of Film Booking Offices, has also left for a sales trip through Western Colorado. Sid took his car and if he goes by any trout streams, we wouldn't be surprised if he had something under the back seat with which to tempt the trout.

The Palace Theatre at Trinidad, Colorado, which for many years was owned and operated by L. L. Stonebraker, has changed hands, the new owner being W. H. Reno of that city.

W. T. Sterling, who for many years owned the Crystal Theatre at Carrizozo, New Mexico, announces that he has sold it to George Dowdle, owner of the Alemento Theatre, Alamorgordo, New Mexico.

Fred Muller, owner of the Montenair Theatre at Taos, New Mexico, has closed it for repairs and remodeling. He will reopen about September 1st.

The Movie Hall at Mack, Colorado, has also been closed for remodeling and repairs, and F. A. Kennedy, the manager, states that it will reopen about September 1st with entire new equipment.

J. A. Mitchell, for many years salesman for Universal and later part owner of the Seeman-Mitchell Supply Company in Denver, has reentered the film business by accepting a position as salesman for Pathe. He has been assigned to the Colorado territory.

C. M. Van Horn, local manager of Pathe, announces the appointment of Ben Fish as the Denver territory special representative on exploitation. Mr. Fish was formerly the manager of Goldwyn Distributing Corporation in Denver and is very well known in this territory.



Atlanta

JAMES JACKSON, manager of the Tudor theatre, returned last week from Greensboro, N. C., where he was called by the sudden death of his mother, Mrs. Lucy F. Jackson. Mrs. Jackson was with her daughter, Mrs. T. K. Payne, at the time of her death. She is survived by Mrs. Payne, Mrs. John Boone, another daughter also of Greensboro, and James Jackson, of Atlanta. She was seventy-one years of age at the time of her death.

Ernest Morrison, formerly manager of the Bijou theatre, which position he held for a number of years, has been transferred to Asheville, N. C., to take over the position of city manager for Famous Players-Lasky corporation. Mr. Morrison is well known in this territory, and has had wide experience in the film game. His assumption of the duties of city manager is of interest to his exhibitor friends throughout the South.

W. L. Parker, advertising manager of Warner Bros., is visiting his sister, Mrs. J. U. McCormick this week, in Charlotte, N. C. Mr. McCormick, well known to exhibitors and distributors throughout this territory, is manager of the Carolina Theatre Supply company.

Chas. E. Kessnich, district manager for Metro-Goldwyn, has returned from a six weeks trip over his territory. Included in the larger cities visited were Dallas, Oklahoma City, and New Orleans.

Ralph de Bruler, who is with Famous in the Florida office, came in town Friday a week ago to spend a few days.

Marty Semon, manager of the Forsyth Theatre in Atlanta, and one of the best known theatrical men in the south, is seriously ill in Richmond, Va. Mr. Semon's family is with him.

R. M. Savini, of Savini Films, Inc., has returned from a recent trip to New York.

E. A. Schiller, personal representative of Marcus Loew, who is in Germany at the present time, sent greetings recently to the local fraternity on a card to Willard C. Patterson mailed in Berlin.



Harriett Hammond, signed to a long-term contract by Hunt Stromberg, with possible stardom, who will first appear in "The Man From Red Gulch" for Producers Distributing Corp.

Thomas A. Kilfoil, purchasing agent for the distribution department of Paramount, left Atlanta Saturday morning of last week for New York where he stopped for a few days before going on to Los Angeles.

Izola Dodd, connected with Famous officers of Atlanta, is back from a vacation spent in visiting friends in Alpharetta, Ga.

Max L. Wolf, formerly proprietor of the Odeon theatre in Savannah, Ga., was in town this week for several days, visiting his friends on film row.

C. R. Scott, special representative of Arrow Films corporation, came into Atlanta this week from New York, in the interests of distribution.

William Oldknow, who just returned to Atlanta a few days ago from Florida, has gone back to Florida again, and is in Tampa at present, where he will remain on business for some time.

Charles Murdock, cashier for Liberty Film Distributing Corporation, has returned from Florida, where he has been spending his two weeks' vacation, with a nice coat of tan and a fund of experiences to relate.

Baltimore

THE Sunset Theatre, 1110 South Charles St., Baltimore, Md., has been sold by Mary Wasolowski, to the Provident Savings Bank for a reported price of $25,000. This theatre has a seating capacity of 400 and was built in 1913. It was operated under a lease by the Associated Theatres Company, J. Louis Rome, general manager. The company sold the lease back to the owner and the Provident Savings Bank will move its branch out of Pacy's Garden Theatre Building, near it, and use the Sunset building for a branch, after it is remodeled. It will be taken over about September 1.



Harrison Ford who recently signed a long-term contract with Paramount to play leading roles.

Arthur B. Price, manager of the Aurora Theatre, and John Volz, manager of the Apollo Theatre were away on vacations during the week beginning August 3. On that day Samuel Back, manager of the Rialto Theatre came back from a vacation in Maine.

Leonard B. McLaughlin, manager of the Auditorium, is now vacationing in Atlantic City and J. Lawrence Schanberger, manager of the Maryland, is away at the present time.

A slight fire in the Main Street Theatre, Clear Spring, Md., caused patrons to leave the playhouse hurriedly on Wednesday night, July 29. A short circuit caused the blaze. Very little damage resulted, many returned and the show was continued.

There has been an interchange of orchestras, with the exception of the cornet players, between the New and Parkway Theatres, Baltimore, Md.

V. Nessul and his aggregation of musicians formerly at the Parkway are now rendering selections for the pictures and overtures at the New Theatre, while Hendrik Essers, with his musicians, formerly at the New are now at the Parkway where they are holding forth.

The change was effected by Howard S. Jefferson, musical director for the combined Whitehurst Interests, controlling these playhouses.

Quick and efficient work on the part of the operator and assistant manager of the Cluster Theatre, 303 South Broadway, Baltimore, Md., kept the audience from becoming panicy and little damage being done by a fire in the projection room of that playhouse on Wednesday night, August 5. Conrad Backer, the operator, kept the machine running the comedy going when a film caught fire but closed all the other portholes. Loran C. Watts, assistant manager, asked the 500 or more patrons to leave by the back entrance. The blaze was soon extinguished. The house is owned by Benjamin Cluster.

Frank Price, Jr., assistant manager of the Rivoli Theatre, has been bitten by the golf bug and plays during his leisure on a practice course near his home.

Bernard Depkin, Jr., has gone to Atlantic City for a week to enjoy a rest from his strenuous activities managing the affairs of the Metropolitan Theatre.

John Golder, who has represented the First National Pictures, Inc., for the past three years in Baltimore, has gone to Florida to enter the real estate business.

Billy Busch, affable and efficient representative for Vitagraph in the Baltimore territory, has succeeded John Golder as Baltimore representative for First National Pictures, Inc.

W. B. Zollner, who has been with Metro-Goldwyn-Mayer, has now become associated with Warner Brothers, Inc., and will handle the Baltimore territory.



Henry Victor, English actor, signed by Metro-Goldwyn-Mayer.

Albany

POP LINTON, of Utica, who is as busy as the proverbial bee these days on a new theatre for Utica, was in New York city during the past week. So was Walter Suckno, of the Albany and Regent theatres in Albany. Mr. Suckno went down for a day, but remained a week. Tony Veiller, manager of the Lincoln theatre in Troy, was also in New York, and returned with many new ideas picked up along Broadway. During the last few days Mr. Veiller has had some low intensity arc lamps installed in the projection machine with considerable improvement to the projection at the theatre.

Forgetting all about the fact that trains operate an hour later than daylight saving time, H. C. Bissell, manager of the Universal exchange in Albany, ran all the way to the station the other day, carrying a heavy bag, only to find that he was an hour too soon. Mr. Bissell made his way back to his office, again plunging into work, and remaining so long that when he went to the station the second time, he was too late to catch the train.

There has been considerable trouble with the power supplied to theatres in Troy, owing to electrical storms to the north of the city, where the power is generated and brought over transmission lines. On four occasions in one day, the power was off for short intervals, plunging the theatres into darkness.

Accompanied by William Rafferty, of Syracuse, former part owner of the Strand theatre in Schenectady, and later connected with the Farash Theatres, Inc., of that city, William Shirley, of Schenectady, passed through New York last week on his way to investigate the real estate situation in Florida. Owing to the fact that both men are well heeled these days, through having recently disposed of their interests in Schenectady, to W. W. Farley, it is thought likely that before they return they will be numbered among the investors.

R. J. Meigs, of New York city, who represented Pathe in Albany last winter, and then went to Philadelphia, is once more back in the Capital City, to extoll the virtues of Pathe's two-reel comedies to the exhibitors.

Instead of opening in the evening, the American theatre in Troy, is scheduled to reopen on Saturday afternoon, August 15, at 2 o'clock. The house has been closed for many months. There will be no particular observance in connection with its reopening, although there is a pleasant surprise for the theatre-going public in the improvements and changes that have been made by the present owners.

Jack Campbell, assistant manager of the Griswold, in Troy, is away on his vacation with the result that Jake Golden is putting in something like sixteen hours a day in handling the house.

For the time being Al Bothner has a new job, although still connected with the Smalley chain. Instead of running up home talent for the evenings that were devoted to this sort of entertainment along with the pictures, and which has been abandoned during the summer, Mr. Bothner is now looking after affairs at the three dance halls which Mr. Smalley also runs.

Mrs. A. Sequin, who has the Liberty in Rouses Point, is a pretty busy individual, for in addition to the theatre, the Sequins have a farm. Mrs. Sequin does the booking for the house and helps out generally in both places.

William Smalley was in town the other day on his return from Connecticut, where he had spent several days with his mother.

Jack Matthews, of Plattsburg, one of the best known exhibitors in the north country, and a firm advocate of yeast cake as a cure-all, took a couple of film men on a fishing trip a few days ago but unfortunately the river was high at the time, and of fish there was none. Mr. Matthews was all togged up in a lumberjack coat for the occasion, and was much chagrined when his guest failed to land any of the pike he has so often bragged about.

Charles Marshall, who runs the Bridge theatre in Ausable Forks, has a rather peculiar house in that it contains a stage that is at least 50 feet deep and on which basket ball games and dances are held. Mr. Marshall is running his house nightly and to good crowds. Just at the present time Ausable Forks looks like a western boom town with the many houses and blocks that are in course of erection. The place was almost destroyed by fire several weeks ago.

Art Goldsmith and George Golding, both well known salesmen along Film Row, each appeared with a brand new automobile last Monday, and were heard to declare that they intend to bring in ten times the amount of business as in the past.

Now that Bob Yates, of Lake George, can run his new Buick sedan, a bit faster than before the first 500 miles had been clipped off, he is as happy as can be. Mr. Yates is spending the summer at the well known resort, but will return to big time vaudeville this fall, as one of the team of Church and Yates. His mother-in-law, Mrs. Carpenter, owns the Arcade theatre in Lake George.

It didn't take Harold Filkins long to get back on the road after he was once released from an Albany hospital, where he had been operated on for appendicitis. Mr. Filkins, who handles the F. B. O. product, left the hospital on Wednesday and was back on the job on the following Monday.



Jack Levy, new sales manager for Commonwealth Pictures.

Tobin and Quinlan run the Ideal theatre in Chateaugay, Mr. Quinlan doing the booking. Drop in on him at almost any time and the chances are that you will find him as happy as a lark, his feet perched on the desk, and if you are a stranger to the region, he will not forget to suggest that the finest scenery in the whole Adirondack region is around Chateaugay lake.

Matters are progressing in a satisfactory way in the arrangements being made for the annual outing of the Albany Film Board of Trade at Saratoga Lake, on Monday, September 14. It has been decided to hold a dance during the evening and this, together with the baseball game, swimming races and other forms of entertainment will complete a full day.

Good news comes from Saratoga Springs these days in that William Benton's son is on the road to recovery and will soon be running around with his playmates.

When A. T. Mallory, owner of the Star in Corinth, had a couple of friends from along Film Row as his guests the other day, he inquired if they would enjoy a glass of champagne. Naturally, the reply was in the affirmative. They were somewhat surprised when Mr. Mallory offered them a glass of water, saying that coming from the hills of that section it was the equal of the best champagne in the world. Mrs. Mallory made up for the disappointment, however, by passing around some of the most delicious pumpkin pie that the film men declared they had ever eaten. Mrs. Mallory helps out her husband at the theatre and is generally found in the booth.

The Empire in Glens Falls, announced last week that a policy of four changes in program to the week would become immediately effective. John Garry, manager of the house, is back on the job following an operation for appendicitis.

When Oscar Perrin, of Albany, walks through town carrying his hat and wiping his brow, it's a safe bet that it's hot. So figure out for yourself what effect the hot weather had on theatre business in Albany and vicinity for a portion of last week. Incidentally, Mr. Perrin took a day off and according to his own statement, saw the worst baseball game that was ever played in Albany.

Shapiro and Son, of New York city, has just been awarded the contract for the construction of the $500,000 motion picture theatre that is to be built in Albany at once by the Strand interests. This same company is well known in this section, having built the Troy theatre, as well as the State in Schenectady, and remodeled the Capitol in Albany from an old church.

Sam Moross, secretary of the T. O. C. C. of New York city, and Charles Goetz, of Dependable Pictures, were in town for a short time during the week, and then journeyed on to Saratoga where they saw the ponies run.

The benefit given by Louis Buettner, of Cohoes, at the Majestic theatre a few nights ago for the fire sufferers of that city, netted a matter of $275. Mr. Buettner will not take any vacation this year as he has moved into his new house and says that each day makes him feel as though he was already on a vacation.

J. A. Fitzgerald, of Hudson Falls, is back from a vacation spent along the coast of Maine. Dayton LaPoint, of the Fischer circuit will take a vacation in September. And speaking of Lew Fischer, he set up the ice creams for all the girls in the Pathe office the other day. Just by way of introduction, Mr. Fischer, entering the office, invited the girls out, and much to his surprise, everyone jumped up. Mr. Fischer announces that the Bradley theatre of Fort Edward, on which he is spending about $8,000 in improvements, will be in shape to reopen about September 1.

Several of the exhibitors in this section are spending their off hours at their summer camps. Al Barton, of the Playhouse in Ticonderoga, has a cozy place on Lake George, while Harry Hellman's camp at Crooked Lake, is one of the finest.

Simon Feld, of the First National exchange, after spending two weeks' vacation in Atlantic City and New England, and looking as brown as a berry, is once more on the job and traveling over northern New York.

COSTUMES FOR HIRE PRODUCTIONS EXPLOITATIONS PRESENTATIONS BROOKS 1437 Broadway Tel. 5580 Pen.

San Francisco

Robert E. Power Studios have started work redecorating the lobby and marquee in the Loew State Theatre, Oakland.

Louis R. Greenfield of the L. R. Greenfield Theatres and his family spent their happy vacation hours in Santa Cruz.

Eugene C. Golden is opening the Golden Pavillion at Etna Mills. He is to have three shows a week.

John T. Spickett of the Orpheum Theatre, Juneau, Alaska, has been having his annual vacation here in San Francisco.

Charles Moser of Oakland is vacationing in Mexico City with Fred Rodriquez, a former exhibitor of this city. Rodriquez is now manager of the First National Exchange in Mexico.

Ma and Pa Hables were visitors from Kings City recently.

Walter A. Armstrong, from the Armstrong-Power Studios came up from Los Angeles to attend the opening of the San Mateo Theatre, where they installed the curtain.

Edward H. Kemp of the Kemp Supply Co. is in New Mexico as official photographer of the Santa Fe Railroad. He makes these trips at regular intervals.

Oscar Kantner of F. P. L. made a wild dash to Sacramento one night but was on the job the next afternoon.

Max Blumenfeld is planning to open offices in the Warfield Building.

Marvin Bigford, Universal broker, is back from his vacation at Russian River.

Lee Mayer now has desk space with the Premier Exhibitor's Music Roll Co.

WRAY JOHNSTON'S special representative of Rayart Pictures, Thomas A. Curran, is making San Francisco a stopping point of three weeks on an extensive tour that he is making, primarily in the interest of Rayart Pictures and upon the completion of which service he will make a trip to Australia to visit his mother, Mr. and Mrs. Curran will sail about August 6th for Sydney, Australia, where they will remain for some time visiting and vacationaing.

Sam Gargano of the Golden Gate Theatre in Oakland is visiting in Portland and will return soon.

When H. G. Rosebaum, Myke Lewis and Jimmie Clark made their official visit to the San Francisco Exchange, a number of individuals who have been connected with the Exchange for a number of years were reminded of those days past when these three gentlemen were connected with the local Exchange. Myke Lewis was previously the local branch manager and was succeeded by H. G. Rosebaum, and Jimmie Clark was at one time the ad sales manager.



Theo Hahn Jr., general musical director, Libson Theatres, Cincinnati, Ohio.

Edward Frier has become associated with the Hall Film Exchange as booker. "Eddie" was booker with the local Universal Exchange some time ago, when he transferred to the Portland branch and with F. B. O. for a short time when he took his present position. His wife, Mrs. Emma Frier, was associated with the P. C. I. E. in the advertising department before they left for the north.

One of the most welcome visitors from other shores to come to San Francisco is Mr. A. Wylie Mather, manager at Honolulu, who is associated with Mr. R. L. Greenfield.

Russel Hendrickson, who served for several years with the Jacobs circuit in New Jersey and who very recently came to California accompanied by his wife, with the idea of locating permanently, has been engaged by Beach & Krahn as assistant to Mr. Beach in the Chimes Theatre, Oakland.

W. I. Heineman comes from Seattle to join the San Francisco Universal Sales Department. Heineman has had lots of experience and that coupled with his genial disposition will soon win for him genuine confidence and hearty friendship.

Frank Harris, special Harold Lloyd representative was in San Francisco on a visit recently.

William Hoffmier is now assistant manager to Sam Gordon in the Napa Hippodrome, and Miss Mossie Semorile, is the new assistant cashier.

Philadelphia

JAY EMANUEL, Philadelphia manager for Metro-Goldwyn, who also conducts a number of theatres, was the winner of the first prize of $100 in the $5,000 Serial Exploitation Contest of Universal.

Harry Rittenhouse has recently purchased the Palace theatre, Ardmore, Pa., from Nathan Thomas and Harry Harrison at an undisclosed price.

Jacob E. Ernst, a revenue agent connected with the Philadelphia Division, who is thoroughly familiar with income tax laws and regulations besides being an experienced accountant, has been appointed auditor of the George F. Bennethum theatres.

The activities of the fire prevention committee of the Philadelphia F.B.T., consisting of C. S. Goodman, W. A. V. Mack, of Pathe, and S. Whitman, of Universal, have resulted in the local exchanges being in better condition as regards fire hazards than ever before.

L. Berger and J. Wolf recently purchased the Manheim theatre from D. L. Roberts at an undisclosed figure.

Carl Bonawitz, well known organist of the new Stanley theatre, Atlantic City, formerly of the Germantown theatre, Philadelphia, who is a great favorite in this city, will give a series of radio concerts over stations WLIT and WPG, Philadelphia.

Speaking in regard to the investigation which representatives of the Department of Justice are making of the operations of film boards of trade, Oscar Neufeld, President of the Philadelphia F. B.T., states that no official notice has been received here that the Government probe will include Philadelphia.

The Sherwood, 55th & Baltimore Ave., which has been closed for some time undergoing extensive improvements, will open early in September.

It is reported that Sablosky & McGurk will erect a large theatre on the site of the Northwood theatre, 4652 Frankford Ave., which will be operated by the Stanley Company under a long-term lease.

Jerry Safron, Philadelphia branch manager for F.B.O., recently treated himself to a new Packard limousine.

A large delegation of Philadelphians attended the Carr & Schad outing at Keller's Park, Reading, on August 2nd and report having spent a most enjoyable day.

Seattle

FLOYD E. WESP, house manager of John Hamrick's Blue Mouse Theatre for the last several seasons, last week announced his resignation with that organization. Mr. Wesp's position has been taken by James Marion, who has been associated with Mr. Hamrick for the last number of months as auditor of the Blue Mouse circuit of houses in this city, Tacoma and Portland. Mr. Wesp has announced no definite plans for the future, other than that he will remain in this city for the coming few weeks at least.

After operating on a straight ten cent admission policy every day for more than two years, the Winter Garden Theatre last week raised its general admission prices to fifteen cents. During the past seasons this house has been the center of attraction among exhibitors and film men, having run strictly first run pictures with a complete program of short subjects and musical features at the ten-cent charge. No public announcement of the raise was made, nor was any definite reason given by Manager Frank Edwards, other than increasing cost of operation.

T. Riley, traveling auditor of the Metro-Goldwyn-Mayer exchanges, arrived in this city last week from the New York headquarters, and has been spending a number of days with Manager Seth D. Perkins here. After completing his work in this territory, Mr. Riley will move on down the Coast to the California offices, and from there back East via the Southern states.

In conjunction with the Seattle Post-Intelligencer, Manager Frank Steffy of the Coliseum Theatre has just finished conducting a contest in Seattle among local musicians to find the best unpublished musical work by a local writer. As a climax to the contest, the winning selection was featured last week by Sam K. Wineland and the Coliseum Concert Orchestra at their regular Sunday Noon Program, the entire program being made up of songs and music that was submitted in the contest.

Manager A. H. Huot of the Film Booking Offices exchange returned to his office last week after a short trip into Eastern Washington.

Manager C. W. Koerner of First National's Portland organ branch moved his office from 401 Davis street to 441 Glisan Street on August 1st and reports his force happy in their new and roomier quarters. The office has been supplied with new poster racks, adding to the convenience of the office.

Maine

HARRY W. ASHER of Boston, President of the American Feature Film Company, was at the Portland branch office on Friday for business matters.

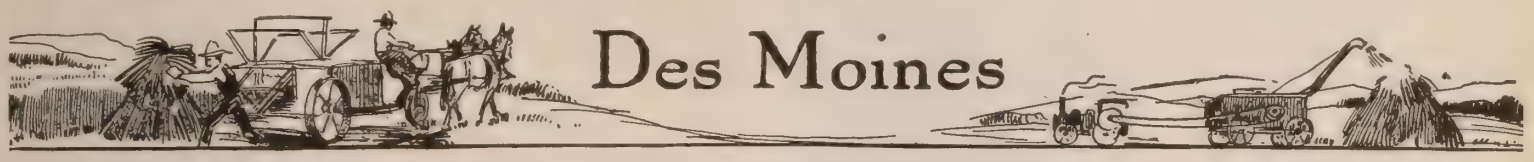
Lillian Carlsworth has taken over the lease on the Capitol Theater at Old Orchard, Maine. E. J. Bolen was the former leasee.

An announcement sent out by Warner Brothers includes a notice that they are to open an Exchange in Portland. Inquiry as to when and where has brought no confirmation of the announcement.

Rumor also has it that the Film Booking Offices are to open an exchange here in the Fall.

Abraham Goodside owner of the Strand, Empire and Elm motion picture theatres and the Jefferson, legitimate theatre, in Portland is backing the new Strand Restaurant here. It is located two doors above the Strand Theatre.

James H. Curran, manager of the Portland branch of the American Feature Film Company reports business as picking up down through the state. The summer season here has been rainier than usual which has helped the theatre business.



Des Moines

C. A. PRATT, salesman for Associated First National, has been granted a sixty day leave of absence and leaves Monday, Aug. 3 for Florida, where he will engage in the real estate business.

John Waller of the Lyric theatre at Osceola visited the First National office last week.

Des Moines film exchange employes will gather for a joint picnic on Aug. 15, this being the first affair of its kind here. Fred Young and Frank Crawford, head the committee to select the park, arrange for the dance and choose the orchestra.

Miss Mary Benjamin, secretary at the Des Moines Film Board of Trade has returned from her vacation in Chicago. She was the guest while there of Mr. and Mrs. J. Abrams. Mr. Abrams is district manager of the Renown Picture corporation of Chicago.

Miss Esther Burnham, cashier at the Educational Film exchange surprised her friends by getting married on her vacation. The date was July 25, the groom W. J. Davidson of Iowa City, and the place, Des Moines. Mr. Davidson is employed in the insurance department at the state house. Exchange employes presented the couple with an electric table stove. Mrs. Davidson will continue her work with Educational.

Nate Chapman of Iowa City, manager of the Englert and Garden theatres was a visitor in Des Moines the past week.

O. H. Garland, Educational salesman, was confined to his home two days the past week with the flu.

Marian Ackerson, contract clerk with the Goldwyn corporation, is vacationing in Wisconsin and Minnesota and before returning will visit Atlantic City.

F. S. Schwarz, manager of Premier and A. W. Kahn, manager of Educational, have returned from Arnold's Park. They report the fish not biting while they were there.

Fred Young, manager of the Film Booking Office, was called to Minneapolis on a business trip.

Miss Grace Gannon, cashier of F.B.O. is leaving Aug. 3 for a vacation visit in Kansas City. Miss Jeannette Conklin is taking her place.

The Rialto at Sioux City opened its doors under new management August 1 when Harry Wilkinson took charge of the theatre for the A. H. Blank Enterprises of Des Moines. The theatre has been redecorated and additions in equipment made at considerable expense. Mr. Wilkinson comes from Marshallton where he was managing another of the Blank string of houses, the Strand. This change of managers brought about another transfer, that of Harry Ward, manager of the Rialto at Clinton, to the Marshallton house. The Rialto at Clinton will be managed by Mr. Alleman who is the resident owner and manager of the theatre.

Sympathy is extended from the members of the motion picture trade to R. C. Hoadley, manager of the Opera House at Garden Grove. Mr. Hoadley buried his wife this week. She had been ill for some time.

A change of ownership has been made at Seymour, Iowa. C. R. Coons sold his house there to Peter Madison. The Strand at Chariton, Iowa is now being operated by Harry Dawson, owner of the Lincoln Theatre there. The house was bought from Mr. Ed Smith. Mr. Edminster will take the management of the Strand Theatre for Mr. Dawson.

Ernest Michaels of the Strand Theatre at Leon has sold his house there to his brother, G. M. Michaels, who has heretofore sought wealth from tilling the soil. Mr. Ernest Michaels has bought the Idle Hour Theatre at Tama, and also the Mills Theatre. The new Mills Theatre at Tama was sold to John Waller of Osceola. Mr. Clyde Jarnagin who previously owned these theatres is now looking about for a new location.

Alexander Frank, who is adding weekly to his string of theatres, has opened up offices at his headquarters at Waterloo. He recently became owner of the Grand Theatre at Oelwein, of the Orpheum at Chariton and the Isis Theatre in Cedar Rapids. He is owner of the Plaza at Waterloo.

E. P. Smith of Chariton has bought the Newtonia at Newton. This money-making theatre was previously owned by Joe Ireland. Mr. Smith sold his house at Chariton to business men of Hawarden.

Eddie Lipson, previously in charge of the interests of Associated Exhibitors in Des Moines territory, withdrew from the exchange staffs when he was put in charge of the office of Producers Distributing on its recent establishment in Des Moines. R. A. Wagle, formerly with Universal and F. B. O., was enlisted for the cashier's post. Mr. Chapman, formerly with First National and Famous Players, is the booker. Mr. Johnson who was with F. B. O. takes Chapman's place with First National and Leo Weidertz, who was with First National is now the cashier for Universal. The interests of Associated Exhibitors are in the hands of Mr. Earl Meyers who knows Iowa territory well from his experience as salesman for Pathe.

Elsworth Hull, formerly assistant cashier for Universal, has been promoted to cashier of the F. B. O. exchange.

The film exchanges of Des Moines will hold a joint picnic on August 15. There will be dancing and races and a baseball game. Maybe the team representing film exchanges outside the Film Exchange Building will have a chance to come back after their defeat by the combined forces of the exchanges in the Film Exchange. Managers of the exchanges are acting as the committeemen for the arrangements for the picnic. Manager Frank Crawford has selected the place, Sycamore Grove, and its up to each exchange to provide the eats and drinks for their bunch. It looks as though it will be a good time had by all.

Grace Gannon, stenographer for F. B. O. has been away on her vacation after having taken over the cashier's duties for a while after Mr. Johnson accepted the offer to go to the First National office. During Miss Gannon's absence, Miss Jeanette Conkling has been doing her work. Miss Conkling and her folks are going to Florida very soon. And if they like it they may stay. So Miss Jeanette is not for long in Des Moines' midst.

A. G. Stolte, manager of the Capitol Theatre of Des Moines, left for Chicago to attend the convention of the Midwest Exhibitors Association. He was accompanied by jovial Harry Watts of Omaha.

E. J. Rahf, special Lloyd feature representative, is in Des Moines in the interest of exploitation. He journeyed here from Minneapolis.

Park Agnew, Booker for Metro-Goldwyn, has been out of town for a few days. He was called to Cedar Rapids to attend the funeral services for his aunt.

H. C. Jarnigan sold the Idle Hour Theatre at Tama to John Waller who is owner of theatres at Osceola and Leon. Mr. Jarnigan is now looking for some location near Clinton where his wife's people are located.

"Sunshine" Hughes is being very much missed around the Universal office. She is away on her vacation. St. Paul was her destination when she set forth.

L. V. Clement, booker for Famous Players, is moving from the West Side to the East Side and is doing a lot of fixing up about the place—trellises, lawn-mowing, etc.

Al Yarowsky, poster clerk and salesman for Universal, is taking an unusual but ambitious vacation. He is spending the time in covering the territory with different members of the sales staff.

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Milwaukee

UNIVERSAL officially took over its latest acquisition, the Alhambra Theatre at Milwaukee on Saturday, Aug. 1, with Howard Waugh, formerly manager of Paramount houses at Memphis, Tenn., and Atlanta, Ga., as resident manager. The house will be operated for the next two weeks, closing Aug. 16 for two weeks of extensive remodelling. Dan Lederman, representing the real estate and construction forces of Universal, has been in the city for the past six weeks working on plans for making the house one of the most beautiful in the state. A new canopy, new electric signs, new lobby decorations, additional seats, generally refurnishing, and a $50,000 organ are included in the program to be executed in the two weeks the house will be dark. Manager Waugh has created a fine impression among local exhibitors in the short time he has been here, and great things are expected of him.

Ed J. Weisfeldt, production manager of Saxe's Wisconsin Theatre and creator of the excellent attractions that have made for the phenomenal success of Milwaukee's largest and most beautiful picture house, has left for a two weeks' business trip to New York City. Upon his return he will settle down to working out even greater plans for the second winter season of the $2,000,000 theatre, with which he has been affiliated since its opening fifteen months ago.

Frank Zambreno, president of Progress Pictures, Inc., Chicago, paid a visit to the Milwaukee branch last week. J. G. Frackman, branch manager, drove his chief back to the Windy City in his motor, and after arriving at their destination had an expensive travelling bag stolen from the tonneau of his sedan, while parked on Wabash Avenue. The latter circumstance in no way added to the enjoyment of the otherwise pleasant trip.

J. S. Grauman, president of the Celebrated Players Film Corporation of Wisconsin, and J. H. Silliman, head of the Silliman chain of neighborhood picture houses, accompanied by their families, are spending a three weeks' vacation at Eagle River, Wis.

Sam Abrams, manager of th Milwaukee office of the F. B. O. joined his salesman, Dick Scheinbaum, in a trip through the Upper Michigan territory regularly covered by the latter, during the past week. The pair called on exhibitors in the larger cities of the peninsula.

Definite arrangements are said to have been made for the erection of a new 1,200 seat picture house in Shorewood, fashionable Gold Coast suburb of Milwaukee. However, the identity of the promoters has not been divulged as yet.

Saxe's Princess Theatre on Third Street, Milwaukee is to be formally re-opened Aug. 8, after extensive remodelling during the past few weeks. The entire house, which is in the heart of the popular price theatre district has been rebuilt. An attractive new front from foundation to roof, has been constructed, while the interior has been entirely rebuilt and refurnished. New seats, new operating room equipment and an expensive new pipe organ are features in the remodelling. Since the closing of the Rialto, to make room for a big drug store and real estate project, the Princess is the only downtown Saxe house not showing first run pictures exclusively. However, in its new appointments it compares with the best downtown houses.

John De Lorenzo, formerly affiliated with Celebrated Players, has joined the sales staff of the Milwaukee branch of Progress Pictures, and will travel the Wisconsin territory.

R. V. Nolan, new branch manager of the Pathe Exchange at Milwaukee, has been welcomed into the Wisconsin film fraternity. Mr. Nolan replaces Oscar Kuchner, who has not as yet definitely decided whether he will remain with Pathe or assume new duties elsewhere. Mr. Nolan has been with the Pathe organization for the past six years, coming to Milwaukee last week from Chicago, where he has been circuit salesman.

Ann McMurdy, widely known in film circles hereabouts as a publicity directress of exceptional ability, has assumed new duties as press representative for the Alhambra Theatre. For the past several months she has been affiliated with the Saxe interests, representing the Strand and Merrill theatres. Prior to that she was local publicity manager for the Orpheum Circuit.

Frank Koch, erstwhile manager of the Garden Theatre, has resigned his position and will spend several weeks vacationing, before affiliating elsewhere, Mr. Kochs' health has for some time required his taking a rest and the shift last week when O. J. Wooden left the Alhambra Theatre, formerly operated in conjunction with the Garden, and personally assumed charge of the latter house, gave Mr. Koch a chance to leave his post. No successor has been appointed as yet, though Mr. Wooden has indicated that a house manager will be employed.

Universal's "Seeing America" Bus arrived in Milwaukee Wednesday with its crew of six under the direction of "Doc" Holah. Two reels of Milwaukee will be "shot" and are to be shown at the formal opening of the Alhambra Theatre as a Universal house, August 29. A print of the subject will be presented to the city of Milwaukee.

Stanley Brown, manager of the Strand theater, has returned to Milwaukee after a lively two weeks vacation spent largely in the Northland. While motoring out to Grand Forks, N. D., with Mrs. Brown and their young son, Stan stopped off to visit friends among the exhibitors along the way, including Pete Roemer at Rhinelander, Billy Mick of the Sherman theater, St. Cloud, Minn., Mike Cooper and Benny Berger at Grand Forks, and the Finkelstein & Ruben gang at Minneapolis.

Elmer Lund, a newcomer in the film business but nevertheless an advertising man of considerable repute, has been placed in charge of the advertising department of the Milwaukee branch of the Fox Film Corporation. He succeeds Kenneth Coone, who has not as yet announced his plans for the future.

A temporary picture policy has been inaugurated at the Garrick Theater, on Second Street just off Grand Avenue. It is expected, however, that legitimate attractions of some kind, probably dramatic stock, will be booked into the playhouse in another month. Nevertheless, F. C. Gross, owner of the house, has signified his willingness to sell or lease the theater to any responsible exhibitor. Pictures have frequently been shown at the Garrick during lapses between legitimate shows. It is an 1,100 seat house.

The Gayety Theater, which has been showing pictures at 10 cents during the past summer months, will reopen its burlesque season, Aug. 15, according to managers Fox & Krause.

Starting Saturday the Merrill theater will change its admission from 25 to 50 cents, and inaugurate a higher quality program policy. Better film numbers will be presented together with elaborate stage presentations, excellent orchestra music and other features usual to first class houses. This announcement definitely settles the fate of the house, which has been the subject of considerable discussion since it was purchased from Ascher Bros. by the Saxe Amusement Enterprises, operators of nine Milwaukee picture houses.

Earl Knoblauch, formerly of the Strand theater staff, has been named assistant manager of the Garden theater, according to announcement by O. J. Wooden, manager. Knoblauch succeeds Frank Koch, resigned.

Joe Hickey, formerly of the Famous Players-Lasky organization, now covers the southern Wisconsin territory for the newly established branch office of the Fox Film Corporation. He replaces Lee Anger, who left Fox after the establishement of the local headquarters as a full fledged branch, and is now traveling for F. B. O. in the same territory.

St. Louis

LOEW'S State, St. Louis, is planning a big birthday party for the week of August 22 and has invited all St. Louis to attend. The big down-town first run palace was opened on August 21, 1924, and has been a consistent winner from the outset. The bill arranged for birthday week will be among the strongest ever presented at the theatre.

R. C. Williams of St. Francisville, Ill., has leased the Lyric Theatre at Flat Rock, Ill.

E. G. Musser took charge of the Lyric Theatre, West Terre Haute, Ill., on Wednesday, August 12.

O. H. Giese of Edwardsville, Ill., will reopen his houses this week.

Tom Reed of Duquoin, Ill., is back from his vacation trip to Florida.

Frank Hocking has taken over Dr. Pitney's house at Flora, Ill.

Ferris Brothers are again operating the Photo Play at Lovington, Ill.

George Smith of the Phenix Theatre, Lawrenceville, Ill., has gone to Minnesota for his vacation.

Joe Hewitt of Robinson, Ill., plans to return to his former home at Bradford, Pa., for the big home coming and re-union to be held there.

Mr. and Mrs. I. W. Rodgers of Cairo, Ill., and Poplar Bluff, Mo., have returned from a motor trip through the national parks and other interesting points in the West.

J. C. Schmidt of Breese, Ill., is touring Yellowstone Park.

Mollie Inger, assistant booker for F.B.O. has gone into the Ozarks for her vacation.

Mr. and Mrs. Bill Collins are receiving congratulations over the arrival of an 8-pound boy at their home the past week. Collins is in the shipping department of the local Universal office. His wife for several years worked in the local F.B.O. office.

J. R. Grainger, general sales manager for Fox spent Friday, August 7, in St. Louis en route to Los Angeles. W. Bachmeyer, district manager for Fox was another visitor of the week.

E. Horsefield of the Liberty Theatre, Union, Mo., was seen along Picture Row.

Arthur LaPlant, manager for the local Producers Distributing Corporation office spent several days calling on the exhibitors of close in towns of Illinois and Eastern Missouri.

C. D. Hill, district manager for Producers Distributing Corporation swung around his territory during the week. He visited Kansas City, Omaha and Des Moines. He is very well acquainted with conditions in the St. Louis territory and plans to spend considerable time in studying the exhibition problems of the theatres served by the other exchanges in his district.

Minnesota

JACK HELLMAN, exploiteer for Famous Players out of Minneapolis, has been out on a tour of the entire Northwest.

The sales force of Paramount in Minneapolis as well as the same office in Sioux Falls, S. D., is now motorized.

Ben Friedman, with his exchange in Minneapolis and a string of theatres in Minnesota and the Dakotas, has been boosting Greater Movie Season in the towns where he has theatres to such an extent that it has been the talk of many film salesmen who cover the territory. He has plastered the towns with plenty of paper, using billboards, smaller signs, cards and trailers.

Bennie Berger, operating the Metropolitan and Strand theatres in Grand Forks, N. D., has disbanded his orchestra at the Metropolitan and installed a new fifteen thousand dollar organ.

Oscar Johnson has remodeled the Hess thearte at Yorktown, S. D., and will reopen about the 15th of August.

Ted Mendenhall, manager of the Paramount branch at Sioux Falls, S. D., can be seen back on the job—himself, once more. Ted was recently confined in a hospital for an appendicitis operation.

The second run policy formerly applied to the Astor theatre will be transferred to the New Grand theatre in Minneapolis.

In connection with changes noted above, the Finkelstein & Ruben organization announces that its long run features will all be handled at the Strand theatre in Minneapolis and the Garrick theatre in St. Paul.

To the publicity staff of the F. & R. organization in Minneapolis has been added Ray Peterson, a University of Minnesota graduate, making it possible to move Al Allard up into the place made vacant by the transfer of Eddie Gallinagh to the Minneapolis Garrick. Mr. Allard has been two years with F. & R. as assistant to Mr. Gallinagh in charge of Minneapolis publicity. Ben Ferriss is still in charge of the St. Paul publicity of this organization.

Turn about is fair play. Billy Mick, who was formerly manager of the St. Paul Tower theatre has been taken on by Finkelstein & Ruben as special representative to handle new and troublesome theatres. He is now running the new St. Cloud house. His was the place taken by Hugh Andress, the F. & R. man who goes to the independent Friedman house, the Tower.

Sam Warner, vice president of Warner Brothers, was in Minneapolis most of last week visiting his old friend, M. L. Finkelstein of F. & R. at his Lake Minnetonka home. Every now and then he dropped into the Vitagraph and Warner Brothers office here where Tom Burke, manager, is taking charge of the new releases. Burke, by the way, is starting on his 12th year with Warner Brothers pictures without a vacation. What is the use of a vaction, he says, unless you would rather do something else than your work?

A. B. Leak of the Famous Players office, is doing his managing from the road just now, having made a little trip to Duluth and the northern part of the state to look things over.

L. L. Devereux has sold the Blackstone theatre of New Rockford, N. D., to McCarthy Theatre Enterprises, Fargo. It is one of the finest theatres in the Northwest outside the Twin Cities.

Cecil E. Mayberry, division manager of Producers Distributing Corporation, was found paying a short visit last week in the Minneapolis office after a swing through Wisconsin and preparing to leave for a whirl through North and South Dakota before returning to Chicago.

Oscar Troyer of the Rialto theatre at Dickinson, N. D., paid a visit to the Famous Players offices in Minneapolis the other day and reported a great deal of cheerfulness in North Dakota over the return of prosperity particularly to the picture theatres.

Hugh Andress, for 10 years with the Finkelstein & Ruben organization in the Twin Cities has severed that connection and is now manager of the Tower theatre in St. Paul, the only St. Paul first run theatre that is independent of F. & R.

Al Steffes, directing head of the Motion Picture Theatre Owners of America, and A. A. Kaplan, one of the board of directors, have returned from the convention of that organization at Detroit, Mich. reporting satisfaction with the outcome of the session.

Joe Friedman is equipping a high class ball room to be operated in conjunction with his Tower theatre, St. Paul. It will operate on a plan similar to that of the Lyceum in Minneapolis.

O. H. Steindorf of the Gem theatre at Amery, Wis., was paying a visit at the F.B.O. headquarters last week. He likes the look of the situation where he comes from, he said.

E. A. Eschmann, general manager of distribution for First National, got in a brief chat with Les Davis, new Minneapolis manager, on his flying trip to Seattle and Portland from New York the other day. Davis saw him at the train long enough to shake hands and receive a few words of instructions.

A. K. Pay and son, Milton Pay, were in to pay their respects to the First National staff the other day. They report that business is looking up in their section of North Dakota.

The Fox opening at the Aster August 22 is the first entry of Fox films into a Minneapolis first run exclusive picture house for some years. Hitherto for some time they have been used by Pantages to follow an ambitious vaudeville program.

Dick Baasen of the Arcade theatre, Minot, N. D., confirmed in the Fox office lately the general good reports coming from his section.



John Bowers, signed for a featured role in "The People Vs Nancy Preston" a Producers Dist. Corp. release.

W. B. Crosby of the Broadway and Rivoli theatres in Albert Lea was in Minneapolis Wednesday on business with the home office of the Albert Lea Amusement company.

Guy Crandall of the Northern Film Exchange is taking a little rest before the strenuous part of his season commences. He is visiting his old home in Sturgeon Bay, Wis., and putting in his time picking cherries.

Colvin Brown, new vice president of Film Booking Offices and general manager of the district, stopped off in Minneapolis for a few days last week.

Dave Chatkin, Educational's sales director, paid a visit to the company's offices here the other day.

Harvey Day, Kinograms sales manager, looked over the Minneapolis field last week with an optimistic eye.

The story prevails here that Universal has abandoned its announced plan to build a large theater in Minneapolis. Phil Dunas, Minneapolis manager, is silent on the subject and expected announcements have not been made, but it is still insisted in some quarters that a first-run arrangement has been made with Finkelstein & Ruben which obviates any necessity for a new theater.

Picture men have long contended that Minneapolis is over-theatered and this is given as corroborative evidence that there will be no new theaters here soon. The former Auditorium in which the Minneapolis Symphony orchestra makes regular appearances in the orchestra season is still closed and no announcement has yet been made concerning a probable reopening It is held to be far more likely that the Clinton & Meyers Enterprises would be approached by Universal for the use of this theater, now called the "Lyceum" than that a new theater would be built.

J. E. O'Toole, manager of Producers Distributing Corporation, is back in town after a tour of the territory on which he accompanied Cecil Mayberry, district chief.

Sam L. Warner, vice president of Warner Brothers, is off for the Pacific Coast studios after a visit in Minneapolis.

Looks like Fred Cubberly of the Finklestein & Ruben string of theaters was out buying another or whipping the ones he has bought into shape. He hasn't been seen around F. & R. for a week.

Ralph Branton of Educational Films has his hands full now that Cubberly is giving his principal attention to the theater chain. The sales manager has been out of town for a week or more looking things over. Cubberly is still in charge of the Educational office, however.

E. T. Gomersall has returned from the Chicago conference of Fox Film men.

Winona papers announce with a great deal of black type that Beyerstedt Brothers have announced plans to build a $100,000 theater there with 1,500 seats. The brothers are orchestra men, having been members of Beyerstedt's orchestra.

J. L. Johnston of the publicity department of Frank Lloyd productions and a former Minneapolis man stopped off here on the way back to the coast after a trip to New York. He visited his former associates in the publicity department of Finkelstein & Ruben.

Jack Segal of the Universal offices in Minneapolis has leased the Marine theater at Marine-on-the-St. Croix, Minn., signing his name Segal Amusement Company.

Bill Mick, recently made special theater manager for Finkelstein & Ruben who has been shaping things up at the Sherman theater, St. Cloud, has moved on to the Lyric at Duluth.

Phil Dunas, Universal manager in Minneapolis, is off for Chicago again on a business trip. It is his second outing of a business nature in three weeks.

Mark Rose of the Universal sales department is scouring Northern Minnesota.

Jack Hellman, exploitation man for Famous Players-Lasky in the Minnesota and northwestern district, returned from Fargo Saturday. Mr. Hellman is brother of Sam Hellman, Saturday Evening Post writer, who is now doing a series of stories for F. B. O. distribution.

Canada

THE most important Canadian personal news of the week is the announcement of the appointment of Pete Egan of Calgary, Alberta, as manager of the big Capitol Theatre at Winnipeg, Manitoba, by H. M. Thomas of Winnipeg, Western supervisor of theatres for Famous Players Canadian Corp., Toronto. Mr. Egan will have direct charge of the Western key theatre of the Famous Players chain. Until a few days ago he was manager of the Strand Theatre at Calgary but he is well-known in Winnipeg where he had been manager of the Lyceum and College Theatres during the previous five years. He made his theatrical start as accountant for the Lyceum Theatre in Winnipeg under Oral D. Cloakey when the latter was the manager of that house.

This makes the second important appointment to Winnipeg theatres within recent weeks, H. M. Thomas having selected Harold Bishop, formerly assistant manager of the Winnipeg Capitol, to be the manager of the Metropolitan Theatre at Winnipeg, in succession to W. F. Davis who was promoted to the Toronto head office of Famous Players to supervise the scrip book plan for 57 theatres of the Canadian circuit.

The exchange managers and exhibitors of Calgary gathered to offer fond farewell to Pete Egan before he made his departure for Winnipeg. The theatre men presented him with a club bag and the exchange officials gave him a handsome traveling case.

The new Weston Theatre, which is to be the real show place of the town of Weston, Ontario, will be ready for occupancy about September 1, according to an announcement by President J. A. Morrison. The equipment of the Weston Theatre is being installed by H. J. Coleman of the Coleman Electric Company, 21 Dundas Street East, Toronto, and it includes two Motiograph DeLuxe projectors.

Archie Murray, formerly assistant manager of the Winnipeg Theatre, Winnipeg, has deserted the theatre business for newspaperdom, having been appointed sporting editor of the Post at Regina, Sask. Mr. Murray was a newspaperman in Winnipeg some years ago.

John Hazza of Calgary, Alberta, manager of the Capitol Theatre there, has adopted a unique plan of policy for that cinema, affording considerable variety. According to the new policy, two shows only, matinee and evening performances, are being presented three days of the week, Wednesday, Thursday and Friday, and all seats are reserved for the evening performance on these days only. The shows on these days are started at 2.15 and 8.15 P. M. For the remainder of the week, Monday, Tuesday and Saturday, the performances are held continuously from noon until 11 P. M. and seats are not reserved. The Calgary Capitol offers a combination of photoplays, short film subjects and vaudeville. Incidentally, there has been a re-arrangement of the price scale whereby the admission to the lower floor for evening shows has been slightly lowered.

The Regent Theatre, Toronto, the exclusive big-time moving picture hall of the Ontario Capital, re-opened August 15th.

Eight hundred children of the Daily Vacation Bible Schools of Montreal, Quebec, were guests of Manager Howard Conover of the Imperial Theatre Friday afternoon, August 7, this being the annual theatre treat for the scholars of this religious institution.

For years the York Theatre, Yongs and Bloor Streets, Toronto, was unique in that it carried out a definite policy of changing programmes every day in the week, an entirely new group of pictures being shown every week day. This was when the house was owned by the late Harry Brouse of Ottawa who died one year ago. This custom has been discontinued by Manager Clarence Tremblay, however, with the result that the usual plan now is to have three programme changes weekly, Monday, Wednesday and Friday.

John T. Fiddes, proprietor of the Playhouse Theatre of Winnipeg, has hit upon an interesting side attraction to boost interest in the house. He has arranged a "Made in Winnipeg" exhibition which is to cover a period of 30 days, the various exhibits being changed at intervals. This exhibition is presented in the spacious lobby of the theatre.

D. Leach has bought the Empress Theatre, Calgary, Alberta, and is managing the house himself. The Empress is one of the brightest of local neighborhood cinemas.

Leonard Bishop, manager of the Regent Theatre, Ottawa, Ontario, a Famous Players house, has been appointed manager of the Russell Theatre, Ottawa, which the corporation interests recently acquired for special presentations. Mr. Bishop, who returned recently from a lengthy visit in California, will have charge of both the Regent and the Russell in Ottawa.

When a great many of the regular patrons of the Strand Theatre, Hamilton, Ontario, went to Burlington Beach, the nearby summer resort, for the hot weather, Manager H. E. Wilton of the Strand decided to keep into personal touch with his holidaying customers with a series of weekly letters which were sent by mail to their summer homes. These letters tell of current features and coming attractions, while interesting news is also included. Many have told him of the receipt of these letters.

Irving Sourkes, Canadian Eastern Manager for United Artists Corp. for the last five years, covering Quebec, New Brunswick, Nova Scotia, Prince Edward Island and Newfoundland, has resigned to take charge of the Auditorium Theatre, Quebec City, the largest theatre in Eastern Canada outside of Montreal.

Mr. Sourkes is very well known in Canada having been with Fox Film Co. from the time they opened their offices in Canada for two years, then operating two theatres for himself until 1920 when he connected with United Artists, where he has been ever since.

Cleveland

J. J. Harwood has installed a new $20,000 Wurlitzer organ in the Lexington theatre, Cleveland. The organ was dedicated last Sunday with a special program with Walter F. Trimmer at the console.

Carl H. Weeks, of Worthington, near Columbus, has been promoted from sales representative to manager of the Columbus exchange of the Famous Players-Lasky Corporation, which distributes Paramount pictures. He succeeds E. H. Brauer, who becomes manager of the Cleveland Paramount office. In his new position, Weeks will supervise the sale of exhibition rights and the distribution of Paramount pictures to more than 500 theatres in Ohio and northern West Virginia.

Robert J. McLean, of Washington C. H., Ohio, has secured the control and direct management of the Belle opera house in Hillsboro, Ohio, a house with a seating capacity of approximately 900. Mr. McLean states that under the new control, many of the larger motion picture shows will be given together with some of the smaller ones and some vaudeville. Norman McLean, son of R. J. McLean, will assume active management of the Bell theatre in Hillsboro and will also handle the business of the Palace theatre in Hillsboro, with a seating capacity of about 250.

R. J. McLean will remain in Washington C. H., to personally manage the Palace theatre in that city. The Bell house at Hillsboro is the third motion picture house to come under the mangement of Mr. McLean.

Newspaper Opinions

"Under the Rouge" — Associated Exhibitors, Colony, New York

Herald-Tribune: "'Under the Rouge' is one of the best crook pictures we ever saw and we were quite carried away from the dull realities of life, where everybody is honest and prosaic, as we watched the troubles and joys of Kitty, a crook who was however a good girl; Whitey, another crook, thoroughly noble and big, and Skeeter, his pal, a war hero who tried the crooked path just once to help the mother and kid sister. Conventional characters all, and yet there was nothing melodramatic about them. They talked and acted like real human beings when they weren't breaking banks or picking somebody's pockets, and there was a totally unexpected twist at the end which is sure to be a big surprise to every one."

Mirror: "'Under the Rouge,' with Tom Moore and Eileen Percy enacting featured roles, tops a crackerjack bill at the Colony this week. This is a fast moving, melodramatic and romantic entertainment, directed by Lewis H. Moomaw, with amusing twists and a good climax. Tom Moore does the best work he has donated to the silent drama in many a day as Whitey."

American: "'Under the Rouge,' at the Colony, is one of the better plays of the underworld. Tom Moore, as Whitey, is a most likeable thug. The picture has a good cast."

World: "The new crook melodrama at the Colony offers thrills along the customary crook lines, and is as satisfactory a Tom Moore performance as I ever saw. It is presumed the typical crook movie is a first-rate form of entertainment. The Colony was well filled, and as I say, the interest appeared to be intense."

Telegram: "'Under the Rouge' is a pretty good crook movie."

Post: "After all there's that something about the underworld. It's amply attested by 'Under the Rouge,' presented this week by the Associated Exhibitors at Mr. Moss' Colony."

Telegraph: "The best of the recent flood of crook melodramas. An unusual story with tremendous human appeal, an excellent cast and one big thrill scene makes it capital entertainment."

Daily News: "'Under the Rouge' is a clever, straightforward picture that knows when to draw a sharp line at oozy sentimentality. Eileen Percy gives a true performance as Kitty. And Tom Moore is just grand as Whitey. Carmelita Geraghty puts a lot of life into Evelyn, the beauty of the town. You must see this one."

Journal: "Here is a crook picture and one of the best, in which Eileen Percy portrays a crook, who at the same time is 'a good girl.' Tom Moore is the star, and he is mighty good in the role of Whitey. If you like crook stories you'll certainly like 'Under the Rouge'."



CONSTRUCTION & EQUIPMENT DEPARTMENT



How to Secure Effective Theatre Lighting

Use of Illumination in Early Days; Recommendations for Modern Houses*

*By G. G. Thompson***

THE attraction of light is inherent in the nature of nearly all living things. The butterfly dances in the sunlight; the moth is attracted to the glow of the evening lamp; fish are lured to the surface by the flare of the night fisherman's torch.

This attraction, since time immemorial, has been capitalized by the showmen of all ages from the savage Congo witch doctor to the theatrical producers of Broadway.

The ancient priests of the sunworshipers built their temples so that the flashing beam of the rising sun, piercing through an opening in the temple wall, fell upon the altar and illumined the priest in his sacrificial rites. Savage dances are not practiced in the daytime, but around the flickering flame of fires, that the weird contortions of the dancers, enhanced by the shifting light and shadow of smoke and flame, may produce a stronger effect in arousing the frenzy of the tribe.

The old architects of churches knew the value of lighting and designed their sacred structures to create a sombre atmosphere befitting religious devotion. And even in the cathedrals of today, the flame of fire and candle is not only a symbol but an instrument by which emotion of the congregation is heightened.

The merchants of our present age well know the value of lighting in dramatizing their offerings. Show cases and store interiors are illuminated not only to draw attention, but to render more attractive the goods displayed.

In a thousand ways the theatrical value of lighting has been utilized to promote the purpose of the showman, whether he be savage or civilized, priest, merchant or theatrical producers.

The earliest use of stage lighting we have been able to discover was in connection with the so-called Miracle plays introduced in the twelfth century in Europe. These plays were presented on rude platforms erected within churches and later in public squares or open fields. Actually, it was not until about 1400 that lighting itself came into vogue and it then consisted merely of sconces or candles burned before a shrine in connection with the performance. As these plays were scriptural in character, devils played a prominent part in the cast and their entrance was sometimes signalized by the burning of red fire to give local color to the scene.

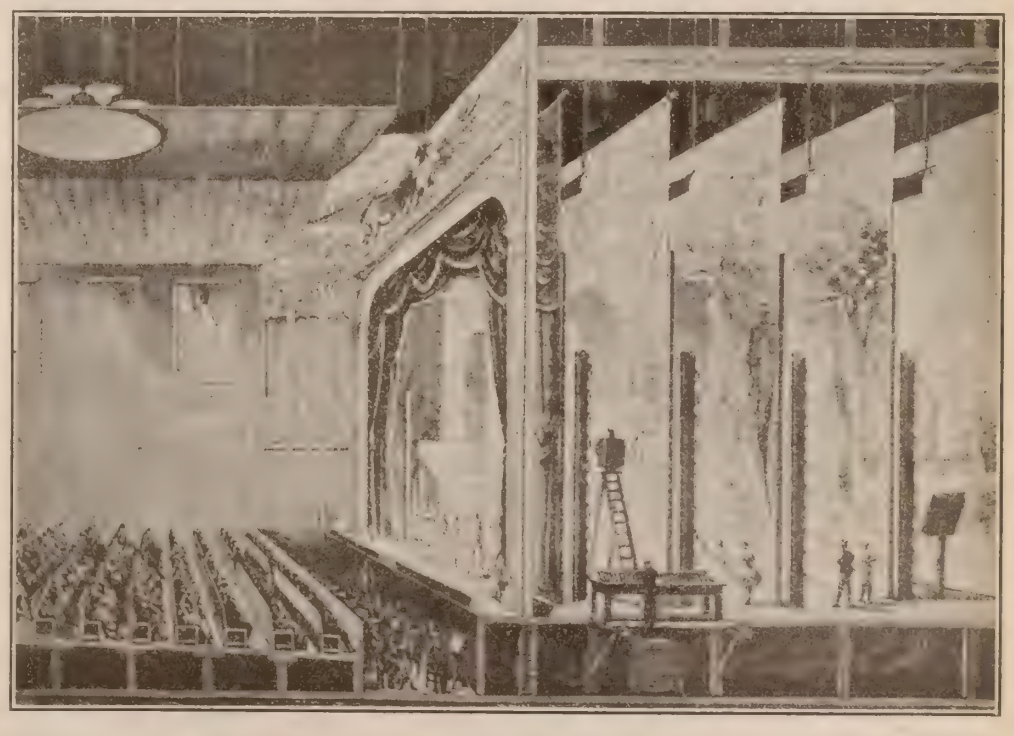
About the beginning of the seventeenth century, plays began to be produced in buildings especially constructed for their presentation. Performances being given in the evening, it became necessary to provide artificial illumination of the stage and interior. For this purpose, cressets, lanterns and candles were employed, the cressets being receptacles of iron or other metal fastened to the wall and used to hold torches.

The use of footlights had been thought of half a century before this period but were not extensively used until about 1750 when David Garrick placed a row of candles below and in front of the stage of his Garrick Theatre, masking the candles from the view of the audience by metal screens. Garrick also used the side lights, now spoken of as borders.

The purpose of stage lighting in Garrick's time was merely to provide illumination of the players. Its value as a factor in the production of stage illusions had not then been thought of.

With the development of gas lighting, the possibilities of effective stage lighting began to be better appreciated, not only because the gas flame proved to be far steadier and more dependable than that of candles and lamps but because gas lighting could be so much more readily regulated. By means of gas lighting a row of lights could be simultaneously turned down or extinguished from the wings of the back stage, whereas before gas was used it had been necessary for an attendant to separately turn down or blow out each lamp or candle. As may be imagined these proceedings interfered considerably with the illusion of the play.

With this larger command of lighting control, improvement in the utilization of light and shadow in stage productions rapidly evolved. In 1860 the calcium light came into general use for stage illumination, this light being produced by heating a block of lime to incandescence in an oxy-hydrogen flame. The use of a movable reflector in connection with calcium light constituted the first spot light by means of which the hero was given due prominence or stage effects produced—as light shining through a window, moonlight, sunrise, etc. The invention of mantle burners was soon followed by their use in footlights, proscenium lights, border lights and buch lights.



Cross-section of electrically-lighted theatre constructed in Munich for the International Electro-Technical exposition in 1882.

* Paper presented before the Society of Motion Picture Engineers.

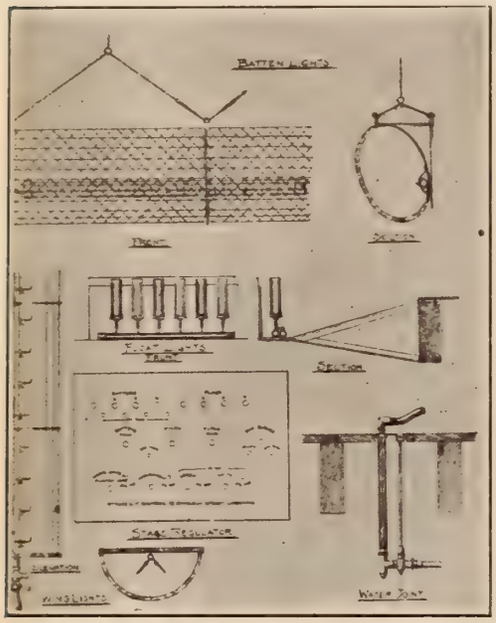
** Engineer of the Ward Leonard Electric Co.

How to Secure Effective Theatre Lighting

(*Continued from preceding page*)

About this time color lighting began to appear, its manipulation being provided for by a device for simultaneously drawing colored silk in front of, or away from the lights.

The suffocating odors arising from the use of gas, the disturbing appearance of a rubber tube trailing from a stage moon, and numerous disasters by fire originating with open gas flames, and the oppressive effect



Details of gas lighting equipment taken from Building News, October, 1894. The illustration shows construction of batten lights, wing lights and footlights, and indicates layout of control board from which the dimming and brightening of the lights was manipulated.

of heat arising from the stage lighting, constituted serious drawbacks to the theatrical use of gas for illumination.

Accordingly, therefore, the introduction of the electric light inaugurated an era of unprecedented progress in the art of theatre lighting. In 1882 tremendous interest among theatrical producers was aroused by the exhibition of a small theatre completely lighted by electricity at the electro-technical exposition at Munich. Diffused light seems to have been first used for theatre purposes at this theatre. This light was emitted from arc lamps, the diffusion being effected by passing it through ceiling panels of ground glass. The walls of the theatre were illuminated with incandescent lamps. The stage was lighted entirely with incandescent electric lamps and screens could be mechanically operated to change the color of the light from plain to red or blue. At this period much interest was created by a production of Faust in which a clever arrangement of electric circuits caused the clashing blades of Faust and Valentine to emit dazzling sparks of fire, tremendously increasing the excitement of the duel.

As was the case with gas lighting, the principal advantages of the use of electricity off the stage was the greater facility afforded for the control of lighting effects. This control is made possible by the ease with which, through the employment of proper apparatus, the flow of electric energy may itself be regulated. This regulation is accomplished by the use of equipment embodying means for introducing a greater or lesser tmount of resistance or reactance into a circuit, accordingly as the lights supplied by those circuits are required to be illumined to full brilliancy or softened down to any desired point.

In large theatres, including some of the very large motion picture houses of the greater cities, as well as the theatre exhibiting burlesque, musical comedy, variety, vaudeville, or the drama, are very extensive installations of such apparatus.

To understand correctly the proper application of theatre auditorium and stage lighting to the respective needs of theatres featuring each of these types of entertainment, the requirements of each case must be separately considered.

The musical comedy, the variety show and the burlesque performance are all alike in principle so far as lighting is concerned. Lighting is used to heighten the effect of magnificence or of burlesque according to whether the effect of each given act depends upon sheer beauty or intentional absurdity. On the other hand, the whole aim of the lighting program in the production of a drama is to strengthen the illusion of the play. Realism is the constant effort of the producer. The lighting is made secondary to the actor instead of the players being merely a part of the scene in which the lighting is of equal or greater value, as is the case with a spectacular type of show. The vaudeville theatre must be equipped to meet in a measure the needs of all of the foregoing types of performance in as much as the character of the different acts may range from tabloid musical comedies to one-act dramas with all sorts of miscellaneous acts in between, and a feature movie as a wind-up.

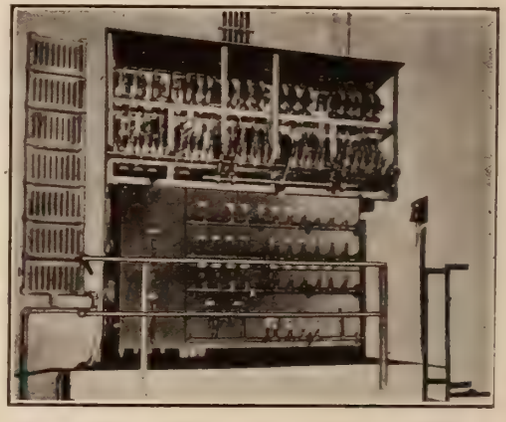
A theatre which is suitable for dramatic productions is not generally suitable for a moving picture house on a competitive basis. This is particularly true of the lighting and control equipment needed for these different types of theatres. For efficient production of the drama a theatre should not seat over 1,500 people and the auditorium lighting may be of the simplest type. For this type of theatre a combination of indirect and crystal fixtures are entirely adequate and the theatre can be illuminated with this type of fixture at a much lower cost than with the cove and totally indirect system of lighting. For the stage the lighting system should be adequate to reproduce average interior lighting conditions and also colors and lighting to imitate natural conditions. This does not require the high intensity of illumination which should be provided for a musical review or vaudeville equipment where it is quite necessary to produce by means of lighting very beautiful and fantastic color settings. Adequate lighting should be provided for the dramatic equipment to produce general illumination in the modified colors and also to produce localized lighting which will be required in many different scenes.

For musical reviews and burlesque a higher degree of illumination on the stage should be provided and if practical more attention should be given to the decorative features provided by the lighting of the house.

In the early days of the moving pictures exhibitors paid little attenion to the lighting of the theatre and very little if any illumination was provided. During the picture the lights were entirely eliminated and in many of the smaller theatres there was not sufficient light for reading during the intermission. Under present competitive conditions in the moving picture field, this condition has entirely changed. People expect to find the moving picture theatre as beautiful as any other theatre and some of them are more beautiful than the usual dramatic theatre. It has also been found that it is possible to provide a comparatively high degree of illumination during the projection of the picture without impairing its clearness but to do this is necessary to have a properly designed lighting system. The essential feature is that the source of this illumination shall not be brighter than the light portions of the screen during the picture. This necessitates a totally indirect system of illumination for which the cove system is preferable.

It is also advisable to use color illumination as it is possible to provide a little more colored light than white light. Moreover, the use of colored illumination adds greatly to the beauty of the interior decorations if these colors are properly controlled. I am thoroughly convinced that there is a sound psychological basis for the success of the moving picture theatre which is beautifully decorated and equipped with a good lighting system affording colored illumination. While the lighting of the moving picture theatre should not distract the patrons' attention from the picture by violent and radical changes in color, the illumination can greatly beautify the interior decoration. This illumination should be very gradually changed, always maintaining a harmonious color scheme, so that patrons seldom see the house in the same light.

A great deal of interest and some controversy attaches to this question of special lighting effects as a psychological aid to the



Ward Leonard Dimmers (top of board) installed in the National Theatre, New York City.

motion picture theatre. We are all agreed that the brilliant illumination of the electric sign on the outside of the theatre is an important factor in drawing the attention of the passing crowd to the performance within. There can be no question regarding the money-making psychology of electric light in that connection. But when it comes to the utilization of striking lighting effects within the theatre, that is another problem.

(To be concluded next week)

H. MacNary Again Enters Motion Picture Field

It is with a great deal of pleasure that we welcome the return of H. MacNary to the industry, after an absence of more than two years, in his new connection with the well known electrical contracting engineers, Fischbach and Moore, Inc., of New York City.

Mr. MacNary, it will be remembered, was with the Westinghouse Electric Manufacturing Company in charge of studio and theatre equipment. During his stay with the Westinghouse Company he developed and contributed many new ideas which are now considered as standard practice in theatres.

It was at Mr. MacNary's recommendation that the pushbutton remote control method of operation was installed at the Cosmopolitan Studios, New York City, and since introduced in practically every studio.

The industry is also indebted to Mr. MacNary for many projection room layouts.

As a member of the Society of Motion Picture Engineers, Mr. MacNary contributed papers on theatre and studio lighting as well as projection room equipment.

His new position in charge of the theatrical division for Fischbach and Moore, Inc., Electrical Contracting Engineers, will allow him to render a broader service to his many friends and clients in the industry.



H. MacNary, well known as the former representative of Westinghouse Company in the theatre field, who after an absence of two years again enters the electrical end with his new connections with the well-known electrical contractors, Fischbach and Moore, Inc., of New York City.

Palace, Lockport, Opens to Record Crowds

The beautiful new Palace theatre, erected in Lockport, N. Y., by Lock City Theatres, Inc., and leased by Paramount's theatre department, was recently opened to the public when two overflow audiences witnessed the splendid program premiere. Following an introductory talk by Manager George T. Cruzen, Congressman S. Wallace Dempsey spoke, complimenting those responsible for the new house. Charles E. Dickinson of Lockport, who promoted the project also talked briefly, as did A. Edmund Lee, president of Lock City Theatres.

Joseph Pomeranz of Buffalo is conductor of the Palace orchestra of eight pieces. C. Austin Taylor is stage manager, Martin Heiberger, chief projectionist; Harold Le Valley, floor superintendent and Corey Rohde is in charge of the poster department. Prices range from 35 to 75 cents and in the fall, Manager Cruzen announces the Keith vaudeville will be added to the picture program. Mr. Cruzen has been associated with the Hostetter Amusement company in Iowa, Kansas and Nebraska and for the past two years has been on the West Coast serving in various capacities at the studios. Fred W. Greene, Jr., district manager for New York state for Paramount's theatre department was in Lockport for a week in advance of the opening assisting in preparations for the premiere.

$250,000 Theatre at Clinton and Suffolk Sts., N. Y. C.

Plans are being drawn by Eugene DeRosa, 110 W. 40th Street, for the erection of a three story theatre building to be erected at Clinton & Suffolk Streets, N. Y. C. on a plot 100 x 120, the approximate cost of the new theatre to be $250,000. The owner of this new construction is Steiner & Blinderman, 874 Broadway, N. Y. C.

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Inquiries and Comments

Screen Deterioration

THE following was received from J. R. Osborne, who is connected with the Genesee Theatrical Enterprises, Inc., capacity not stated, operating the New Family and Grand theatres in Batavia, N. Y.

"Dear Sir:

"We have a mirror screen in one of our theatres and there are two or three places where the frosting is off the glass. Can you advise us what we can do to eliminate these dark spots?"

"Frosting?"

A mirror screen with a "frosted" surface is news to us. We were under the impression that the old Mirroroid Screens had either a sand-blasted or an etched surface. Either of these is permanent and cannot suffer deterioration, such as peeling, mentioned in Mr. Osborne's letter.

The sandblasting process, as the name implies, consists of "roughing" the surface of the glass by means of a stream of finely divided sand particles driven by air under high pressure. This method is generally employed for relatively small surfaces since it is difficult to "rough" a large surface evenly with the methods ordinarily employed.

The Acid Process consists of coating or washing the glass with a very thin paste which contains hydrofluoric acid as the corroding agent. This can be easily applied to large surfaces without danger of unevenly etching them. This process imparts a "satin finish" to the surface which gives a higher degree of diffusion to the reflected light than the sandblast process. Both of these roughened surfaces, however, are permanent and cannot be removed.

Superficial "Frosting"

It is possible to imitate the acid process to a certain extent by applying a solution, having paraffin as a base, to the glass surface. This surface frosting however, is by no means permanent since it can easily be scraped or rubbed off and will, under a sufficiently high temperature, become soft.

This solution is frequently used in theatres to obtain "homemade frosted" incandescent lamps and the heat of the lamps will not cause it to soften.

These represent the three principal methods, in fact the only ones, which are used to secure frosted surfaces on glass. Therefore, Friend Osborne, if your screen has had the frosting removed in a number of places, a superficial coating must have been used.

It is possible, however, to *apparently* remove the frosted effect of a sandblasted, or etched surface, by applying oil to it. This destroys the effect of the frosting, temporarily and it is possible that you may have some oil or grease on the screen. If this is so, first wash it with gasoline and then with soap and water after which rinse the spots with clear water. If, on the other hand a superficial wax frosting has been used on the screen and this has come off in spots, apparently the only thing to do is to secure some similar frosting solution from your supply dealer, or any large electrical supply house and "touch up" the spots so affected.

The Mirroid Screen, by the way, is no longer made as the company originally making them went out of business several years ago.

It is also possible, in fact very likely, that the silvering on the rear of the screen has deteriorated. The remedy for this is, obviously, resilvering. In a pinch, however, aluminum paint, or gilt, will remove to a certain extent these dark areas.

Reflector Arc Manufacturers

A prospective reflector arc customer has written us requesting a list of reflector arcs now on the market and the names of those who make thm.

To the best of our knowledge there are at present five such arcs on the market and two more either in course of construction or awaiting commercial development.

The entire list is as follows:

Trade Name.	*Manufacturer*
Peerless Arc	J. E. McAuley Mfg. Co., 552 West Adams St., Chicago, Ill.
Power's Reflector Arc	Nicholas Power Co., 90 Gold St., New York City.
American Reflector Arc.	American Reflector Arc Corp., 24 Milk St., Boston, Mass.
Preddy Reflector Arc.	Walter G. Preddy, 187 Golden Gate Ave., San Francisco, Calif.
Morelite Intensifier	Morelite Intensifier Corp., (Howell's Cine Equip. Co.,) 49th St. & 7th Ave., New York City.
Helios Reflector Arc.	Warren Mfg. Co., 265 Canal St., New York City.
Reflex Reflector Arc.	Reflex Engineering Co., Wright St., Newark, N. J.

The last named two arcs have not, as yet, been placed on the market, but will very shortly be ready for sale.

All of these arcs come equipped with automatic arc feeding mechanisms and stereopticon attachments. The stereopticon attachment takes on a variety of forms in the various arcs ranging from the use of a separate lamp house containing a 1,000 watt 110 volt, incandescent stereopticon lamp adjacent to the arc lamp house through to a 45° angle mirror combination or shunting the arc beam to one side of the projector and thence through the stero lens. This element of stereopticon projection at first proved very troublesome to the reflector arc makers but appears now to have been satisfactorily over come.

With the exception of the Reflex Arc, Bausch & Lomb mirrors are used exclusively. The Reflex outfit goes to Germany for its mirrors.

With the exception of the Peerless Arc the French adaptation of using horizontal carbons without condenser lens is used. The Peerless arc, while modeled after the original German arc, differs in that it uses horizontal carbons instead of the right-angled set generally employed in Germany and England.

One of the principal sources of trouble in the early arcs was finding an efficient method for reducing from 110 volts to the approximate voltage of the arc. It was commonly the practice, then, to use straight resistances for securing this reduction in voltage but motor-generator sets have been developed since then which satisfactorily meet the low current requirements of this form of projection device.

The success which has already attended the marketing of these reflector arcs, due to their inherent greater efficiency and simplicity makes it very evident that the old type of arc is doomed to early extinction.

Europe's Greatest Movie House Puts Boilers on Roof

Radical improvements in heating and ventilating design have been effected in the recent construction of the famous Capitol Theatre of London, generally regarded as the most luxurious and perfectly equipped motion picture house in Europe.

The entire system, which is fired by city gas, is put into operation simply by turning on and lighting the gas in the tubular gas boiler, and starting the pumps and fans. The engineer requires no additional man to assist him to run the plant, as the gas boiler needs no further attention once it is lighted, and involves no stoking.

By using gas, the theatre has also aided the "brighter London" movement to eliminate the smoke nuisance.

Another interesting feature of the system is the fact that the gas boilers are placed on the roof where they are entirely out of the way. Instead of using the basement and part of the first floor for the housing heavy boilers, these valuable portions of the building are used for other and more remunerative purposes. The gas, of course, requires no mechanical device except piping, to deliver it to the top of the building.

Psychology and Practicability of Theatre Ticket Booths

By William F. Libman, Pres., Libman-Spanjer Corp.

HOW many times has this question been asked, "What is the most important unit in the motion picture theatre?" Immediately the machine man answers, "The projector," the curtain man is quite sure that its the screen, while the seating man believes that its the comfortable chairs and so it goes.

In the writer's opinion, one of the most important things in the operation of today's theatre is the box office or ticket booth. As has been pointed out in previous articles, the theatre front is the magnet which draws the prospect's attention to the theatre, but its the ticket booth which actually says "hello" to him.

The ticket booth is really the first human touch which the theatre extends to the patron. It is here that the psychology of movement through the animated line of ticket buyers and the sight of the ticket seller makes itself felt, and this contact and psychology you may be sure is a most important one and cannot be underestimated.

No matter who the patron is, it is necessary for him or her to first approach and and do business with the ticket seller at the ticket booth. The next human contact is with the ticket taker, then the usher, and finally the projectionist or operator through the medium of the screen. Any one of these human agencies can either help or discourage patronage as the most successful show man knows.

What do you suppose is the very first thing that a most successful circuit does immediately upon acquiring a new theatre? Has it to do with seats or screen or machine? No sir, not on your life. Its the ticket booth that receives the first official attention.

If the ticket booth happens to be located in the back part of the lobby, it is moved out to the front as close to the building or sidwalk line as it can go, or if its already in the front of the lobby but off to one side it is moved to the centre of the lobby. In most cases of theatre acquisition a new ticket booth is erected altogether, as a means not only of attraction but as a most definite medium of impressing the patronage that a new management prevails. A change in the lobby particularly in the box office location is the most striking change that can be impressed upon the patron.

And why does the position of the ticket booth receive this flattering attention at the hands of the big circuit managers? It is only that the successful showman of today realizes the psychological value of the box office location, which brings us back to the perpetual "bally ho" spoken of in our first article.

If one should doubt that box office location means much in theatre prosperity, let him but take a look at the ticket booth locations of the most successful and most recently constructed theatres. Take Broadway for example. Try and find a ticket booth in any theatre on this famous thoroughfare that is not in the centre of the lobby and as close to the sidewalk as the builders can place it.

All of which means that the wise manager doesn't wait for his patron to walk through the lobby before paying the admission fee, but reaches out onto the sidewalk for the patron through the medium of the attractive box office.

Loew's New York Theatre is a striking example as to what lengths the successful showman will go in order to have the box office where it belongs. In this case the construction of the theatre front itself long defied all efforts to place the ticket booth on the sidewalk line, but it was finally accomplished and today the ticket sellers at this theatre, could, if they wanted, reach out and practically tap the passer by on Broadway right on the shoulder.

So much for the box office location. Now for construction. The building or constructing of a modern and attractive ticket booth calls for the inclusion of numerous elements each of them individually important. Aside from its artistic value in the lobby, the ticket booth must be highly practical as well. No matter how ornamental it may be on the outside, we know that it is the repository of the theatre cash while ticket selling is in process, and therefor it must be safe and secure. The cash drawers must be properly built and located. These are little requirements of which the average cabinet maker knows nothing.

The ticket selling machine is also located in the ticket booth and proper provisions for its uninterrupted operation must be made. In this case the close co-operation of the booth manufacturer with the ticket vending machine builder is an advantage that does not prevail where the local mechanics build the ticket booth.

The ticket booth must be properly ventilated, lighted, and constructed. Marble work, electricity, painting, carpentry, and glazing all enter into its make up, and surely here is one place where the recognized builder's services are needed to insure the delivery of a satisfactory finished product.

Architects and exhibitors who in the past thought it cheaper and more expeditious to have the local electrician, mason, cabinet maker and painter contribute his efforts in the construction of the ticket booth, now realize that it only seemed cheaper when each of these artisans submitted his bid for his particular part of the work. When the total was counted it invariably ran higher than the figures quoted by the professional builder of ticket booths and the results of combining each craftsman's efforts were invariably not to be compared with completed work delivered by the expert builder and designer of booths.

As we all know, the questions of durability and appearance play their part in the life of the ticket booth. Inclement weather shows its effect on the wrong woodwork and finish. Real marble resists weather and wears much longer and with better appearance than does its imitator called "scagliola." The tinkling of the coins against the surface of this substitute soon wears a shabby spot in the most prominent part of the theatre. And chipped masonry, peeling paint, or gaping seams in carpentry have no place in the front of the theatre where the patron gets his first impression.

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FEATURE RELEASE CHART

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Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH RELEASES

By Associated Exhibitors

	Star	Length
Adventurous Sex, The	Clara Bow	5,039 feet
Percy	Charles Ray	5,384 feet
Sky Raider, The	Capt. Charles Nungesser	6638 feet

By Famous Players-Lasky

Air Mail, The	Special cast	6,976 feet
Dressmaker From Paris, The	Rod La Rocque	7,080 feet
Goose Hangs High, The	Constance Bennett	6,186 feet
Men and Women	Special Cast	6,223 feet
New Lives for Old	Betty Compson	6,796 feet
Sackcloth and Scarlet	Alice Terry	6,732 feet
Too Many Kisses	Richard Dix	5,759 feet

By First National

I Want My Man	Sills-Kenyon	6,175 feet
New Toys	Richard Barthelmess	7,250 feet
One Year to Live	Special Cast	6,064 feet
Playing With Souls	Special Cast	5,831 feet
Sally	Colleen Moore	8,636 feet

By Fox

Hunted Woman, The	Seena Owen	4,954 feet
Marriage in Transit	Edmund Lowe	4,800 feet
Riders of the Purple Sage	Tom Mix	5,534 feet
Scarlet Honeymoon, The	Shirley Mason	5,080 feet

By F. B. O.

Forbidden Cargo	Evelyn Brent	4,850 feet
Jimmie's Millions	Richard Talmadge	5,167 feet
Scar Hanan	Yakima Canutt	4,684 feet

By Metro-Goldwyn

Confessions of a Queen	Terry-Stone	5,820 feet
Daddy's Gone a Hunting	Joyce-Marmont	5,851 feet
Denial, The	Special Cast	4,791 feet
Great Divide, The	Terry-Tearle	7,811 feet
Monster, The	Chaney-Arthur	6,435 feet
Seven Chances	Buster Keaton	5,113 feet
Zander the Great	Marion Davies	5,851 feet

By Producers Distributing Corp.

Beauty and the Bad Man.	Special Cast	5,794 feet

Through States Rights Exchanges

Billy the Kid	Franklin Farnum	4,800 feet
Blood and Steel	Desmond-Holmes	5,300 feet
Border Justice	Bill Cody	5,432 feet
Coast Patrol, The	Kenneth McDonald	5,000 feet
Comin' Thru the Rye	Special Cast	7,400 feet
Double Action Daniels	Buffalo Bill Jr.	4,650 feet
Fighting Romeo, A	Al Ferguson	5,000 feet
Fighting the Flames	Haines-Devore	5,800 feet
Just Traveling	Bob Burns	4,400 feet
Renegade Holmes, M.D.	Ben Wilson	4,947 feet
Romance and Rustlers	Yakima Canutt	4,994 feet
Speed	Betty Blythe	6,000 feet
Where Romance Rides	Dick Hatton	4,301 feet

By United Artists

Waking Up The Town	Jack Pickford	4,802 feet

By Universal

Head Winds	House Peters	5,600 fee
Last Laugh, The	Emil Jannings	6,519 fee
Let 'Er Buck	Hoot Gibson	5,665 fee
Mad Whirl, The	May McAvoy	6,184 fee
Price of Pleasure	Valli-Kerry	6,618 fee
Sign of Cactus, The	Jack Hoxie	4,938 fee

By Warner Bros.

My Wife and I	Special cast	6,700 feet
Recompense	Prevost-Blue	7,480 feet

APRIL RELEASES

By Famous Players-Lasky

Adventure	Starke-Moore	6,602 feet
Charmer, The	Pola Negri	6,076 feet
Code of the West	O. Moore-C. Bennett	6,777 feet
Crowded Hour, The	Bebe Daniels	6,558 feet
Kiss in the Dark, A	Special cast	5,767 feet
Madame Sans Gene	Gloria Swanson	9,994 feet
Night Club, The	Griffith-Reynolds	5,732 feet
Spaniard, The	Cortez-Goudal	6,676 feet

By First National

Declasse	Corinne Griffith	7,869 feet
Heart of a Siren, The	Barbara La Marr	6,780 feet
My Son	Nazimova-J. Pickford	6,500 feet
One Way Street	Special cast	5,596 feet

By Fox

	Star	Length
Gold and the Girl	Buck Jones	4,521 feet
She Wolves	Alma Rubens	5,783 feet
Wings of Youth	Madge Bellamy	5,340 feet

By F. B. O.

Galloping Vengeance	Bob Custer	5,095 feet
Love's Bargain	M. Daw-C. Brook	5,641 feet
Ridin' Comet, The	Yakima Canutt	4,354 feet
Tearing Thru	Richard Talmadge	4,714 feet
That Devil Quemado	Fred Thomson	4,768 feet

By Metro-Goldwyn

Man and Maid	Special cast	5,307 feet
Proud Flesh	Special cast	5,770 feet
Sporting Venus	Special cast	5,938 feet
Way of a Girl, The	Boardman-M.Moore	5,025 feet

By Producers Distributing Corp.

Friendly Enemies	Weber and Fields	6,288 feet
Stop Flirting	Special Cast	5,161 feet

Through States Rights Exchanges

After Business Hours	Hammerstein-Tellegen	5,800 feet
Bandit Tamer, The	Franklyn Farnum	5,000 feet
Border Vengeance	Jack Perrin	4,500 feet
Courageous Fool, The	Reed Howes	5 reels
Eyes of the Desert	Al Richmond	4,500 feet
Fighting Parson, The	Al Ferguson	5,000 feet
Fighting Sheriff, The	Bill Cody	4,500 feet
Getting 'Em Right	George Larkin	4,669 feet
Go Straight	Gladys Hulette	6,107 feet
Justice Raffles	Henry Edwards	6,000 feet
Rough Going	Franklyn Farnum	4,800 feet
Shackled Lightning	Frank Merrill	5,783 feet
Tale of a Thousand and One Nights	Special cast	6,500 feet
Two Fisted Sheriff, A	Yakima Canutt	4,149 feet
Western Engagement	Dick Hatton	5 reels
Winning a Woman	Perrin-Hill	4,865 feet

By Universal

Dangerous Innocence	La Plante-E. O'Brien	6,759 feet
Fifth Avenue Models	Mary Philbin- N. Kerry	6,581 feet
Roaring Adventure, The	Jack Hoxie	4,657 feet
Straight Through	Wm. Desmond	4,867 feet

By Warner Bros.

How Baxter Butted In	M. Moore-D. Devore	6,650 feet
Kiss Me Again	Prevost-Blue	7,200 feet

MAY RELEASES

By Famous Players-Lasky

Any Woman	Alice Terry	5,963 feet
Eve's Secret	Betty Compson	6,305 feet
Little French Girl	Alice Joyce	5,628 feet
Old Home Week	Thomas Meighan	6,888 feet
Shock Punch, The	Richard Dix	6,151 feet
Welcome Home	Special cast	5,909 feet

By First National

Chickie	Mackaill-Bosworth	7,767 feet
His Supreme Moment	B. Sweet-R. Colman	6,600 feet
Necessary Evil, The	Dana-Lyon	6,307 feet
Soul Fire	Richard Barthelmess	8,262 feet
Talker, The	A. Nilsson-L. Stone	7,861 feet

By Fox

Every Man's Wife	Special Cast	4,365 feet
Rainbow Trail	Tom Mix	5,251 feet
Scandal Proof	Shirley Mason	4,400 feet

By F. B. O.

Alias Mary Flynn	Evelyn Brent	5,559 feet
Bandit's Baby, The	Fred Thomson	5,291 feet
Fighting Demon, The	Richard Talmadge	5,470 feet
Lilies of the Streets	J. Walker-V. Corbin	7,160 feet
Speed Wild	Lefty Flynn	4,700 feet
Texas Bearcat, The	Bob Custer	4,770 feet
White Fang	Strongheart (dog)	5,800 feet
White Thunder	Yakima Canutt	4,550 feet

By Producers Distributing Corp.

Awful Truth, The	Agnes Ayres	5,917 feet
Private Affairs	Special cast	6,132 feet
Silent Sanderson	Harry Carey	4,841 feet

Through States Rights Exchanges

	Star	Length
Barriers of the Law	Desmond-Holmes	5,400 feet
Crackerjack, The	Johnny Hines	6,500 feet
Fear Fighter, The	Billy Sullivan	5 reels
Fugitive ,The	Ben Wilson	4,892 feet
Golden Trails	Special Cast	5 reels
Lunatic at Large, A	Henry Edwards	6,000 feet
Makers of Men	Kenneth McDonald	5,000 feet
Phantom Rider, The	Al Richmond	4,750 feet
Quick Change	George Larkin	5 reels
Red Love	Lowell-Russell	6,500 feet
Snob Buster, The	Reed Howes	5 reels
Wolves of the Road	Yakima Canutt	4,375 feet

By Universal

Burning Trail, The	William Desmond	4,783 feet
Raffles	House Peters	5,557 feet
Saddle Hawk, The	Hoot Gibson	5,468 feet
Up the Ladder	Virginia Valli	6,923 feet
Woman's Faith, A	Rubens-Marmont	6,023 feet

By Vitagraph

Baree, Son of Kazan	Wolf (dog)	
School for Wives	Tearle-Holmquist	6,750 feet
Tides of Passion	Mae Marsh	
Wildfire	Special cast	6 reels

By Warner Bros.

Eve's Lover	Irene Rich	6,450 feet
Woman Hater, The	Helene Chadwick	7,000 feet

JUNE RELEASES

By Associated Exhibitors

Introduce Me	Douglas McLean	5,980 feet

By Famous Players-Lasky

Are Parents People?	Special Cast	6,586 feet
Grounds for Divorce	Florence Vidor	5,712 feet
Light of Western Stars	Special Cast	6,859 feet
Lost—a Wife	Special cast	6,420 feet
Marry Me	Florence Vidor	5,526 feet
Paths to Paradise	Griffith-Compson	6,741 feet

By First National

Desert Flower, The	Colleen Moore	6,837 feet
Just a Woman	Windsor-Tearle	6,500 feet
Making of O'Malley, The	Milton Sills	7,571 feet
White Monkey, The	Barbara LaMarr	6,121 feet

By Fox

Hearts and Spurs	Buck Jones	4,600 feet

By F. B. O.

Human Tornado, The	Yakima Canutt	4,472 feet
Smooth as Satin	Evelyn Brent	6,003 feet
Wild Bull's Lair	Fred Thomson	

By Metro-Goldwyn

Mike	Special cast	

By Producers Distributing Corp.

Off the Highway	Wm. V. Mong	
Texas Trail, The	Harry Carey	

Through States Rights Exchanges

Dangerous Odds	Bill Cody	4,800 feet
Double Fisted	Jack Perrin	
Down the Border	Al Richmond	4,750 feet
Faint Perfume	Seena Owen	6,228 feet
Man from Lone Mountain, The	Ben Wilson	4,530 feet
Mist in the Valley	Alma Taylor	5,500 feet
My Lady's Lips	Clara Bow	
Pioneers of the West	Special Cast	5 reels
Ridin' Easy	Dick Hatton	4,483 feet
Rough Stuff	George Larkin	
Shattered Lives	Edith Roberts	6 reels
Youth's Gamble	Reed Howes	

By Universal

I'll Show You the Town	Reginald Denny	7,400 feet
Man in Blue	Herbert Rawlinson	5,706 feet
Meddler, The	William Desmond	4,890 feet
Ridin' Thunder	Jack Hoxie	4,354 feet

By Warner Bros.

Tracked in the Snow Country	Rin-Tin-Tin (dog)	6,900 feet

JULY RELEASES

By Famous Players-Lasky

	Star	Length
Manicure Girl, The	Bebe Daniels	5,959 feet
Night Life of New York	Special Cast	

By First National

Lady Who Lied, The	Stone-Valli	7,111 feet
Marriage Whirl, The	Corinne Griffith	
Scarlet West, The	Frazer-Bow	

By F. B. O.

Bloodhound, The	Bob Custer	4,800 feet
Lady Robinhood	Evelyn Brent	
Mysterious Stranger, The	Richard Talmadge	

By Metro-Goldwyn

Don't	S. O'Neill-Bert Roach	
White Desert, The	Special Cast	6,345 feet

Through States Rights Exchanges

Cold Nerve	Bill Cody	5,000 feet
Danger Signal, The		
Duped	Holmes-Desmond	5,400 feet
Fighting Youth		
Pipes of Pan	Alma Taylor	6,200 feet
Secret of Black Canyon	Dick Hatton	
Strange Rider, The	Yakima Canutt	
Trailed	Al Richmond	4,750 feet

By Universal

Don Daredevil	Jack Hoxie	4,810 feet
Taming the West	Hoot Gibson	5,427 feet

By Vitagraph

Ranger of the Big Pines	Kenneth Harlan	5,800 feet

AUGUST RELEASES

By Associated Exhibitors

Headlines	Alice Joyce	

By Chadwick

American Pluck	George Walsh	5,000 feet
Wizard of Oz	Larry Semon	6,300 feet

By Famous Players-Lasky

In the Name of Love	Cortez-Nissen	
Lucky Devil, The	Richard Dix	5,935 feet
Rugged Water	Special Cast	6,015 feet
Street of Forgotten Men	Special cast	

By First National

Fine Clothes	L. Stone-A. Rubens	
Halfway Girl, The	Doris Kenyon	
Her Sister from Paris	Constance Talmadge	
Knockout, The	Milton Sills	
Quo Vadis	Special Cast	8,945 feet

By F. B. O.

Drusilla With A Million	Special cast	7,391 feet
Isle of Hope, The	Richard Talmadge	
That Man Jack	Jack Custer	

By Fox

Lightnin'	Special Cast	7,979 feet
Lucky Horseshoe	Tom Mix	

By Metro-Goldwyn

Romola	Lillian & Dorothy Gish	10,875 feet
Slave of Fashion	Special Cast	5,906 feet
Unholy Three	Lon Chaney	6,848 feet

By Pathe

Kivalina of the Ice Lands	Special Cast	

Through States Rights Exchanges

Children of the Whirlwind	Lionel Barrymore	
Girl Who Wouldn't Work	Special cast	
Lover's Oath, A	Ramon Navarro	
My Pal	Dick Hatton	
Overland Limited, The	Special cast	
Parisian Love		
Penalty of Jazz, The		
Range Justice	Dick Hatton	
Shining Adventure, The	Percy Marmont	
Speed Demon, The		
Sporting Chance		
Three in Exile		
Unwritten Law, The		
Wrongdoers, The	L. Barrymore	

By United Artists

Don Q, Son of Zorro	Douglas Fairbanks	
Gold Rush, The	Charles Chaplin	10 reels

By Vitagraph

Love Hour, The	Ruth Clifford	5,900 feet

By Warner Bros.

Limited Mail, The	Monte Blue	6,250 feet
Wife Who Wasn't Wanted	Irene Rich	6,400 feet

SEPTEMBER RELEASES

By Associated Exhibitors

Manhattan Madness	Dempsey-Taylor	5,500 feet
Keep Smiling	Monte Banks	

By Chadwick

	Star	Length
Prince of Broadway, The	George Walsh	
Some Pun'kins	Charles Ray	
Unchastened Woman, The	Theda Bara	

By Famous Players-Lasky

Coast of Folly, The	Gloria Swanson	
Man Who Found Himself	Thomas Meighan	
Not So Long Ago	Betty Bronson	
Son of His Father	Special Cast	
Trouble With Wives	Vidor-T. Moore	
Wild Horse Mesa	Special Cast	
Wild Wild Susan	Bebe Daniels	

By First National

Classified	Corinne Griffith	
Dark Angel, The	Colman-Banky	
Graustark	Norma Talmadge	
Lost World, The	Special cast	9,700 feet
Shore Leave	Richard Barthelmess	
What Fools Men	Stone-Mason	

By F. B. O.

High and Handsome	Maurice Flynn	
If Marriage Fails	J. Logan-C. Brook	6,006 feet
Let's Go Gallagher	Tom Tyler	
Parisian Nights	Hammerstein-Tellegen	6,278 feet
Ridin' the Wind	Fred Thomson	
Three Wise Crooks	Evelyn Brent	
Wall St. Whiz, The	Richard Talmadge	

By Fox

As No Man Has Loved	Edward Hearn	7,836 feet
Havoc	Special Cast	9,200 feet
Kentucky Pride	Special Cast	6,597 feet
Timber Wolf, The	Buck Jones	4,809 feet
Wheel, The	Special Cast	7,264 feet

By Metro-Goldwyn

Midshipman, The	Ramon Navarro	
Never the Twain Shall Meet	Special cast	8,143 feet
Pretty Ladies	Special cast	5,828 feet
Sun Up		

By Pathe

Black Cyclone	Rex (horse)	
Freshman, The	Harold Lloyd	7 reels

Through States Rights Exchanges

Amazing Quest, The	Henry Edwards	
Borrowed Finery		
Crack of Dawn, The	Reed Howes	
Cyclone Cavalier	Reed Howes	
Marrying Money		5,800 feet
New Champion, The		
Other Woman's Story		
Sealed Lips		
Souls for Sables		6,500 feet
S.O.S. Perils of the Sea		
Three in Exile		5,800 feet
With This Ring	Mills-Tellegen	

By United Artists

Little Annie Rooney	Mary Pickford	

By Universal

California Straight Ahead	Reginald Denny	
Teaser, The	Laura LaPlante	6,967 feet
Throwback, The	Special cast	
White Outlaw, The	Jack Hoxie	4,830 feet

By Warner Bros.

Below the Line	Rin-Tin-Tin	6,100 feet
Bobbed Hair	Prevost-Harlan	6,700 feet
Three Weeks in Paris	M. Moore-D. Devore	5,900 feet

OCTOBER RELEASES

By Associated Exhibitors

His Buddy's Wife	Glenn Hunter	5,600 feet
Under the Rouge	Tom Moore	6,500 feet

By Chadwick

Bells, The	Lionel Barrymore	
Perfect Clown, The	Larry Semon	

By Famous Players-Lasky

Flower of the Night	Pola Negri	
Golden Princess, The	Bronson-Hamilton	
Lovers in Quarantine	Daniels-Ford	
New Brooms	Hamilton-Love	
Pony Express, The	Betty Compson	

By First National

Winds of Chance	Anna Q. Nilsson	

By Fox

Everlasting Whisper, The	Tom Mix	
Iron Horse, The	Special Cast	10,288 feet
Thank You	Special Cast	
Thunder Mountain	Special Cast	
Winding Stair, The	Special Cast	

Through State Rights

Dollar Down	Ruth Roland	
Fate of a Flirt, The		
Great Sensation, The		
John Forrest	Henry Edwards	
Lew Tyler's Wives		
Lightning		
Midnight Special, The		
Morals for Men		

By United Artists

	Star	Length
Sally of the Sawdust	Fields-Dempster	
Tumbleweeds	Wm. S. Hart	

NOVEMBER RELEASES

By Associated Exhibitors

Camille of the Barbary Coast	Mae Busch	5,600 feet
Fifty-Fifty	L. Barrymore	5,564 feet

By Chadwick

Blue Blood	Geo. Walsh	5,850 feet
Transcontinental Limited, The	Special Cast	
Winner, The	Charles Ray	

By Famous Players-Lasky

Ancient Highway, The	Holt-Vidor	
Best People, The	Special Cast	
Cobra	Valentino-Naldi	
Vanishing American	Dix-Wilson	

By Fox

Durand of the Bad Lands	Buck Jones	
Fighting Heart, The	Geo. O'Brien	6,978 feet
Fool, The	Edmund Lowe	9,374 feet
Lazybones	Special Cast	
Thoroughbred	Special Cast	
When the Door Opened	Special Cast	
Yankee Senor, The	Tom Mix	

Through State Rights

Eden's Fruit		
Fight to a Finish		
Lightning		
Plastic Age, The		
Price of Success, The	Alice Lake	
Romance Road		
Silent Witness, The		

COMEDY RELEASES

By Associated Exhibitors

Now or Never (reissue)	Harold Lloyd	3 reels

By Educational Film Exchange, Inc.

Air Tight	Bobby Vernon	2 reels
Baby Blues	Mickey Bennett	2 reels
Below Zero	Lige Conley	2 reels
Beware		2 reels
Bobby Bumps & Co	Earl Hurd Cartoon	1 reel
Call a Cop	Neal Burns	2 reels
Cloudhopper, The	Larry Semon	2 reels
Curses	Al St. John	2 reels
Dome Doctor, The	Larry Semon	2 reels
Don't Pinch	Bobby Vernon	2 reels
Dragon Alley	Jackie McHugh	2 reels
Dynamite Doggie	Al St. John	2 reels
Fares Please	Al. St. John	2 reels
Fun's Fun	Bowes-Vance	1 reel
Going Great	Eddie Nelson	2 reels
Great Guns	Bobby Vernon	2 reels
Half a Hero	Lloyd Hamilton	2 reels
Hello, Goodby	Lige Conley	2 reels
Hello, Hollywood	Lige Conley	2 reels
High Hopes	Bowes-Vance	1 reel
Hot and Heavy		2 reels
Inside Out	Bowes-Vance	1 reel
Iron Mule, The	Al St. John	2 reels
King Cotton	Lloyd Hamilton	2 reels
Look Out	Bowes-Vance	1 reel
Love Goofy	Jimmie Adams	2 reels
Mellow Quartette	Earl Hurd Cartoon	1 reel
Merrymakers	Bowes-Vance	1 reel
Monkey Business	Earl Hurd Cartoon	1 reel
Never Fear	Bowes-Vance	1 reel
Oh, Bridget	Walter Hiers	2 reels
Permit Me	Bowes-Vance	1 reel
Props and the Spirits	Earl Hurd Cartoon	1 reel
Prop's Dash for Cash	Earl Hurd Cartoon	1 reel
Rapid Transit	Al St. John	2 reels
Rarin' Romeo, A	Walter Hiers	2 reels
Red Pepper	Al St. John	2 reels
Rock Bottom	Bowes-Vance	1 reel
Ship Shape	Bowes-Vance	1 reel
Sit Tight	Jimmie Adams	2 reels
Tender Feet	Walter Hiers	2 reels
Two Cats and a Bird	Earl Hurd Cartoon	1 reel
Two Poor Fish	Earl Hurd Cartoon	1 reel
Waiting	Lloyd Hamilton	2 reels
Wake Up	Bowes-Vance	1 reel
Welcome Danger	Bowes-Vance	1 reel
Why Hesitate	Neal Burns	2 reels
Wide Awake	Lige Conley	2 reels
Wild Waves	Bowes-Vance	1 reel

By F. B. O.

Dinky Doodle and Cinderella	Cartoon	1 reel
Helping Hand	Jimmy Aubrey	2 reels
He Who Gets Crowned	Jimmy Aubrey	2 reels
Home Scouts	Jimmy Aubrey	2 reels
House That Dinky Built	Cartoon	1 reel
King Dumb	Jimmy Aubrey	2 reels
Little Red Riding Hood	Cartoon	1 reel
Meet the Ambassador	Jimmy Aubrey	2 reels
Over the Bottom	Stan Laurel	2 reels
Pie-Eyed	Stan Laurel	2 reels
Snow-Hawk	Stan Laurel	2 reels
Twins	Stan Laurel	2 reels

By Fox

	Star	Length
All Aboard	Helen & Warren	2 reels
Amateur Detective	Earle Foxe	2 reels
Apache, The	Earle Fox	2 reels
Apollo's Pretty Sister		2 reels
At the Seashore	Monkey	2 reels
Big Game Hunter, The	Earle Foxe	2 reels
Brainless Horsemen		2 reels
Business Engagement, A	Helen & Warren	2 reels
Butterfly Man, The		2 reels
Dumb and Daffy	Al St. John	2 reels
Failure		2 reels
Help Yourself		2 reels
High Jinx, A		2 reels
House of Flicker, The		2 reels
Lion Love		2 reels
Love and Lions		2 reels
Neptune's Stepdaughter		2 reels
Papa's Darling		2 reels
Peacemakers, The	Helen & Warren	2 reels
Poor Sap, The		2 reels
Say It With Flour		2 reels
Shoes		2 reels
Sky Jumper, The	Earle Foxe	2 reels
Spanish Romeo, A	Earle Foxe	2 reels
Stop, Look and Whistle		2 reels
Sweet Maria		2 reels
Transients in Arcadia		2 reels
When Dumbells Ring		2 reels
Wrestler, The	Earle Foxe	2 reels

By Pathe

Adventures of Adenoid	Aesop's Fables	1 reel
Are Husbands Human	James Finlayson	1 reel
Ask Grandma	Our Gang	2 reels
At the Zoo	Aesops Fables	1 reel
Bad Bill Brodie	Charley Chase	2 reels
Bad Boy	Charley Chase	2 reels
Bark in the Woods	Harry Langdon	2 reels
Barnyard Follies	Aesops Fables	1 reel
Bashful Jim	Ralph Graves	2 reels
Big Red Riding Hood	Charley Chase	1 reel
Black Hand Blues	Spat Family	2 reels
Boys Will Be Joys	Our Gang	2 reels
Breaking the Ice	Ralph Graves	2 reels
Bubbles	Aesops Fables	1 reel
Bugville Field Day	Aesops Fables	1 reel
Butter Fingers	Mack Sennett	2 reels
Chasing the Chasers	James Finlayson	1 reel
Clean-up Week	Aesops Fables	1 reel
Cold Turkey	Alice Day	2 reels
Daddy Goes a Grunting	Glenn Tryon	2 reels
Darkest Africa	Aesops Fables	1 reel
Deep Stuff	Aesops Fables	1 reel
Dog Days	Our Gang	2 reels
Echoes From the Alps	Aesops Fables	1 reel
End of the World, The	Aesops Fables	1 reel
Excuse My Glove	Spat Family	2 reels
Fast Worker, A	Aesops Fables	1 reel
First Love	Our Gang	2 reels
Fishermen's Luck	Aesops Fables	1 reel
For Love of a Gal	Aesops Fables	1 reel
Giddap	Special cast	2 reels
Good Morning Nurse	Ralph Graves	2 reels
Hard Boiled	Charley Chase	2 reels
Hard Working Loafer, A	Arthur Stone	2 reels
Haunted Honeymoon	Tryon-Mehaffey	2 reels
He Who Got Smacked	Ralph Graves	2 reels
His Marriage Wow	Harry Langdon	2 reels
Hold My Baby	Glenn Tryon	2 reels
Horace Greeley, Jr.	Harry Langdon	2 reels
Hot Times in Iceland	Aesops Fables	1 reel
Housing Shortage, The	Aesops Fables	1 reel
Hungry Hounds	Aesops Fables	1 reel
In Dutch	Aesops Fables	1 reel
Innocent Husbands	Chas. Chase	2 reels
Into the Grease	James Finlayson	1 reel
Iron Nag, The		2 reels
Is Marriage the Bunk?	Charley Chase	1 reel
Isn't Life Terrible?	Charley Chase	2 reels
Jungle Bike Riders	Aesops Fables	1 reel
Lion's Whiskers		2 reels
Looking for Sally	Charley Chase	2 reels
Love and Kisses	Alice Day	2 reels
Love Bug, The	Our Gang	2 reels
Lucky Stars	Harry Langdon	2 reels
Marriage Circus, The	Ben Turpin	1 reel
Mary Queen of Tots	Our Gang	2 reels
Nuts and Squirrels	Aesops Fables	1 reel
Office Help	Aesops Fables	1 reel
Official Officers	Our Gang	2 reels
Over Here	Harry Langdon	2 reels
Permanent Waves		1 reel
Pie Man, The	Aesops Fables	1 reel
Plain Clothes	Harry Langdon	2 reels
Plain and Fancy Girls	Charley Chase	1 reel
Rainy Knight, A		2 reels
Raspberry Romance	Ben Turpin	2 reels
Riders of the Kitchen Range	Engle-Mohan	1 reel
Remember When	Harry Langdon	2 reels
Royal Four-Flush	Spat Family	2 reels
Runaway Balloon, The	Aesops Fables	1 reel
Runt, The	Aesops Fables	1 reel
Sailor Papa, A	Glenn Tryon	2 reels
Shieks of Bagdad		1 reel
Sherlock Sleuth	Arthur Stone	2 reels
Shootin' Injuns	Our Gang	2 reels
Should Husbands Be Watched?	Charley Chase	1 reel
Skinners in Silk		2 reels
Sneezing Beezers	Bevan-Hurlock	2 reels
Soap	Aesops Fables	1 reel
Somewhere in Somewhere	Roach Stars	2 reels
S. O. S.	Aesops Fables	1 reel
Super-Hooper-Dyne Lizzies	Bevan-Hurlock	2 reels
Sure Mike	Martha Sleeper	1 reel
Tame Men and Wild Women		2 reels
Tee for Two	Alice Day	2 reels
Tell It To a Policeman	Glenn Tryon	2 reels
Thundering Landlords	Glenn Tryon	2 reels
Transatlantic Flight, A	Aesops Fables	1 reel
Ugly Duckling, The	Aesops Fables	1 reel
Water Wagons	Special cast	2 reels
What Price Goofy	Charley Chase	2 reels
When Men Were Men	Aesops Fables	1 reel
White Wing's Bride	Harry Langdon	2 reels
Whose Baby Are You?	Glenn Tryon	2 reels
Wild Papa	Spat Family	2 reels
Window Washers, The	Aesops Fables	1 reel
Wine, Women and Song	Aesops Fables	1 reel
Yarn About Yarn, A	Aesops Fables	1 reel
Yes, Yes, Nanette	Jas. Finlayson	1 reel

By Red Seal

Big Chief Ko-Ko	Inkwell Cartoon	1 reel
Ko-Ko Celebrates	Inkwell Cartoon	1 reel
Ko-Ko Nuts	Inkwell Cartoon	1 reel
Ko-Ko Sees Spooks	Inkwell Cartoon	1 reel
Ko-Ko the Barber	Inkwell Cartoon	1 reel
Ko-Ko Trains 'Em	Inkwell Cartoon	1 reel

Through States Rights Exchanges

Alice's Egg Plant	Cartoon	1 reel
Alice, Stagestruck	Margie Gay	1 reel
Artists Blues	Gloria Joy	2 reel
Balboa Discovers Hollywood	"Red Head"	1 reel
Brass Button	Billy West	2 reels
Bride Tamer, The	Milburn Moranti	2 reels
Cat's Shimmy, The	"Kid Noah"	1 reel
Cleopatra and Her Easy Mark	Cartoon	1 reel
Columbus Discovers a New Whirl	Cartoon	1 reel
Cure, The	Cartoon	1 reel
Dog'on It	Bobby Dunn	2 reels
Expensive Ebony	"Ebenezer Ebony"	1 reel
Felix Full O'Fight	Cartoon	1 reel
Felix Gets His Fill	Cartoon	1 reel
Felix Grabs His Grub	Cartoon	1 reel
Fire Flies, The		2 reels
Goldfish's Pajamas	"Kid Noah"	1 reel
Good Scouts	"Reg'lar Kids"	2 reels
Gypping the Gypsies		1 reel
Hey! Taxi!	Bobby Dunn	2 reels
Honeymoon Heaven	Cartoon	1 reel
Horrible Hollywood		2 reels
Hot Dog	Animal	2 reels
Ice Boy, An	Cartoon	1 reel
James Boy's Sister	Cartoon	1 reel
Kidding Captain Kid	Cartoon	1 reel
Love's Tragedy	Cartoon	1 reel
Moonlight Nights	Gloria Joy	2 reels
Nero's Jazz Band	Cartoon	1 reel
Never on Time		2 reels
Old Family Toothbrush	"Kid Noah"	1 reel
One Glorious Fourth	"Reg'lar Kids"	2 reels
Orphan, The	Al Joy	2 reels
Pegg's Love Affair		2 reels
Peggy's Pests		2 reels
Peggy the Vamp	Rosalie Morlin	2 reels
Raid, The	Gloria Joy	2 reels
Rip Without a Wink	Cartoon	1 reel
Ripe Melodrama, A	Cartoon	1 reel
Rivals	Billy West	2 reels
Robinson Crusoe Returns on Friday	Cartoon	1 reel
Robbing the Rube		2 reels
Saturday		2 reels
Should a Husband Tell		1 reel
Sir Walt and Lizzie	Cartoon	1 reel
Skyscraper	Harry Langdon	2 reels
Stick Around	Bobby Dunn	2 reels
Storm, The	Cartoon	1 reel
Teaser Island	Cartoon	1 reel
This Week End		2 reels
Tough Night, A	Jimmy Callahan	2 reels
West is West	Billy West	2 reels
Why Sitting Bull Stood Up	Cartoon	1 reel

By Universal

Across the Hall	Edna Marian	2 reels
After a Reputation	Edna Marian	2 reels
Almost a Husband	Buddy Messinger	2 reels
Andy in Hollywood	Joe Murphy	2 reels
Andy Takes a Flyer	Joe Murphy	2 reels
Bachelors	Special Cast	2 reels
Black Gold Bricks	Roach-Edwards	1 reel
California Here We Come	Joe Murphy	2 reels
City Bound	Charles Puffy	1 reel
Clear the Way	Buddy Messinger	2 reels
Day's Outing, A	"The Gumps"	2 reels
Discord in "A" Flat	Arthur Lake	1 reel
Dog Biscuits	Lake-Hasbrouck	1 reel
Don't Worry	Wanda Wiley	2 reels
Dry Up	Singleton-Burkett	2 reels
For Hire	Edward Gordon	2 reels
Found World, The	Joe Murphy	2 reels
Getting Trimmed	Wanda Wiley	2 reels
Green Horn, The	Chas. Puffy	1 reel
Gridiron Gertie	Wanda Wiley	2 reels
Guilty Conscience, A	Eddie Gordon	2 reels
Heart Trouble	Arthur Lake	1 reel
Here's Your Hat	Arthur Lake	1 reel
Her Lucky Leap	Wanda Wiley	2 reels
His New Suit	Arthur Lake	1 reel
Hysterical History	Series	1 reel
Ice Cold	Arthur Lake	1 reel
Itching for Revenge	Eddie Gordon	2 reels
It's All Wrong	Karr-Engle	1 reel
Just in Time	Wanda Wiley	2 reels
Kicked About	Eddie Gordon	2 reels
Lead Pipe Cinch, A	Al Alt	1 reel
Locked Out	Arthur Lake	1 reel
Lost Cord, The	Bert Roach	2 reels
Love Sick	Constance Darling	2 reels
Lucky Accident, The	Charles Puffy	2 reels
Married Neighbors	Engle-Darling	2 reels
Met by Accident	Wanda Wiley	2 reels
Milky Way, The	Charles Puffy	1 reel
Miss Fixit	Wanda Wiley	2 reels
Nearly Rich	Charles Puffy	1 reel
Nice Pickle, A	Edwards-Roach	1 reel
Nicely Rewarded	Charles Puffy	1 reel
Nobody Wins	Arthur Lake	1 reel
No Place to Go	Arthur Lake	1 reel
Officer No. 13	Eddie Gordon	2 reels
Oh, What a Gump	"The Gumps"	2 reels
On Duty	Wanda Wiley	2 reels
Paging a Wife	Al Alt	2 reels
Papa's Pet	Roach-Edwards	1 reel
Party, The	Arthur Lake	1 reel
Plain Luck	Edna Marian	2 reels
Pleasure Bent	Chas. Puffy	1 reel
Plenty of Nerve	Edna Marian	2 reels
Polo Kid, The	Eddie Gordon	2 reels
Powdered Chickens	Edna Marian	2 reels
Putting on Airs	Edna Marion	2 reels
Puzzled by Crosswords	Eddie Gordon	2 reels
Queen of Aces	Wanda Wiley	2 reels
Raisin' Cain	Constance Darling	2 reels
Regular Girl, A	Wanda Wiley	2 reels
Rolling Stones	Charles Puffy	1 reel
Rough Party	Al Alt	2 reels
Short Pants	Arthur Lake	1 reel
Sleeping Sickness	Edwards-Roach	1 reel
Slick Articles	Engle-Karr	2 reels
Smoked Out	Lake-Hasbrouch	1 reel
Speak Easy	Chas. Puffy	1 reel
Speak Freely	Edna Marian	2 reels
Stranded	Edna Marian	2 reels
Tenting Out	Roach-Edwards	1 reel
Too Much Mother-in-Law	Constance Darling	2 reels
Too Young to Marry	Buddy Messinger	2 reels
Tourists De Luxe	Hayes-Karr	2 reels
Uncle Tom's Girl	Edna Marian	2 reels
Unwelcome	Charles Puffy	1 reel
Woolly West, The	Buddy Messinger	2 reels
Won by Law	Wanda Wiley	2 reels

SHORT SUBJECTS

By Educational Film Exchanges, Inc.

Balto's Race to Nome	Special	2 reels
Earth's Other Half	Hodge-Podge	1 reel
In the Spider's Grip	Novelty	1 reel
Judge's Cross-Word Puzzle	Novelty	1 reel
Little People of the Garden	Secrets of Life	1 reel
Little People of the Sea	Secrets of Life	1 reel
Mexican Melody	Hodge Podge	1 reel
Movie Morsels	Hodge Podge	1 reel
Only a Country Lass	Novelty	1 reel
Our Six-Legged Friends	Secrets of Life	1 reel
Paris Creations	Novelty	1 reel
Paris Creations in Color	Novelty	1 reel
Plastigrams	Novelty	
Strangler Lewis vs. Wayne Munn	Wrestling Match	2 reels
Village School, The	Hodge Podge	1 reel
Voice of the Nightingale, The	Novelty	1 reel

By F. B. O.

Barbara Snitches	The Pacemakers	2 reels
Covered Flagon, The	The Pacemakers	2 reels
Don Coo Coo	The Pacemakers	2 reels
Merton of the Goofies	The Pacemakers	2 reels
People You Know	Screen Almanac	1 reel
Welcome Granger	The Pacemakers	2 reels

By Fox

Concerning Cheese	Varieties	1 reel
Cuba Steps Out	Varieties	1 reel
From Mars to Munich	Varieties	1 reel
In a China Shop	Varieties	1 reel
Klondike Today	Varieties	1 reel
My Own Carolina	Varieties	1 reel
Perfect View, The	Varieties	1 reel
Race, The	Van Bibber	2 reels
River Nile, The	Varieties	1 reel
Rock Bound Brittany	Educational	1 reel
Sky Tribe, The	Varieties	1 reel
Steam Heated Islands	Varieties	1 reel
Toiling for Rest	Varieties	1 reel
Van Bibber and the Navy	Earle Fox	2 reels
West Wind, The	Varieties	1 reel
Where the Waters Divide	Varieties	1 reel
White Paper	Varieties	1 reel
With Pencil, Brush and Chisel	Varieties	1 reel

By Pathe

Action	The Sportlight	1 reel
All Under One Flag	The Sportlight	1 reel
Animal Celebrities	The Sportlight	1 reel
Barrier Busters	The Sportlight	1 reel
Beauty Spots	The Sportlight	1 reel
Dude Ranch Days	The Sportlight	1 reel
Golden Panther, The	Serial	
Idaho	Serial	10 episodes
Learning How	The Sportlight	1 reel
Luna-cy	Stereoscopik	1 reel
Neptune's Nieces	The Sportlight	1 reel
Olympic Mermaids	The Sportlight	1 reel
Ouch	Stereoscopik	1 reel
Play Ball	Serial	10 episodes
Record Breaker, The	Serial	
Runaway Taxi, A	Stereoscopik	1 reel
Seven Ages of Sport	The Sportlight	1 reel
Sons of Swat	The Sportlight	1 reel
Sporting Judgment	The Sportlight	1 reel
Stereoscopiks	Novelty	1 reel
Sunken Silver	Serial	10 episodes
Tiger Kill, The	Review	
Traps and Troubles	The Sportlight	1 reel
Twinkle, Twinkle	The Sportlight	1 reel
Why Kids Leave Home	The Sportlight	1 reel
Zowie	Stereoscopik	1 reel

By Red Seal Pictures Corp.

Film Facts	Series	1 reel
Gems of the Screen	Series	1 reel
Ko Ko Song Cartunes	Series	1 reel
Marvels of Motion	Series	1 reel

By Universal

	Star	Length
Battle of Wits	Josie Sedgwick	2 reels
Bashful Whirlwind, The	Edmund Cobb	2 reels
Beauty and the Bandit	George Larkin	2 reels
Best Man, The	Josie Sedgwick	2 reels
Captured Alive	Helen Gibson	2 reels
Close Call, The	Edmund Cobb	2 reels
Cowpuncher's Comeback, The	Art Accord	2 reels
Dynamite's Daughter	Josie Sedgwick	2 reels
Fighting Cowboy, The	Series	
Fighting Ranger, The	Serial	15 episodes
Fighting Schoolmarm, The	Josie Sedgwick	2 reels
Fight Within, The	Geo. Larkin	2 reels
Fire Trader, The	Serial	15 episodes
Ghost City, The	Serial	15 episodes
Great Circus Mystery, The	Serial	15 episodes
Knockout Man, The	Jack Perrin	2 reels
Leopard's Lair, The	Serial	
Line Runners, The	Arnold Gregg	2 reels
Loaded Dice	Edmund Cobb	2 reels
One Glorious Scrap	Edmund Cobb	2 reels
Outlaw, The	Jack Perrin	2 reels
Perils of the Wild	Serial	
Pronto Kid, The	Edmund Cobb	2 reels
Queen of the Round-Up	Josie Sedgwick	2 reels
Raiders of the North	Geo. Larkin	2 reels
Rim of the Desert	Jack Perrin	2 reels
Roaring Waters	George Larkin	2 reels
Ropin' Venus, The	Josie Sedgwick	2 reels
Shadow of Suspicion	Eileen Sedgwick	2 reels
Show Down, The	Art Accord	2 reels
Stand Up and Fight	Jack Perrin	2 reels
Storm King, The	Edmund Cobb	2 reels
Straight Shootin'	Harry Carey	2 reels
Taking Chances	Fred Humes	2 reels
Tricked	Edmund Cobb	2 reels
Valley of Rogues, The	Perrin-Lorraine	2 reels
Wild West Wallop, The	Edmund Cobb	2 reels
Winking Idol, The	Serial	

Through States Rights Exchanges

Animated Hair	Cartoon	1 reel
Beethoven's Moonlight Sonata	Memories Series	1 reel
Broken Trails		2 reels
Cabaret of Old Japan		1 reel
Color World		1 reel
Cocoon to Kimona		1 reel
Come-Back, The	Benny Leonard	2 reels
Cross Word Puzzle Film	Comedy-Cartoon	1 reel
Divertisement	Color Shot	1 reel
East Side, West Side		
Floral Feast, A	Color Shot	1 reel
Frederick Chopin	Music Masters	1 reel
Frontier Love	Billy Mack	2 reels
Fugitive Futurist		
George F. Handel	Music Masters	1 reel
Hittin' the Trail	Fred Hank	2 reels
Home Sweet Home	Memories Series	1 reel
If a Picture Tells a Story		
Jazz Fight, The	Benny Leonard	2 reels
Klondike Today	Snapshots	1 reel
Let's Paint		
Last Rose of Summer	Memories Series	1 reel
Lizzie's Last Lap		
Mad Miner, A	Western	
Magic Hour, The		1 reel
Marvellous Manhattan		1 reel
Mexican Oil Fields		1 reel
Mystery Box, The	Serial	10 episodes
Power God, The	Serial	15 episodes
R. Valentino and Eighty-Eight Prize Winning American Beauties		3 reels
Secrets of Life	Educational	1 reel
Smoke of a Forty-Five, The	Western	
Soft Muscles	Benny Leonard	2 reels
Stratford on Avon		1 reel
Surprise Fight, The		2 reels
Thundering Waters	Novelty	1 reel
Turf Mystery	Serial	15 episodes
Waiting For You	Music Novelty	
Wheels of the Pioneers	Billy Mack	2 reels
Wonder Book, The	Series	500 feet
World in Color	Color Shot	1 reel

COMING ATTRACTIONS

By Associated Exhibitors

Clod Hopper, The	Glenn Hunter	
Hearts and Fists		
Lover's Island	Hampton Kirkwood	
Miracle of Life, The	Busch-Marmont	
Million Dollar Doll		
Pinch Hitter, The	Glenn Hunter	
Stranger of the North	Richard Travers	6 reels

By Chadwick

Count of Luxembourg, The	Larry Semon	
Man of Iron, A	L. Barrymore	6 reels

By Famous Players-Lasky

Crossroads of the World	Pola Negri	
Grand Duchess and the Waiter, The	Adolphe Menjou	
I'll Tell the World	Richard Dix	
Jungle Law, The	Richard Dix	
Kiss for Cinderella, A	Betty Bronson	
Lord Jim	Percy Marmont	
Lucky Lady, The	L. Barrymore	
Man and the Law	Thomas Meighan	
Martinique	Bebe Daniels	
Sorrows of Satan	Special Cast	
Stage Struck	Gloria Swanson	
That Royle Girl	Kirkwood-Dempster	
Trouble With Wives, The	Vidor-T. Moore	
Wanderer, The	William Collier, Jr.	
When Honor Ends	Richard Dix	
Womanhandled	Richard Dix	
Woman Scorned, A	Pola Negri	

By First National Pict.

Ashes	Corinne Griffith	
Atlantis		
Beautiful City, The	Richard Barthelmess	
Clothes Make the Pirate	Errol-D. Gish	
Dangerous Currents		
East of the Setting Sun	Constance Talmadge	
Forever After	Corinne Griffith	
Heir's Apparent	Special Cast	
Invisible Wounds	Sweet-Lyon	
Irene	Colleen Moore	
Live Wire, The	Johnny Hines	
Memory Lane	Boardman-Nagel	
Men of Steel	Milton Sills	
Paris After Dark	Norma Talmadge	
Savage, The	Ben Lyon	
Scarlet Saint, The	Lyon-Astor	
Sea Woman, The	Sweet-McLaglen	
Spanish Sunlight	LaMarr-Stone	
Splendid Road, The	Anna Q. Nilsson	
Viennese Medley	Special Cast	
We Moderns	Colleen Moore	

By Fox Film Corp.

First Year, The	Special Cast	
Kings of the Turf		
Loyalties		
Once to Every Man	O'Brien-Dove	
Rime of the Ancient Mariner, The		
Seventh Heaven	Special Cast	
Silver Treasure, The		
Thank U	Special Cast	
This Woman	Special Cast	
Three Bad Men		
Trailing Shadows	Edmund Lowe	
Wild Ridin'	Buck Jones	

By F. B. O.

Clean Up, The	Richard Talmadge	
Dollar Mark, The	Mildred Harris Fraser	
Face on the Air, The	Evelyn Brent	
Flaming Waters		
Her Father's Daughter		
That Man from Arizona	D. Revier-W. Fairbanks	
Wise Guy, The	Lefty Flynn	

By Metro Goldwyn

Ben Hur	Special Cast	
Big Parade, The	John Gilbert	
Brown of Harvard		
Charity Ball, The		
Circle, The		
Dance Madness	Pringle-Cody	
Exchange of Wives, An	Special Cast	
Exquisite Sinner, The	Special Cast	
Face to Face	Viola Dana	
Go West	Buster Keaton	
La Boheme	Lillian Gish	
Lights of New York	Marion Davies	
Little Bit of Broadway	Ray-Starke	
Man and the Moment		
Mare Nostrum		
Masked Bride, The	Mae Murray	
Merry Widow, The	Mae Murray	
Message to Garcia, A		
Mystic, The		
Old Clothes	Jackie Coogan	
Only Thing, The	Special Cast	
Paris	Pauline Starke	
Quality Street		
Return of a Soldier	Special Cast	
Slave of Fashion	Norma Shearer	
Strange Bedfellows		
Temptress		
Tower of Lies	Chaney-Shearer	
What Will People Say		
Women and Wives		

By Pathe

Heir-Loons	MacDonald-Roberts	

By Producers Distributing Corp.

Bad Lands, The	Harry Carey	
Coming of Amos	Rod LaRocque	
Dark Horse, The	Harry Carey	
Detour		
Hell's Highroad	Leatrice Joy	
Man From Red Gulch	Harry Carey	
Painted Woman, The	Kirkwood-Lee	
People vs. Nancy Preston	Bowers-de la Motte	
Prairie Pirate, The	Harry Carey	
Red Dice	Rod La Rocque	
Road to Yesterday, The	Special Cast	
Seven Days	Lillian Rich	
Simon the Jester	Rich-O'Brien	
Ten to Midnight		
Three Faces East		
Valiant Gentleman, The		
Volga Boatman, The		
Wedding Song, The	Leatrice Joy	
Without Mercy	Vera Reynolds	

By United Artists

Back Wash	Mary Pickford	
Garden of Allah, The		
Partners Again		
Scraps	Mary Pickford	
Stella Dallas		
Wild Justice	Peter the Great (dog)	4,800 feet

By Universal

Ace of Spades, The	Desmond-McAllister	
An Old Man's Darling	Laura La Plante	
Beautiful Cheat, The	Laura La Plante	
Beauty and the Brute	Norman Kerry	
Beyond the Law	Jack Hoxie	
Blackmail	Special Cast	
Captain Fearless	Reginald Denny	
Claim No. 1	Special Cast	
Clinging Fingers	Special Cast	
Demon, The	Jack Hoxie	
Extra Man, The		
Goose Woman, The		
Gulliver's Travels	Special Cast	
Home Maker, The	Alice Joyce	
Lariat, The	William Desmond	
Lightning Lover, The	Reginald Denny	
Love Cargo, The	House Peters	
Married Hypocrites	Fredericks-La Plante	
Miss Vanity	Mary Philbin	
Moonlight Kisses	Mary Philbin	
Napoleon the Great		
Oats for the Women	Special Cast	
Open Trail, The	Jack Hoxie	
Peacock Feathers	Virginia Valli	
Phantom of the Opera	Lon Chaney	
Pony Express, The	Special cast	
Prince, The	Philbin-Kerry	
Red Clay	William Desmond	
Siege	Virginia Valli	6,424 feet
Skyline of Spruce, The	Special cast	
Souls That Pass in the Night	Special cast	
Spook Ranch	Hoot Gibson	5,147 feet
Stella Maris	Mary Philbin	
Still Alarm, The	Russell-Chadwick	
The Storm Breakers	House Peters	
Teaser, The	Laura La Plante	
Tenderfoot, The	Jack Hoxie	
Two Blocks Away	Special Cast	
White Outlaw, The	Jack Hoxie	4,830 feet
You Can't Live on Love	Reginald Denny	

By Vitagraph

Baree, Son of Kazan	Wolf (dog)	7 reels
Friends	Special cast	
Happy Warrior, The		6 reels
Love Hour, The	Special Cast	
Road That Led Home, The		
Steele of the Royal Mounted		6 reels
Tides of Passion	Mae Marsh	6,279 feet
Unknown Lover, The	Elsie Ferguson	

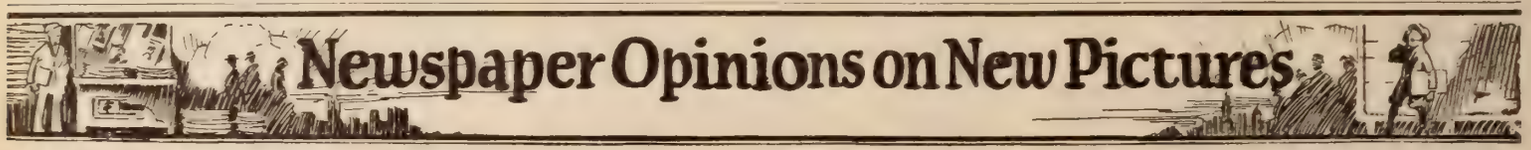
By Warner Bros.

Barriers of Fire	Monte Blue	
Broken Hearts of Hollywood	Harlan-Miller	
Cave Man, The	Harlan-Miller	
Clash of the Wolves, The	Rin-Tin-Tin	
College Widow, The	Syd Chaplin	
Compromise	Irene Rich	
Fighting Edge, The	Harlan-Miller	
Gay Ones, The	Marie Prevost	
Golden Cocoon	Helene Chadwick	
Hell Bent fer Heaven	Monte Blue	
Hero of the Big Snows, A	Rin Tin Tin (dog)	
His Jazz Bride	Special Cast	
His Majesty, Bunker Bean	M. Moore-Devore	
Hogan's Alley	Harlan-Miller	
Honeymoon Express, The	M. Moore-D. Devore	
Inevitable Millionaires, The	M. Moore-Devore	
Lady Windermere's Fan	Special cast	
Limited Mail, The	Monte Blue	
Little Irish Girl, The	Special Cast	
Love Toy, The	Lowell Sherman	
Man on the Box, The	Syd Chaplin	
Man without a Conscience	Louis-Rich	6,850 feet
Night Call, The	Rin Tin Tin (dog)	
Passionate Quest, The	Marie Prevost	
Pleasure Buyers, The	Irene Rich	
Red Hot Tires	Monte Blue	
Rose of the World	Patsy R. Miller	
Sap, The	M. Moore-D. Devore	
Satan In Sables	Lowell Sherman	
Sea Beast, The	John Barrymore	
Seven Sinners	Marie Prevost	
Silken Shackles	Irene Rich	
Social Highwayman, The	Harlan-Miller	
Vengeance of Durand, The	Irene Rich	
White Chief, The	Monte Blue	
Why Girls Go Back Home	Marie Prevost	
Yoke, The	Special cast	

Through States Rights Exchanges

Affairs of Jean, The		
Age of Indiscretion		
An Enemy of Men		
Apache Princess		
Aristocrat, The	Special Cast	
Before Midnight	Wm. Russell	
Beloved Pawn, The	Reed Howes	
Blind Virtue	Special Cast	
Boden's Boy	Special Cast	5,300 feet
Bohemian Girl, The	Gladys Cooper	
Border Intrigue	Franklyn Farnum	5 reels
Border Women	Special Cast	5,900 feet
Call in the Night		
Courage of Capt. Plum	Lawson Haris	
Crack of Dawn	Reed Howes	
Crashing Through	Jack Perrin	5,000 feet
Crimson Circle	Special Cast	
Cyclone Bob	Bob Reeves	
Cyrano de Bergerac	Special Cast	10 reels
Dangerous Paradise		
Deerslayer, The		4,780 feet
Demon Rider, The	Ken Maynard	
Does Marriage Pay?		
Down Upon the Swanee River	Special Cast	
Dumb Head		6,500 feet
Ermine and Rhinestones		
Fair Play	Special Cast	

	Star	Length
Fall of Jerusalem		6,800 feet
Fighter's Paradise, The	Rex Baker	5,000 feet
Fighting Courage	Ken Maynard	5 reels
Fighting Smile, The	Bill Cody	4,630 feet
Flood		5,800 feet
Forest of Destiny, The		
Free to Love	C. Bow-R. McKee	
Frivolity		
From the Ranks		
Galloping Dude, The	Franklyn Farnum	
Going the Limit	Richard Holt	
Gold Hunters, The	Lawson Haris	
Grey Vulture, The	Ken Maynard	
Handsome Brute, The		
Haunted Range, The	Ken Maynard	
Hearts and Spangles		
His Master's Voice	Thunder (dog)	
Horses and Women		
Hurricane		5,800 feet
Justice of the Far North		5,500 feet
Knockout Kid, The	Jack Perrin	
Law and the Lady	Special Cast	6 reels
Lawful Cheater, The	Bow-McKee	
Lena Rivers	Special Cast	6 reels
Life of a Woman		6,500 feet
Lightning Jack	Jack Perrin	5,000 feet
Lightning Passes, The	Al Ferguson	
Lights of Mojave	Ken Maynard	
Little Girl in a Big City, A		
Lodge in the Wilderness		6,500 feet
Lost Chord, The	Alice Lake	6,300 feet
Love Gamble, The	Special Cast	5 reels
Lure of Broadway, The		
Lying Wives	Special Cast	7 reels
Mad Marriage, The	Special Cast	6 reels
Marrying Money		5,800 feet
Midnight Flames		
Morganson's Finish		6,500 feet
My Neighbor's Wife	Lawson Haris	
Night Watch, The		5,800 feet
Outlaw Tamer, The	Clayton-F. Farnum	
Pals		5,800 feet
Parisian Folly		
Passionate Youth	Special Cast	6 reels
Passion's Penalty		
Part Time Wife, The		
Peak of Fate, The		8 reels
Petters, The		
Police Patrol, The	James Kirkwood	
Price of Virtue		
Quicker'n Lightning	Buffalo Bill, Jr.	5 reels
Racing Blood		
Reckless Courage	Buddy Roosevelt	4,851 feet
Reckless Sex, The	Special Cast	6 reels
Resurrection		
Romance of An Actress		
Salvage		5,800 feet
Satan's Son	Special Cast	
Savages of the Sea	Frank Merrill	4,850 feet
Seein' Red	Bob Burns	
Shadow on the Wall		
Shadow of the Mosque	Odette Taylor	6,200 feet
Shenandoah		
Shootin' Square	Jack Perrin	5,000 feet
Sign of the Claw		
Siren of Montmartre		
Smashing Fists	Bob Burns	
Span of Life	Betty Blythe	
Speak No Evil	Alma Taylor	5,500 feet
Speed Limit, The		
Star Light Ranch		
Stolen Love		
Sunshine of Paradise Alley	Special Cast	
Super Speed	Reed Howes	
Tale of a Vanishing People		6,500 feet
Tearing Loose	Wally Wales	4,900 feet
Tentacles of the North	Lawson Haris	
Texan's Oath, The	Ken Maynard	
Timber Wolves	Ken Maynard	
Tonio of the Sierras		
Too Much Youth	Richard Holt	4,800 feet
Transcontinental Limited, The	Special Cast	
Travelin' Fast	Jack Perrin	5,000 feet
Travis Coup, The		6,500 feet
Tricks	Marilyn Mills	
Under Fire		
Up and At 'Em	Jack Perrin	5,000 feet
Warrior Gap	Wilson-Gerber	
Way of the West		
Where the Worst Begins		8,005 feet
White Mice	Jacqueline Logan	
Wild Girl		5,800 feet
Winning of Barbara Worth		
Winning the Futurity	Special Cast	
With Kit Carson Over the Great Divide	Special Cast	
Wolf Hunters, The	Lawson Haris	
Women		
Worst Man of the Troop		
Worst Woman, The	Special Cast	
Wrong Coat, The		6,500 feet



"Sally of Sawdust" — United Artists, Strand, New York

Times: "Judging by the mirth and tears it elicited from an audience that packed the Strand to overflowing, 'Sally of the Sawdust' will reap a harvest of gold. It is quite obvious that Mr. Griffith intended this picture to be a commercial success and with that end in view he aimed the shafts of his love story at the hearts of flappers and youths, balancing his adolescent appeal with the inclusion of clever comedy. In 'Sally of the Sawdust' Mr. Griffith only nods to art, but he, bows low to the box-office."

Herald-Tribune: "D. W. Griffith offers a box-office picture in 'Sally of the Sawdust' which probably will make more money than any picture on Broadway this week. There is no denying the entertainment values of the photoplay."

World: "'Sally of the Sawdust' is among the finest of all motion pictures yet made, and I am not so sure but that it is the screen's classic in mature character delineation. It has as lovely a story as the films have told, acted superbly, drawn in figures of living, breathing human beings, and all so exquisitely moulded as to form a moving and still a joyous drama of persons and circumstances. I throw the new marked-down straw sailor up in the air and offer a toast, in a nice way, to David Wark Griffith, the artist."

American: "The Griffith genius for playing on the emotions flares forth in 'Sally of the Sawdust,' giving us a picture that is Chaplinesque in its comedy perfection. Combined with this excellent comedy tempo there is drama that is Griffith at his best. A large audience at the Strand burst into spontaneous applause, and I found myself joining the large majority and approving Mr. Griffith's picture as I find it possible to approve few screen dramas."

Daily News: "There's a glorious experience waiting for you at the Strand. Something new in movies. A braze movie that can shake you into laughter with horseplay or make you taut with emotion. A regular rogue of a movie. D. W. Griffith may have made better movies than 'Sally of the Sawdust' but I doubt it. At least this one will be the most universally-liked."

Telegraph: "D. W. Griffith is a juggler—a juggler of laughter and tears. He tosses a tear away only to clutch at a laugh and he never makes a slip. But Mr. Griffith is more. He is a great director, and for proof of this let me refer you to 'Sally of the Sawdust.' It is a delightful business to be able to record that the audience at the Strand almost 'stopped the show' several times with their applause at the antics of Carol Dempster and W. C. Fields. The picture is full of touches such as Mr. Griffith knows only too well how to make. You'll love 'Sally of the Sawdust,' and if you don't there's something the matter with you."

Telegram: "'Sally of the Sawdust' is so excellent a film, thanks to the combination of D. W. Griffith and W. C. Fields, that a poor movie fan who sees inferior pictures weeks upon weeks will be pardoned if he enjoys the luxury of shouting his head off in praise."

Post: "'Sally of the Sawdust' is a good picture and it is an interesting picture as well. Sally and her 'Pop are the picture, and they are quite enough. Carol Dempster is Sally to the Life, by which we mean she is one of the finest screen actresses of today. W. C. Fields is likewise Professor McGargle to the life—with a number of Fieldisms thrown in fo. the multitude. Mr. Griffith never forgets the multitudes. He permits Mr. Fields to indulge in a number of old burlesque tricks which bring down the house. As a matter of fact, all is as it should be in this picture. It is bound to be popular."

Evening World: "'Sally of the Sawdust' is the most compellingly realistic thing which David Wark Griffith has ever done—and in the mind of this reviewer this means anything which anybody in motion picture production has ever done. He makes a living, breathing character out of the old circus faker who, despite his ornery ways, takes tender care of the little waif who was thrown upon his hands by the death of her parents. He is 'Pop' and she is 'Sally' and between the two of them thousands who packed the Strand were swayed at will between mirth and poignancy."

Journal: "We stood in line to see D. W. Griffith's 'Sally of the Sawdust,' and we shrieked over W. C. Fields who walks away with the best comedy performance of the year. The picture is splendid entertainment."

"The Unholy Three," — M-G-M, Capitol, N. Y.

Times: "Not often does one see such a powerful photo-drama as 'The Unholy Three.' It is a stirring story stocked with original twists and situations, a picture that teems with surprises and one in which the suspense is kept as taut as the string of a bow."

American: "I can heartily approve of the choice of the Capitol Theatre in booking such satisfactory entertainment as 'The Unholy Three' to celebrate Greater Movie Week,"

Mirror: "This is the masterpiece of crook dramas. It is superbly directed, superbly acted and superbly picturized. It's one picture in a million, greater in our opinion than that wonderful picture, 'The Miracle Man.'"

Telegraph: "Is a better picture than 'The Miracle Man' and should achieve the same wide popularity as George Loane Tucker's masterpiece. 'The Unholy Three' will interest everyone. It should be a great money maker."

The Evening Post: "Splendid entertainment that is not lacking in thrills. The plot is unique and the acting far above the average. Anybody who has been longing for something new in crook pictures should try this one."

Evening World: "In it Chaney puts over another of his compelling characterizations. His work is convincing and realistic."

"Sally of Sawdust" — United Artists, Roosevelt, Chicago

Daily News: "This 'Sally' picture is good, standing way up among the best of the year. And some will say it is the best Griffith has done since he made 'Broken Blossoms.' If you enjoy that twist of the byway of life where tears and laughter come close to mixing, where pain turns with jokes at itself, and the terms of comedy and tragedy get lost like sunshine and rain during a sunshower, then take a look at Carol Dempster playing Sally, unaccountable merging monkeyshines and majesty. W. C. Fields as Prof. Eustace McGargle, spieler, faker and three-card man, also is a new development. We recommend 'Sally of the Sawdust' as entertainment, a blend of misery and monkeyshines and majesty."

American: "'Sally of the Sawdust' is a picture of undoubted box-office strength. Griffith brushes in characters, pathos and comedy, particularly the latter, with his usual adroitness and, presto, a photoplay that will give many of his other creations a hard run in the popularity race. The picture has been filmed with such a high grade, splendid development of engaging incident that it reaches a high mark as entertainment."

Post: "Comedy is the keynote of D. W. Griffith's latest offering, 'Sally of the Sawdust,' a story of circus life. The plot is simple and is presented in a straight-forward way. It is good entertainment. The laughter it wins from the audiences proves how well its points 'get across.'

Williams Press, Inc.
Albany — New York

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Inspiration Pictures, Inc., Presents Richard Barthelmess With Dorothy Mackaill in ***"Shore Leave,"*** A John S. Robertson Production from The play by Hubert Osborne as produced By David Belasco. Adapted by Josephine Lovett. Photography by Roy Overbaugh And Stewart Nelson. Titled by Agnes Smith. Edited by William Hamilton. Art titles By H. E. R. Studios. Settings by Tec-Art Studios, Inc. Commander Fitzhugh Green, U. S. N., Technical adviser. The cast includes F. McNamara, Nick Long, Arthur Metcalfe and Marie Shotwell. *A First National Picture.* ***Rothacker Prints and Service.***



Richard Barthelmess and Dorothy Mackaill in "Shore Leave"

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August 29, 1925

Motion Picture News

Reg. U. S. Patent Office



Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President.

Entered as second-class matter January 31, 1924, at the Post Office at Albany, New York, under the act of March 3, 1879

Vol. XXXII No. 9

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A denial

Extravagant and ridiculous rumors have recently been broadcast to the effect that the

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"Cinderella" story

recently heavily featured in the newspapers is a planted exploitation and publicity stunt effected in connection with the coming Paramount picture—

"A KISS FOR CINDERELLA"

Paramount here wishes to vehemently deny any such ridiculous charge

"A Kiss for Cinderella" *is being made by Herbert Brenon from James M. Barrie's world famous play with script adapted by Willis Goldbeck in consultation with Sir James M. Barrie himself.*

The picture will feature the star of **"PETER PAN"**

BETTY BRONSON

supported by **TOM MOORE** *and will be a super de luxe presentation of one of the most charming modern romances in literature.*

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Paramount's Greater Forty

Lucky Greater Forty Showmen!

"If all film exhibits for Greater Movie Season are as entertaining as 'The Lucky Devil,' well and good!"
—Kansas City Star

Carolina Theatre
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I wish everybody instrumental in producing "The Lucky Devil" could have been in my theatre Friday night when this picture was cheered and applauded to the echo. It is the best audience picture I have had in six months and will go over in any theatre, big or little. Let's have some more like that!

Chas. W. Picquet, Gen. M'g'r



ONE OF THE GREATER FORTY PARAMOUNT HITS!

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"I wouldn't have missed seeing this for anything I can think of !!"

Says Max Balaban
of Balaban and Katz

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CAPACITY BUSINESS SATURDAY AND
LITERALLY SHOOK THE HOUSE WITH
FOOT OF THE WAY STOP THIS GREAT
CHECKING NUMBER OF LAUGHS IS A
REST OF SUPPORTING CAST ARE EXC
HARRY POLLARD STOP IT LOOKS LIKE

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Universal-Miles Ahead of All

Comedy!

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Wires John P. Goring Mgr. Director
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AIGHT AHEAD OPENED THE FORUM TO
SUNDAY STOP ENORMOUS AUDIENCES
LAUGHTER THEY SCREAMED EVERY
OUTDOOR COMEDY IS DENNYS BEST IF
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"Andy Takes a Flier"

—FIRST OF THE NEW SERIES OF 12 IS A SKY HIGH SCREAM!

It starts the new Gumps series off with a bang. It rocks with hilarity. It will make audiences everywhere double up with joyous laughter. This Gump series flies high in the scale of good comedies. The Sydney Smith cartoon strip now running in hundreds of newspapers throughout the country makes a tie-up that sells tickets at your box-office. Have you lined up your dates yet?

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Short subjects have had a great deal of stimulus this summer. The coming season should show how much they can mean. With the exhibitor. Who uses them as they should be used.
DANNY *in Film Daily.*

YOU are using Short Subjects as they should be used only when you are using them to build up Better Programs—and exploiting them to make Added Profit.

Fortunately for all concerned, more exhibitors are recognizing this than ever before—more Showmen are exploiting their one and two-reel pictures and making added dollars out of them than at any other time since the long feature came into vogue.

To all you Showmen who are having a part in the stimulus that is being given to Short Subjects, Educational Film Exchanges, Inc., renews its pledge of cooperation with you—that its obligation to you only begins, and does not end, when you book *Educational Pictures*.

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A press sheet on each two-reel comedy and each special contains information about the picture, newspaper stories and reviews, practical exploitation suggestions, one-column, two-column and three-column "ad" layouts and star and scene cuts. Mats for advertising and publicity cuts are FREE.

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Will H. Hays, President

Pictures

The first three comedies on EDUCATIONAL'S program for the new season have been reviewed by the trade press. Judge for yourself what *Educational Pictures* will mean to you in 1925-1926 after you **read what the critics say about them.**

"THE TOURIST"

TUXEDO COMEDY

With JOHNNY ARTHUR

Here is the best two-reel comedy that has been turned out this season. It is a charming trifle, and there is every indication that in its star, Johnny Arthur, Educational has a real find. He is a delightful personality . . .

One of the best bits of business ever concocted—one that will set any audience howling—is the scene in which Johnny converts his car into a stove and cooks his breakfast on its various parts. It must be seen to be appreciated.

As if a real star and entertaining tale and excellent direction were not enough, there is added the presence in the cast of the most promising girl we have noticed on the screen in a blue, or even a red moon. She is Helen Foster . . . . She is beautiful, she has poise—she is, in plain language, a wow. She helps to make "The Tourist" a real knockout that any house should welcome with open arms.—N. Y. MORNING TELEGRAPH.

This is the first of the series of Tuxedo comedies starring Johnny Arthur and if it is indicative of what is to follow, the series should be a profitable one for all hands . . .

William Goodrich has done a splendid job with the directing and the cast does the rest with the good story. . . . There is a touch of melodrama to it, great quantities of comedy and enough suspense to keep the interest at a high pitch.—M. P. NEWS.

"PLEASURE BOUND"

MERMAID COMEDY

With LIGE CONLEY

A ROARING COMEDY

This Mermaid comes through big on waves of laughter. It is one of the cleverest and funniest ever produced in this series. . . . the subtitles are as funny as the gags—which is a novelty in itself. At the fishing pier, the laughs come so fast you can't count them. Probably the funniest fishing scene ever filmed. . . . A scream—all the way.—FILM DAILY.

Here is an exceptionally good comedy with amusing situations galore. . . . a real comedy that will get laughs from any type of audience. . .—M. P. NEWS.

A corking good comedy. . . . Lige Conley is featured and does a splendid piece of work. Clever tricks with the automobiles and in the fishing sequences prove to be hilarious. . . . This picture strikes a funny gait from the start and is maintained all the way. Book this one by all means.—EX. TRADE REVIEW.

Here is a real laugh-getter. Dealing with the misadventures of a family who set out on a fishing trip in a Ford, it is full of hilarious, highly original "gags."

—N.Y. MORNING TELEGRAPH.

JIMMIE ADAMS

in "BE CAREFUL"

This is a comedy fairly bulging with humorous situations and some good slapstick and hokum. It is well acted by a competent cast and should go exceptionally well in the neighborhood houses.—M. P. NEWS.

This a lively-moving number that has a good quota of laughs scattered all the way through.—FILM DAILY.

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President

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With best personal regards, we are,

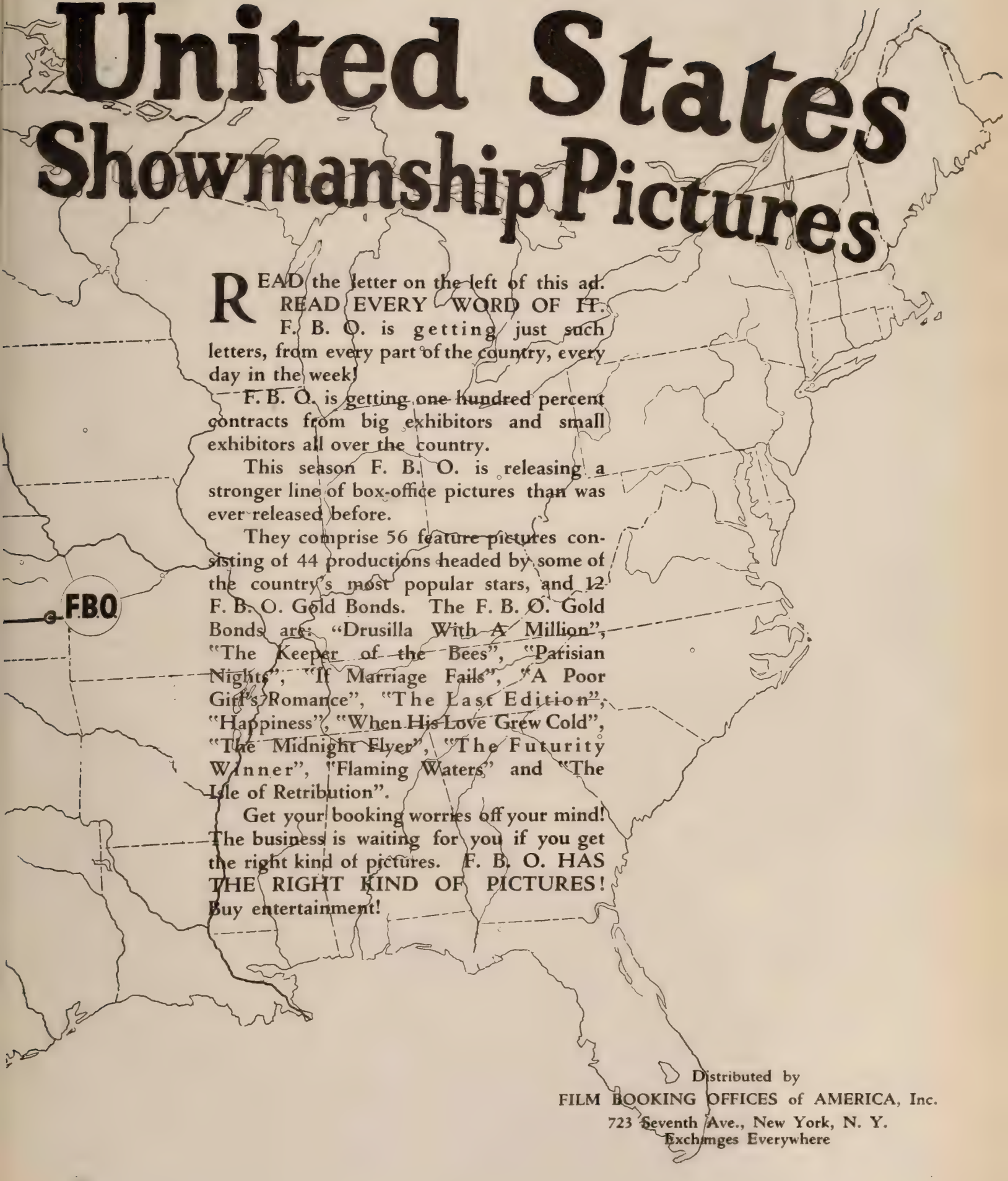
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By, Walter Wallace

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They comprise 56 feature pictures consisting of 44 productions headed by some of the country's most popular stars, and 12 F. B. O. Gold Bonds. The F. B. O. Gold Bonds are: "Drusilla With A Million", "The Keeper of the Bees", "Parisian Nights", "If Marriage Fails", "A Poor Girl's Romance", "The Last Edition", "Happiness", "When His Love Grew Cold", "The Midnight Flyer", "The Futurity Winner", "Flaming Waters" and "The Isle of Retribution".

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TAMAR LANE
In *The Film Mercury*
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"'THE GIRL WHO WOULDN'T WORK' is one of the most enjoyable and interesting photoplays I have witnessed in many days. It is a highly commendable contribution to the intelligent and sophisticated films of the year. Marked by an originality of technique and treatment, the play moves along smoothly and naturally, completely at variance with the well established formulas. It has a striking dramatic climax almost without parallel in the history of photoplays. Lionel Barrymore's portrayal of the rounder is one of the most amusing and compelling characterizations of the season. Nothing like it has ever been on the silver-sheet before.

"This is the first directorial effort of Marcel De Sano. The screen has a welcome addition to its school of megaphone wielders and one who is going to make a name for himself in the flicker world."

The GIRL WHO WOULDN'T WORK

Presented by
B.P.Schulberg

Directed by
MARCEL De SANO

From the Story by
Gertie D.Wentworth-James

PREFERRED PICTURES

with

LIONEL BARRYMORE
MARGUERITE De LA MOTTE
HENRY B.WALTHALL
FORREST STANLEY
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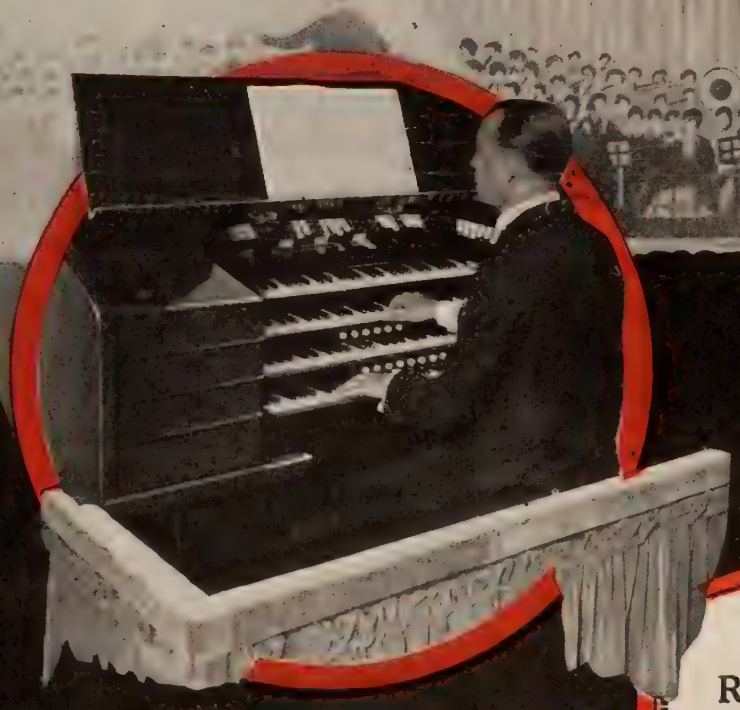
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EXTRA SHOW!—To accomodate the throngs, doors open 9 A. M.; last show starts 10.25 P. M.

This marvelous box-office attraction made it necessary to run extra shows at the Roosevelt Theatre in Chicago.

At the Imperial Theatre in San Francisco crowds stood in line from eight-thirty in the morning for the nine o'clock opening, and the theatre has been doing capacity business ever since.



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Douglas Fairbanks — *D. W. Griffith*

Hiram Abrams, President — *Joseph M. Schenck, Chairman, Board of Directors.*


D.W.GRIFFITH
presents
SALLY OF THE SAWDUST
with
CAROL DEMPSTER
and W.C. FIELDS
Adapted by FORREST HALSEY from a stage story by DOROTHY DONNELLY
What the Critics Say
"So excellent a film that a poor movie fan will be pardoned for shouting his head off in praise. A jammed house laughed and clapped."—Telegram.
"A good picture and an interesting picture as well. It is bound to be popular. Mr. Griffith never forgets the multitudes."—Post
"Pop" and "Sally"—between the two thousands who packed the Strand were swayed at will between mirth and poignancy."—Eve. World
"The picture is splendid entertainment."—Journal
"In a class by itself. We recommend 'Sally' as entertainment, a blend of misery, monkeyshines and majesty."—Chicago Daily News
"A Picture of undoubted box-office strength. It ranks high as entertainment."—Chicago American
"Comedy is the keynote and it is good entertainment. The laughter it wins proves how its points get across. It makes 'em laugh."—Chicago Post
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Douglas Fairbanks
Charlie Chaplin
D.W. Griffith

ARCTIC NU-AIR

increases theatre business winter & summer

Colonial Theatre
B. N. BARNETT, Manager

Grandview, Washington July 25,1925.

Arctic Nu-Air Cooling & Ventilating Co.
808 State Lake Building,
Chicago, Illinois.

Gentlemen:

Your Type "A" machine arrived by express morning of July 18th. We installed it and had it in operation about forty minutes after our first show in the evening started.

I was skeptical of the machine, the things you had written me it would do and I was absolutely sure it would not cool the theatre because it was filled with hot, perspiring people.

When the machine started I was as agreeably surprised as anyone in the house. Oceans of cool, fresh air came wafting in. I really think there were few there that really saw the last part of the show for they came to the box office and wanted to know what had happened, they could hear no noise, no draft to know that air was being forced into the room and when they learned the air was being changed every minute, they were more interested in the machine than they were in the picture.

I am running a full page ad this week, but I feel it is money wasted for they beat me to it by word of mouth and every one knew we had a cool theatre before the paper was published.

My only regret now is that I should not have been skeptical, believed what you wrote me and installed the machine six weeks ago when our hot weather started. I am sure the increased patronage would have gone a long way toward paying for the machine ere this. Yes, I have one more regret. That is, I spent seventy-five dollars three weeks ago putting a ceiling and roof ventilator in and now it is useless.

Oh yes - I am going to heat them better this winter with this machine and save money doing it. Did you know that fresh air is ten times easier to heat than dead air and with a good circulation there will be no cold corners, etc.

I will simply turn on the blower before I start my furnace, fill the room with good fresh air which will easily heat, then cut the speed of blower down and close the intake. This will distribute the heat evenly throughout the house. I figure I have an all year round machine and a money maker and saver.

You may use this letter as you wish; if you care to use it, I wish you would use it mostly on the "Doubting Thomasses" for their own good for I was one myself and it cost me money.

Very truly yours,
B. N. Barnett

ARCTIC NU-AIR

Air Conditioning System

$160 Down

Balance in small Monthly payments of $12.50 each

In summer you need ***cool*** air — in winter you need ***fresh*** air. Arctic Nu-Air supplies both. ¶ During hot weather Arctic Nu-Air provides 40,000 cubic feet of fresh air every minute. It distributes clean, warm and cool air to every seat in your theatre. ¶ During cold weather, Arctic Nu-Air drives out stale, poisonous air and helps heat your theatre (only a few minutes' operation required). ¶ A year-around good will builder and profit booster! Pays for itself in a short time. There are hundreds of satisfied users. ¶ Send the coupon for our latest illustrated literature and full details.

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Without any obligation on our part, send full details and descriptive catalog concerning the Arctic Nu-Air Cooling & Ventilating System.

Length of theatre (inside).....

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Have you a stage?.....A. balcony?.....

Have you exit alongside of screen?.....

Name of theatre.....

Proprietor .....

City and State.....

ARCTIC NU-AIR COOLING & VENTILATING CO.

808 State-Lake Building **Chicago, U. S. A.**

Another F.B.O. Box-Office Winner!

Evelyn Brent

IN

Lady Robinhood



Star, story, production, title—give you a four-ply box-office wallop in this one!

Exhibitors who are playing the Evelyn Brent pictures know that she has won her place among the really big favorites. This story is absolutely different to anything she has done and the fans are going to love her in the part. The production is the most pretentious she has made and the title is filled with the thought of romance and adventure. It's surefire box-office!

Have you seen

Evelyn Brent

in

"SMOOTH AS SATIN"

It's one of the big box-office hits of the season!



Story by
Clifford Howard
and
Burke Jenkins

Continuity by
Fred Myton

Directed by
Ralph Ince

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Here are 8 William Fox you can't

1

THE IRON HORSE

Direct from one year's run in New York City

Blazing the trail of love and civilization

JOHN FORD
Production

2

AS NO MAN HAS LOVED

Based on Edward Everett Hale's Story
"THE MAN WITHOUT A COUNTRY"

A Nation's Love Story

ROWLAND V. LEE
Production

3

THE WHEEL

The Picture Version of JOHN GOLDEN'S stage play by Winchell Smith

With
MARGARET LIVINGSTON
MAHLON HAMILTON
CLAIRE ADAMS
HARRISON FORD

Titles by MONTAGUE GLASS

VICTOR SCHERTZINGER
Production

4

THE WINDING STAIR

From the novel by A. E. W. MASON
The Heroic Coward's Battle for Love

With
EDMUND LOWE
WARNER OLAND
EMILY FITZROY
ALMA RUBENS
MAHLON HAMILTON
CHESTER CONKLIN

Scenario by Julian La Mothe

JOHN GRIFFITH WRAY
Production

Fox Film Corporation

Supreme Attractions *afford to miss!*

5

KENTUCKY PRIDE

A romance of the Kings and Queens of the turf

with

J. FARRELL MacDONALD
GERTRUDE ASTOR
HENRY B. WALTHALL
and the world's greatest race horses—
MAN-O'-WAR
NEGOFOL
MORVICH
FAIR PLAY
THE FINN

Story by Dorothy Yost

JOHN FORD
Production

6

HAVOC

A Mighty Drama of War-Dazed Women

with

GEORGE O'BRIEN
MADGE BELLAMY
LESLIE FENTON
MARGARET LIVINGSTON
WALTER McGRAIL
EULALIE JENSEN

Play by HENRY WALL
Scenario by EDMUND GOULDING

ROWLAND V. LEE
Production

7

THUNDER MOUNTAIN

From Pearl Franklin's Drama, "Howdy Folks," of a Girl Whose Soul Was Saved Against Her Will

With

MADGE BELLAMY
PAUL PANZER
LESLIE FENTON
ZASU PITTS
ALEC B. FRANCIS
OTIS HARLAN

From the JOHN GOLDEN Stage Success

Scenario by Eve Unsell

VICTOR SCHERTZINGER
Production

8

THANK YOU

JOHN GOLDEN'S PLAY HIT
by Winchell Smith and Tom Cushing

A Human Story of the Taming of a Town of Hypocrites

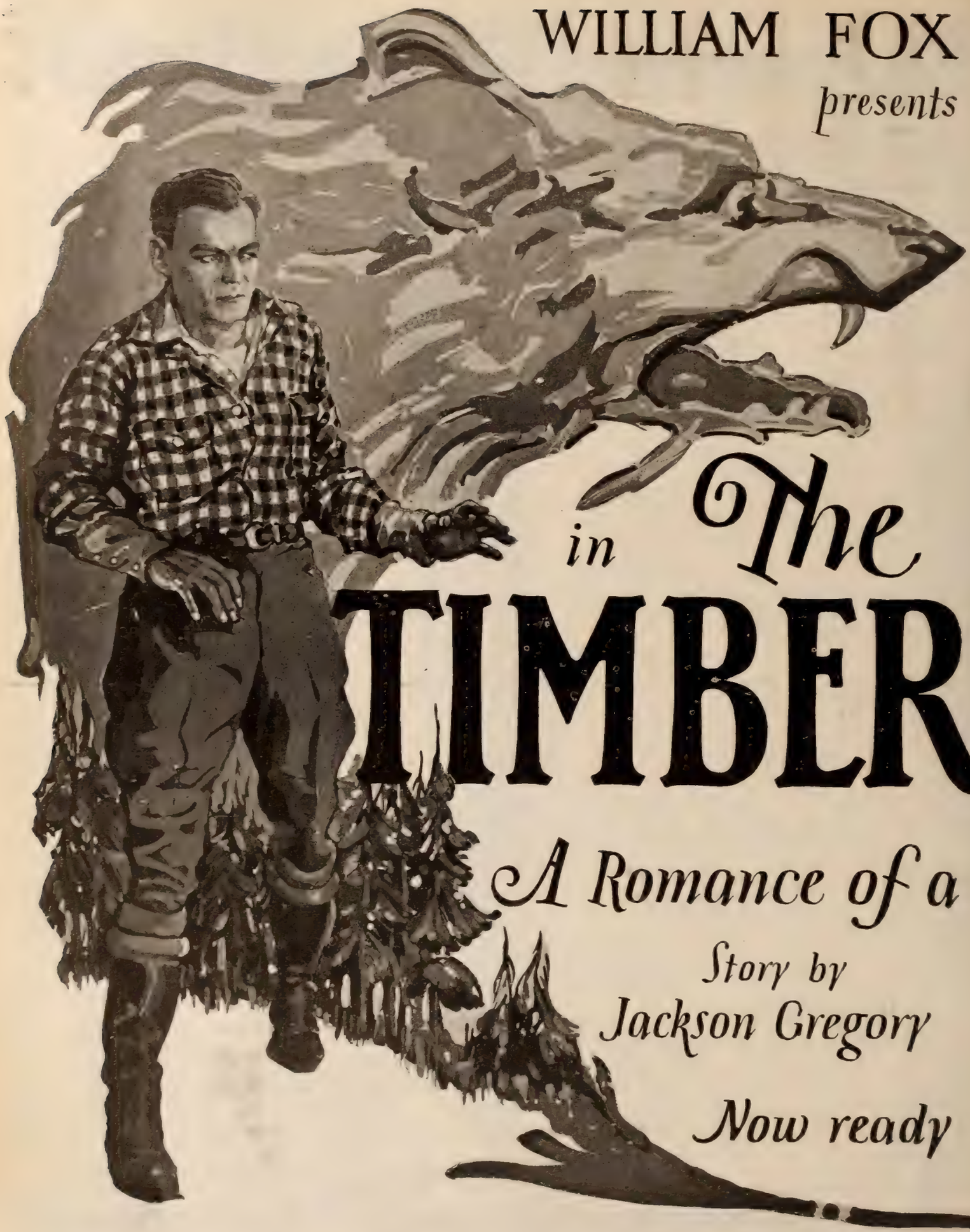
With

GEORGE O'BRIEN
JACQUELINE LOGAN
J. FARRELL MacDONALD
CYRIL CHADWICK
FRANKIE BAILEY
GEORGE FAWCETT
ALEC FRANCIS
FRANCIS POWERS
MARION HARLAN
MARK FENTON

Scenario by Frances Marion

JOHN FORD
Production

Fox Film Corporation



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presents

in *The*

TIMBER

A Romance of a

Story by
Jackson Gregory

Now ready

THANK YOU ~~ ~~ *John Golden's play hit!*

Fox Film Corporation

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Ace of the great outdoors

WOLF

man feared and loved

Directed by
W. S. Van Dyke

for your patrons!



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FOX SHORT SUBJECTS

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2-REEL COMEDY DRAMAS

8 *For the season*

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2 Reels each

8 *For the Season*



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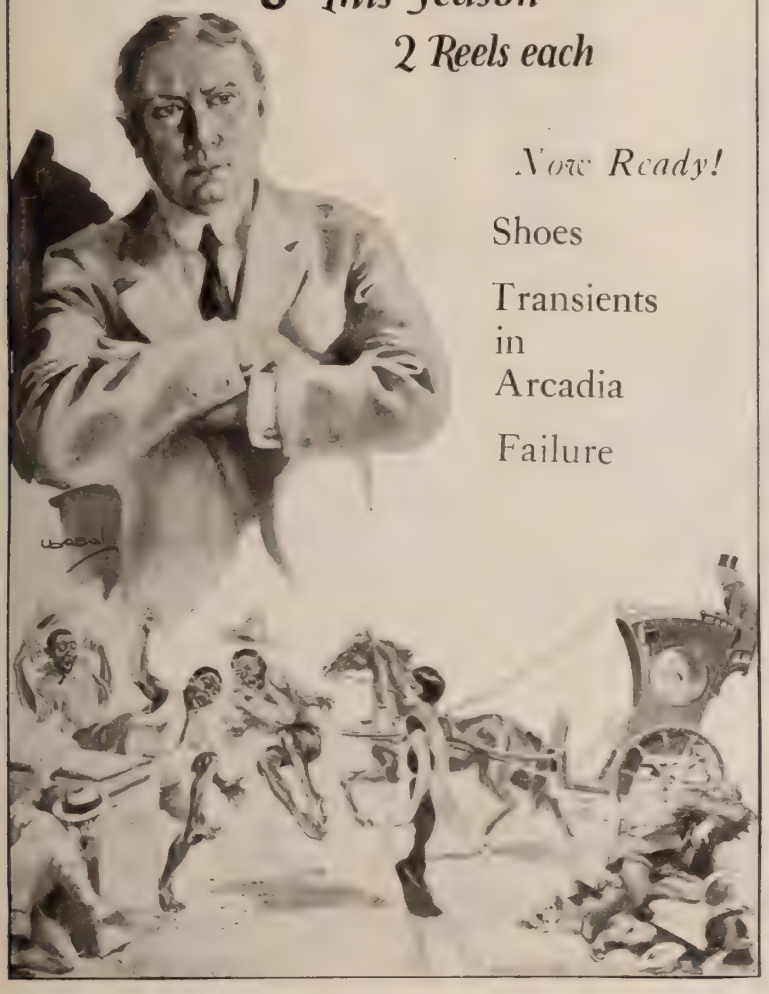
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104 ISSUES A YEAR

Fox Film Corporation

LONG ON QUALITY

O. HENRY
GEMS OF FICTION
8 This Season
2 Reels each



Now Ready!

Shoes

Transients in Arcadia

Failure

20 Imperial
COMEDIES
2 Reels each



Now Ready!

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Sweet Marie

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THE WORLD WE LIVE IN

FOX VARIETIES

REELS OF INTEREST FROM EVERYWHERE
26 FOR THE SEASON

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Watta title for the women!

The WIFE WHO



June Marlowe



Huntly Gordon



IRENE RICH

WARNE

Classics o

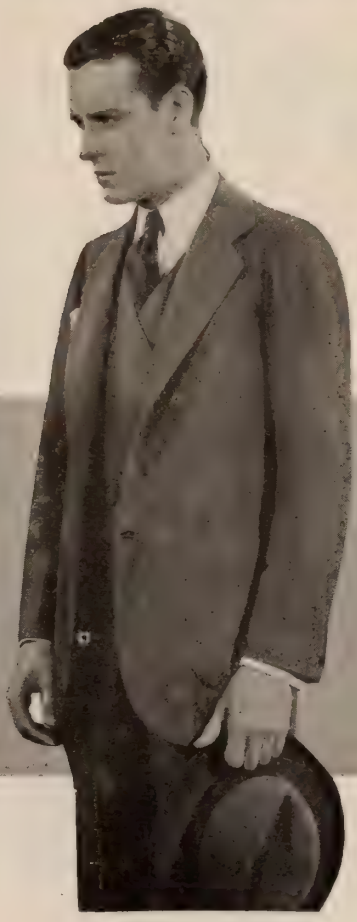
Directed *by* JAMES FLOOD

Watta picture for everybody!

WASN'T WANTED



Gayne Whitman



John Harron

R BROS.

f the Screen

Scenario *by* BESS MEREDYTH

Metro-Goldwyn-Mayer's
Road-Show-Size-Pictures

The Quality 52

WHEN we announced our August money-winners, "THE UNHOLY THREE," "A SLAVE OF FASHION" and "ROMOLA," we told you that was just the beginning. Here's what you get in September: "PRETTY LADIES," the Follies show in pictures; "NEVER THE TWAIN SHALL MEET," the picture that did $63,118.25 in one July week at the Capitol; "SUN-UP," the two-year Broadway stage hit and "THE MYSTIC" Every week a money-maker.



RAMON NOVARRO

in

THE Midshipman

By Carey Wilson

Directed by Christy Cabanne

Scenario by F. McGrew Willis

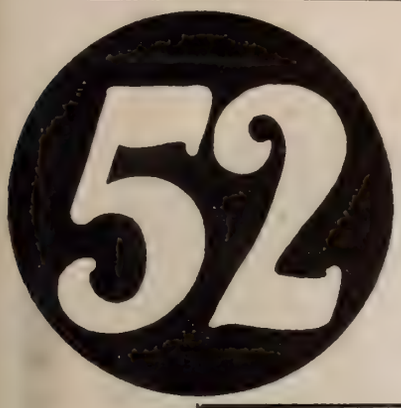
Oct. 4th nationwide

The Front Page Picture Story!

COMEDIES THAT WILL ADD

VITALITY

TO ANY PROGRAM



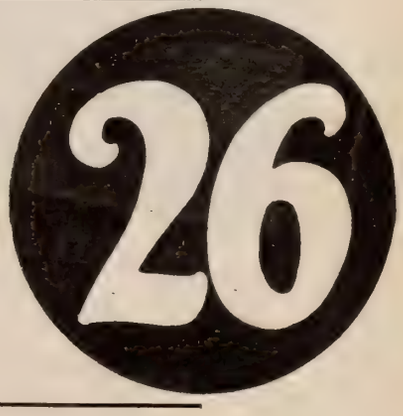
RIP ROARING RIOTS OF RISIBILITY

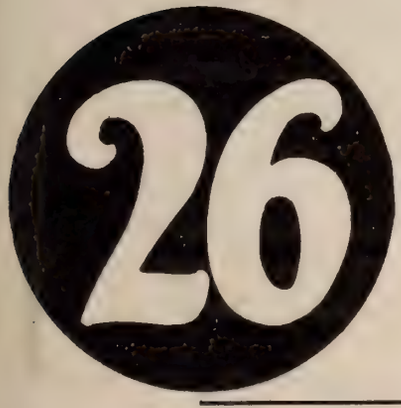
"HEY FELLAS"!

COMEDIES

The doin's and disasters of "Young America"

(Released every other week)





"SHEIKS and SHEBAS"

COMEDIES

of Flapper Americans

(Released every other week)

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J. Charles Davis, II, President

218 West 42nd Street, New York, N. Y.

Released Through VITAL EXCHANGES, Inc.

except in Boston, New York, Philadelphia, Chicago, San Francisco and Los Angeles.



September – great First



RICHARD BARTHELMESS
in "Shore Leave"

Dick, as a member of the Navy, has as engrossing a character as he had as a West Pointer in "Classmates." It is another of those roles that the public loves to see him portray. This adaptation of Hugh Osborne's play, as produced by David Belasco, is a John S. Robertson Production. Josephine Lovett wrote the scenario. Presented by Inspiration Pictures, Inc. Dorothy Mackaill in leading feminine role.



"WHAT FOOLS MEN"
with Lewis Stone

A wonderful picture. It was taken from the gripping novel by Henry Kitchell Webster, "Joseph Greer and His Daughter." It tells of a middle-aged man of violent emotions and primitive likes and dislikes, and his daughter, whose make-up is similar to her father's. A most intense society drama. In the cast are Shirley Mason, David Torrence and Barbara Bedford. Editorial direction June Mathis. . Directed by George Archainbaud. Continuity by Eve Unsell.

6th 13th

Always Best by

and 4 more National Pictures



CORINNE GRIFFITH
in "Classified"

What a box-office picture this one is! A great money-making star in one of the most popular of Edna Ferber's wonderful stories. It was directed by Al Santell and has Jack Mulhall and Charles Murray in the supporting cast. Editorial direction by June Mathis. Presented by Corinne Griffith Productions, Inc. Tells of the desire and search for wealth and fine things by the daughter of poor parents, only to find happiness in the life that has always surrounded her.



"THE DARK ANGEL"
with Ronald Colman and Vilma Banky

This George Fitzmaurice Production, presented by Samuel Goldwyn, tells of a great love and a great sacrifice. It was taken from the play by H. B. Trevelyan, with the scenario by Frances Marion. It is a story that will have universal appeal, and in the hands of Mr. Fitzmaurice, and its leading roles in the hands of two such artists as mentioned above, it is sure to be a great box-office success.

20th 27th

Test

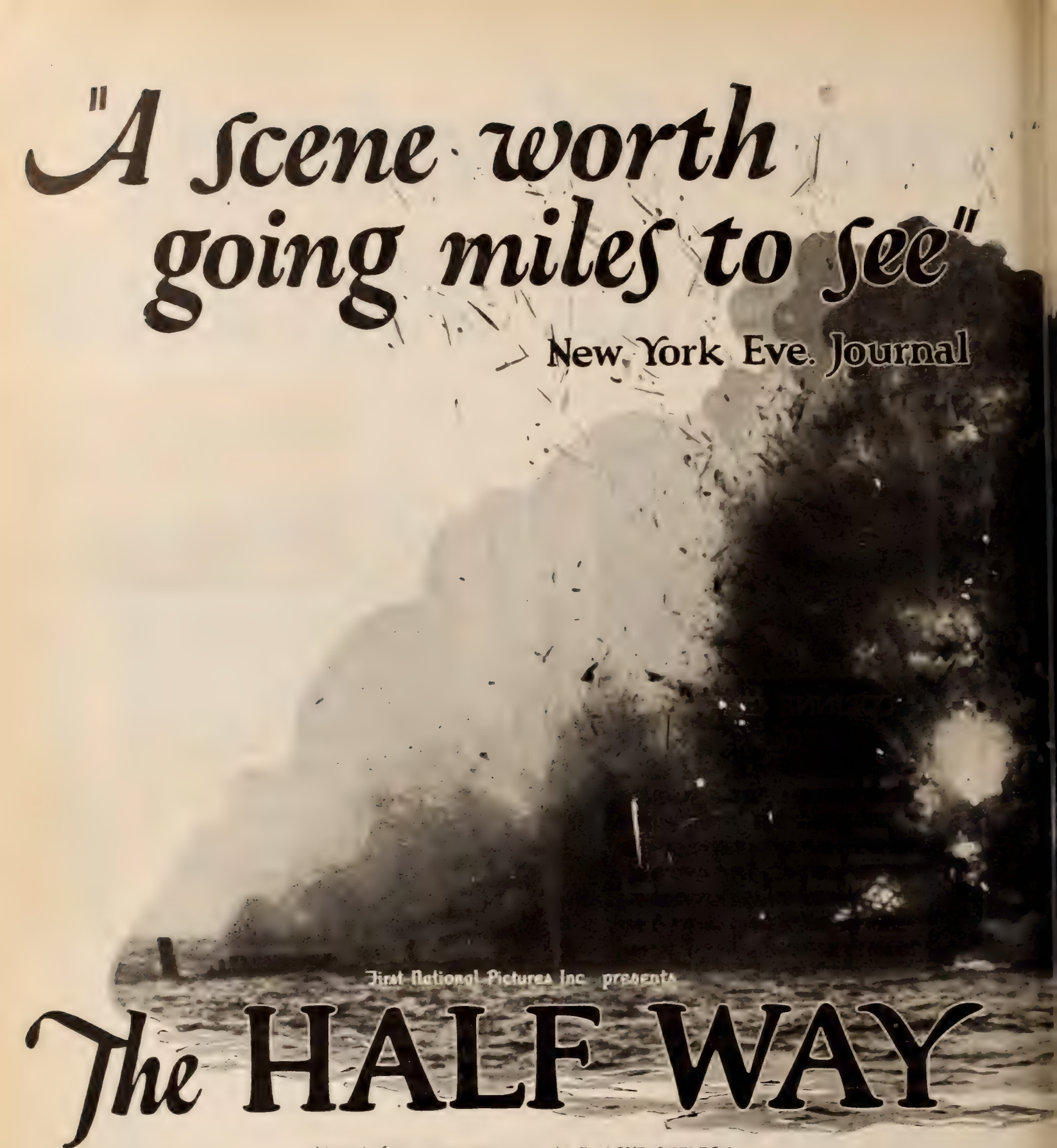
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Members of Motion Picture Producers and Distributors of America Inc.—Will Hays President

"A scene worth going miles to see"

New York Eve. Journal



First National Pictures Inc presents

The HALF WAY

Adapted from an original story by E LLOYD SHELDON

with

DORIS KENYON, LLOYD HUGHES

and HOBART BOSWORTH

Directed by JOHN FRANCIS DILLON

Produced under the supervision of EARL HUDSON

Scenario by JOSEPH POLAND *and* EARL SNELL, *Photographed by* GEORGE FOLSEY
Art Director MILTON MENASCO, *Film Editor* ARTHUR TAVARES
Editorial Direction MARION FAIRFAX, *Supervised by* EARL HUDSON



GIRL



One of the best films of its kind released in a very long time

N.Y. Review



Exciting every minute.

N.Y. Herald Tribune

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Best by Test

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"Winds of Chance will blow money into the box-office"

says *Morning Telegraph*





and that is what it sure is doing!

another great

First National special

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Motion Picture News

VOL. XXXII ALBANY, N. Y., AND NEW YORK CITY, AUGUST 29, 1925 NO. 9

The Independent

WITH respect to the cause of the Independent producer, distributor and exhibitor, we wish that more arguments of an economic nature might prevail. There could well be less of sentimental appeal—and the rest.

We agree thoroughly with Nathan Burkan that the independent business man—the man who is pulling his oar alone, outside of chains, mergers and organized power in general—should be given fair sailing. That is the spirit of America, the basis of our anti-trust laws. This man should not be hampered or destroyed by unfair trade combinations and practices; and it is pretty certain that the law and public opinion won't permit him to be. Big business needs restraint, there's no doubt about that. It is human to aspire, and sometimes thoughtlessly so.

But—and a big one—you can go just so far in the business world with the rule of fair play. Going beyond that you cease to be fair. If a man forges ahead you cannot fairly pull him back. You cannot, as an exhibitor well expressed it, "take the industry away from the industrious."

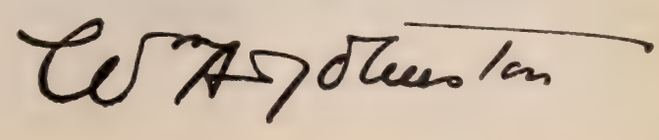
The law of fair play is a man-made law—right and wonderful in its proper application. But business is business, and has its own laws. Business is governed by exact economic laws. They are utterly inviolable laws, however you may feel about their operation. They control business just as completely as physical laws control machinery. A machine doesn't run by sentiment. No more does an industry. And when you try to tamper with the unchangeable laws of economics and physics you invite rack and ruin every time.

Business is a plain matter of supply and demand. And the ruling factors are—quality, price, advertising. All the sentiment in the world will never make a dent in the steady grind of these regulators of the commerce of the world. How do we buy our cigars, clothes, household supplies? Just exactly as people buy theatre tickets, and as the exhibitor rents pictures, and as the distributor makes producer contracts, and as the producer buys picture values—by *quality, price, advertising.*

MOTION PICTURE NEWS is opposed to monopoly in this business, because we believe it is bad in itself and bad for the box-office. We favor the independent producer because we believe the supply of pictures will be best if they come from many sources and not from too few. We do not believe in producer-owned theatres, either for the producer's sake or for the theatre's sake. We believe in well-run theatres. If chain ownership makes better theatres, then chains will and should prevail. But chains will go just as far as they are well run and no further; and certainly there's a place in the sun today, and it is being proved right along, for any independent dealer or exhibitor in competition with chain stores and theatres.

What, in our humble opinion, the independent producer and distributor need today and all they need is a straight out-and-out business campaign to the exhibitor—first to acquaint him beyond question with the aggregate strength of this entire supply of pictures and, secondly, to deal with him in open competition on the triple bases of quality-price-advertising.

It's the one and only way—the business way. Exhibitors are emotional at conventions. Naturally. They go for a good time. But business is another matter—a business matter. Naturally. The exhibitor is forced to buy the goods he wants, at a price, and with service—forced by competition in his own field. Why try to reach him in any other way?



August 29 1925

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The British Situation

ELSEWHERE in this issue we print a comprehensive article on the British situation written by a member of our staff. It is the fifth of a notable series on the whole European outlook. What he has to say may well be read carefully, for his information was gained first-hand and his viewpoint is unbiased.

This latest article is particularly timely, since it sketches the background for the present upheaval in Britain, and deals with the recommendations of the Federation of British Industries on ways and means to salvage the collapsed producing industry over there.

These suggestions, curiously enough, do not fall into a uniform plan, but are really several plans which will have to be reconciled in detail if results are to follow. One of them proposes a contingent—a soft word meaning a limited ban on pictures from other countries.

There are other recommendations no less revolutionary. All of them, no less than the whole situation itself, are vitally important to the American trade. When one remembers the overwhelming popularity of American pictures brought about the film convulsion in Britain, the point is plain.

The British trade papers may well be taken as reflecting the progressive British viewpoint. Without exception, these journals, while advocating determined efforts to revive production, keep their feet on the ground and talk sense. For instance, *The Bioscope* on the subject of a subsidized National Film Studio:

"The question is much deeper than the 'one-idea' National Studio. Production is a question of men, brains, money, salesmanship, and imitation. The word imitation is plain English—emulation could have been used, but it is imitation which is to save British Film Production.

"British pictures—the words used together should be separated. What is wanted is pictures—good pictures—made in Britain, and to get them this country has to start in where our competitors are to-day. When America found that Germany was years ahead of her in lighting, what happened? America hired German experts. The same applied to producers of every nationality, German, Swedish, French, British, and it also applied to artistes, Russian, Germans, Poles, British, no matter what their nationality. America recognised they must have the best. American pictures are not American in any other sense than that they are made with American money.

"With a sufficiency of money, invested by British exhibitors, and Britons who have a desire to see British ideals on the screens of the world, aided by a subsidy from the British Government as a guarantee that the country is solidly behind the project, there is nothing to prevent the trade mark 'Made in Britain' from being an open sesame to every market for pictures as well as other manufactures.

"But we would be false to our principles and the principles of the industry were we to abstain from pointing out the futility of merely providing a National Studio. The question is much deeper than that—and we look to the subject of British production being discussed on the broader basis we have indicated, for only on those lines we are convinced will success in British production ever be attained."

The Paramount School

SESSIONS of the Paramount Theatre Managers' School have begun, marking a development of real importance in the growth of the industry. It is the first specific recognition of the fact that exhibition is a profession—deservedly so, and may become in its technique at least something of an exact science.

Of course the personality and ability of the manager are the first essentials. But that is true in any line of business. Given these, there is much that can be learned and later put into practice in a successful business way.

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PICTURES AND PEOPLE



Joseph Plunkett, Charles Spencer Chaplin and Moe Mark, snapped at the opening of "The Gold Rush" (United Artists) at the Mark Strand theatre, New York.

CHARLIE'S ANTICS

LAST Saturday night at 12 p. m. saw the New York premiere of "The Gold Rush" at the Mark Strand theatre, and Moe Mark, Joe Plunkett and Fred Hamlin had their hands more than full trying to accommodate the crowd that stormed the doors and nearly wrecked the front of the theatre. Charlie was there in person, as well as a brilliant coterie of other stars, and as usual the crowd jammed in front of the theatre while the stars slipped in through the stage entrance around on 47th street.

We're not going to list the stars who were on hand, just to be different, but if you'll take the names from Who's Who in the Eastern Film World you'll just about have it.

Charlie made a brief speech from the stage at the close of the picture, after which the notables foregathered backstage in the ballet rehearsal room, where he held an informal reception. The reception given "The Gold Rush" was such as to gladden his heart and he was in high spirits.

Our reviewer has already appraised—and praised—the merits of the picture, but there are several things in addition that deserve to be said about the picture. It so happens, however, that they have already been said interestingly by Harry Carr in his page in the roto section of the Los Angeles Sunday Times, and we can do nothing better than to quote at length from his comment. He is describing a conversation between Chaplin and Herbert Howe, the film writer, and says:

"I remember that they fell to a discussion of Charlie's picture, 'The Gold Rush.' I don't happen to recall the part that Mr. Howe liked best: but I remember what Chaplin considers the best thing in the picture.

"This is the place where the girl in the music hall—disillusioned—and disgusted with life—sighs to find a real man.

"Charlie thinks she is looking at him and romance floods his soul—only to discover that she is looking over his head. The hope—and chagrin—that came into his face. . . . Of that bit Charlie is modestly proud.



Peggy Hopkins Joyce in one of the fashion creations which she wears in "The Skyrocket," her first film venture for Celebrity Pictures.



A. A. Schmidt, whose promotion to the post of West Coast representative of F. B. O. was recently announced, and who will act as contact man between East and West.



What is claimed to be her most remarkable performance is given by Gloria Swanson in "The Coast of Folly" (Paramount). Here are three phases of this unusual characterization, as "Pollyanna," as the daughter and as the mother.



Harold Lloyd as a beardless youth in "The Freshman" (Pathe) tries a little hair tonic to hasten the day of his first real shave. He'll be sorry!



Thomas Meighan, on his way to Ireland to film "The Imperfect Impostor" (Paramount), visits Paramount House in London en route.



Just a "regular kid" is Junior Coghlan, the newest member of the Cecil B. De Mille stock company, now appearing in "The Road to Yesterday" (Producers Dist. Corp.).

"Some one asked Chaplin which of all his comedies he considers the best.

He picked an old one—'Easy Street.'

"Asked which he considered the best single scene he had ever acted, he seemed uneasy and dodged the answer. He vouchsafed, however, that it was probably one of the scenes of 'The Kid.'

"Before Charlie came in, Mr. Howe and I had been discussing with groans and agony the low condition of the movies—some of the gosh-awful pictures being shown.

"And so we asked Charlie what was the matter with the movies.

"He said that nothing much was really the matter; only that the present mildewed conditon of some of the plays was due to the



Enoch, the trained goose which appears in "The Goose Woman" (Universal), is sent by Louise Dresser to President Coolidge, and starts on his long journey from Universal City to the White House.

fact that all the situations in the world have been done a million times, and we are seeing the same thing over and over again.

"The obvious outlet for screen plays, he thinks, is in character studies—in narrative stories like his own 'Gold Rush,' where one interesting character is followed through a series of adventures.

"Some one commented on the fact that no new actors of real genius seem to have sprouted in recent years.

"Chaplin said he thought this was because the newer actors are too prone to imitate other actors.

" 'One of these days,' he said, 'a new screen genius will burst out in some utterly unexpected quarter, and I don't know who or where he will be; but I predict he will be a roughneck—utterly unconscious of the meaning of art.'"

THE WORLD'S SCREEN

HUNT STROMBERG paused between breaths in his preparations for filming "The Last Frontier" the other day long enough to make some pertinent observations on the effect of constant movie attendance upon the American public. It is his idea that the seeing of many pictures is turning us into a nation of actors and actresses, through the reaction to screen drama. He says:

"Film fans are unconsciously developing unusually histrionic ability through constant attendance of motion pictures.

"It is the silent drama's medium of expression that has brought this about. When we witness a photoplay we actually become a part of the picture's cast. We help enact every role that is visualized for us on the screen. For it is visualization only that the screen presents. We have not the added assistance of the voice that the stage affords us.

"In attending a stage play we have only to sit back and let the players enact their roles. They interpret the various characters for us completely. We do nothing but sit and listen.

"But in attending a screen drama we go through an entirely different procedure. The players visualize the characters for us, but instead of their voices speaking the lines of these characters, we are forced to place our own mental intonations, our own emphasis on these lines as they are flashed before us on printed subtitles.

"This constant dramatization of sub-titles is developing screen and audiences histrionically to a truly amazing degree."



Fifth avenue and 69th street, New York City, as it appeared in the early seventies, has been re-created at Culver City for Monta Bell's "Lights of Old Broadway" (Metro-Goldwyn).

NAT TAKES PEN IN HAND

FROM the Cobbossee Colony at Monmouth, Maine, comes a vigorous epistle from Nat G. Rothstein, the F. B. O. publicity and ad chief, now vacationing in the wilds. Nat's letters are as full of punch as his ads, and we quote a few of the high spots:

"For once in my life I've had suf-fish-shent fishing. Doggone it! You've got to stand behind a tree to bait your hook up in this neck o' the woods. This afternoon I took Mrs. Rothstein out with me at 4:30 p. m. With the aid of my little Johnson kicker we made for a cove four miles down the lake that I discovered and in which I staked out a deep hole off a ledge. With frogs I started casting and on the first cast picked up a four pound pickerel that gave me a whale of a battle.

"I spent two days with the F. B. O. gang at Nathan Gordon's camp on Cape Cod; where we had a down East' clam bake that was a knockout. Film business is exactly 28,567 miles from my mind just now. Oh, by the way, I shot an 84 at Pine Brook Valley Country club at Boston a week ago."

Thus proving that you may be able to forget the film business on your vacation, but you can't leave your golf game behind.



The publicity men seldom get their picture in the paper except when they change jobs or die—so just for a change, here is the up-and-coming United Artists gang, including publicity and exploitation men for Chaplin, Pickford, Fairbanks and United Artists: Curtis Melnitz, Harry Brand, Charles E. Moyer, dir. of pub. and adv., Mark Larkin, Snowdon Summers; (front row) Nathan S. Dyches, Arthur Zellner and Edward Manson.



Comedy making is strenuous business, decided Billy Dooley, new Christie star, after filming these street scenes for his first comedy for Educational release under the direction of William Watson.

FATTED CALF—A LA SYRIA

IN the absence of the Prodigal Son, the scribes of the trade, fan and daily press were entertained at a Feast of the Fatted Calf last Saturday evening by Famous Players, by way of gently calling attention to the fact that "The Wanderer" was to open on Wednesday of this week at the Criterion. The Feast was held at 15 Rector street, which, if you know your Bagdad-on-the-Subway, is the home of a Syrian restaurant where food is cooked and served just as it was in the days of the original Wandering Boy.

Covers were laid for some three score members of the typewriter fraternity. Since the Syrian alphabet is altogther foreign to our L. C. Smith keyboard, we cannot quote from the menu, but the majority of the dishes were apparently something or another boiled in oil and stuffed with rice. It was all very delightful as a novelty, but if it was a fair sample of the rich food the Prodigal Son had on his return, we're willing to wager that he had a polite tummyache after the feast was over.

OPENING THE DOORS

ENGRAVED invitations of the week include those of the Balaban & Katz Uptown theatre in Chicago and Nathan Appell's New Strand theatre, York, Pa. The former opened last Monday night and the York house will receive its premiere on Thursday the 27th.



Students of the Paramount picture School of Acting; standing, left to right, Jack Luden, William Dillon, Marian Ivy Palmer, Mona Palma, Harriet Krauth, Ethelda Kenvin, Irving Hartley and Charles Rogers; seated: Lorraine Eason, LaVerne Lindsay, Josephine Dunn, Dorothy Nourse, Thelma Todd; on floor: Charles Brokaw, Claud Buchanan, Robert Andrews, Creg Blackton and Walter Goss.

ACTING WITH HIS BOOTS ON

THE only pair of genuine "trouper boots" in existence is claimed by Dan Mason, who is wearing them in "Thunder Mountain"—and has worn them for more than twenty years on stage and screen.

He bought them for "It Happened in Nordland," in which Alec Francis was the juvenile. The old boots are pretty well weather beaten and battle scarred now, but every now and then he brings them out for "just one more picture." To paraphrase Grant's famous remark about one of his generals and the barrel of whisky, "If we thought that kind of boots would make just as good actors of some of the others, we'd send them a pair."



Frances Marsh, the sister of Mae Marsh, made her film debut as script clerk on "The Pace That Thrills" (First National). She is here seen with Director Webster Campbell.

TWENTY YEARS LATER

CECIL B. DE MILLE waited twenty years for the opportunity to produce "The Road to Yesterday," his first personally directed picture under his new alliance. That was disclosed this week in an interview in which he said:

"Just twenty years ago when the first rays of success were reflected upon my efforts in the theatrical field, and I became associated with Jesse Lasky, 'The Road to Yesterday' was presented by the Shuberts at the old Herald Square theatre in New York City where it remained for an extended engagement; and then on tour, played continuously for five years.

"I attended the performance the opening night and was so impressed with the play that I determined to secure it, if possible, at a later date and produce it on my own account. In fact I was so confident of its entertainment value that I confided to Mr. Lasky a plan to secure it at once, if by any chance it failed at the Herald Square theatre, and start it immediately on tour.

"But my private opinion was shared by the New York public and the newspaper critics who heaped laudatory praise on the piece and it scored such a big hit that the rights to produce it became prohibitive in price. Then it became involved in litigation that held it in legal bonds until now, twenty years later, I have been enabled, at last, to secure it for production on the screen."

POLA'S MOTHER ARRIVES

AN emotional exhibition minus director, lights and camera was given by Pola Negri on Tuesday afternoon when the Southern Pacific train steamed into Los Angeles bearing her mother, Mme. Eleanora Chalupez, newly arrived form Poland on her first visit to the United States.

Work was halted abruptly on "Flower of Night" as train time drew near, and Pola was as excited as a child. As soon as her mother arrived, she bundled her into the car and took her to see the beautiful Negri home at Beverly Hills.



Maurice Rapf, son of Harry Rapf, Metro-Goldwyn-Mayer studio executive, delivering some of her fan mail to Norma Shearer.



Sometimes the newsreel shots attain a sudden and thrilling beauty seldom reached in features, as witness this night shot of a 12-inch coast defense gun at Fort Hancock, pictured in a recent issue of International News (Universal).



Bessie Love, Neil Hamilton and Phyllis Haver in a tableau illustrating the dangers of "New Brooms" (Paramount), in which they are appearing.

AS CINDERELLA SAW IT

THE film editors were invited to the Famous Players-Lasky Long Island studio this week on the occasion of the shooting of ballroom scenes for "A Kiss for Cinderella," the Christmas picture now being filmed.

This ballroom set is perhaps the most remarkable ever built at the Eastern studio and is a distinct achievement in fantasy and beauty. It represents the throne room as Cinderella imagines it, based on her own starved existence. The thrones are enormous, jewel-studded rocking chairs, with straps for royalty to hang onto when they stand up. An immense stove and gas meter, also studded with gems, are at the opposite side of the room. The courtiers enter in the heighth of luxury—with sacks of candy and eating bananas. Court beauties, clowns, Italians with trained monkeys, coster boys, and such characters complete the ensemble. Everything is done in terms of the imagination of a waif.

Tall columns line both sides of the set, literally as far as the eye can see. It fills the entire upper stage of the studio, which is quite some space. This advance glimpse promises well for the Christmas release.



Frances Teague lends charm and color to Emory Johnson's new production, "The Last Edition" (F. B. O.), a story of newspaper life.



Her first picture in the News; Marian Ivy Harris, of the Paramount Picture School. You just know she's from Atlanta.

ASTERISKS FOR THE SHORTS

THREE of the coveted asterisks were awarded this week by the National Board of Review, all to short subjects. The films to be so honored were "Barrier Busters," Cuckoo Love" and Pathe Review No. 35.



Marion Davies continues to specialize in deft comedy in "Lights of Old Broadway" (Metro-Goldwyn). Here she's putting one over on the Arm of the Law



This theatre housed all the road show attractions coming to Santa Barbara, until the recent quake playfully sliced the back wall, as shown. It is the famous Potter theatre, operated by the California Theatre Co., Edward A. Johnson, president, and will be rebuilt and improved.



Vingie E. Roe, author of "The Splendid Road," which First National will produce, explains the central character to Anna Q. Nilsson, who will portray it.

Will Government Subsidy Help British Film Production?

No. 5: F.B.I. Submits Plans for Strengthening Industry

By L. C. Moen

ANNOUNCEMENT of the awaited memorandum of the Federation of British Industries in regard to the revitalizing of production in Great Britain, received here this week, makes it advisable to give immediate consideration to that situation, deferring my description of German conditions until a later article.

There is nothing startling or unexpected in the proposals made, but it is the only authoritative statement extant and as such provides an opportune moment for consideration of the British dilemma.

The memorandum is not so much a concrete plan as a summary of the varied methods which might be employed to stimulate British production. Outstanding proposals are:

1. A duty on the exhibition of non-British films, the revenue to be used in subsidising British production.

2. The formation of an Imperial Film Corporation to assist producers who meet a certain standard, acting in the capacity of a finance corporation.

3. Erection and equipment of a National Studio, to lower the overhead and increase the facilities of British producers.

4. A quota or contingent system requiring the exhibitor, by law, to show one British film in eight the first year, and three in eight during the three years following.

The F. B. I. makes no choice among them. It would seem to be implied that some combination of the four is considered advisable; that is, a tax on the showing of foreign films, a finance corporation to administer this revenue to the benefit of British producers, a National Studio for them to work in, and enforced showing of the resultant films.

Before proceeding further with any discussion of this memorandum, it is necessary to consider certain basic factors in England's situation to understand why her film production has declined, or more important, why the British government is so deeply concerned with the situation of British production in her own studios.

Industrial Nation

To begin with, England is both an industrial and a colonial nation. With some 45,000,000 souls crammed into a space about the size of one of our states, she cannot possibly be self-maintaining.

For four or five decades prior to the World War Britain was becoming more and more a nation of factories—the workshop of the world. Germany was pushing close behind, to be sure, but England held her supremacy in most lines.

With every increase in industrial activity came lessening of agriculture and live-stock raising. England was becoming a nation of factory workers.

As such, she needed her colonies to furnish her with food and raw materials, and outside markets for manufactured goods, both in the colonies and in foreign nations generally.

With the coming of the war, all of this was swept away overnight. The full manpower of England was taken from export manufacture to fighting and the making of supplies for the fighters. Even the imports of raw materials from the colonies and dominions were hampered by submarine warfare.

Then came the peace, bringing with it conditions disastrous to Britain. Germany, spurred on by reparations payments, reached new high levels of manufacturing efficiency. German coal delivered to France under the treaty took away the market for just that much British coal.

The pound sterling was stabilized and brought back to its normal level, at a terrific price in financial stress. Her enormous government debt automatically grew larger as she raised the value of the pound. To keep up her credit, payment on war debts was begun, though it could be ill afforded. Business credits were paralyzed seriously. All in all, the stabilization of currency at a high level, however beneficial in the long run, was done at grave cost to British industry and finances.

Labor troubles have been bitter and severe. Demand for high wages in shipbuilding have raised costs to a point where even British firms are awarding contracts to German builders.

Export Trade Slack

Britain's supremacy in the export field has passed to Germany and America, and unsettled conditions have made it impossible for her to regain it. As a result, millions who once earned their living from doing the manufacturing of the world, are at the point of starvation.

To make matters worse, apparently, a paternalistic form of unemployment insurance was inaugurated—the "dole"—a matter, I believe, of some 15 shillings a week paid to workers out of employment by the government. If I may believe the many expressions of opinion which I heard in England, a great number of those workmen are none too anxious to resume, so long as they receive a dole on which they can struggle along.

And 1,250,000 persons are receiving this dole; It is estimated that, with their families, some five millions of persons are being supported by it. However valuable this system may have been at the outset, it is an unfortunate phase of the present situation.

Lloyd George has estimated that the population of the British Isles would have to be reduced by 15,000,000 persons to enable the remaining number to be self-supporting, as matters stand.

To add to the problems of the government, affairs in the colonies and dominions, vital to the Empire, have been none too smooth. Asia is in a state of seething discontent, and the nations with colonial possessions there have their hands more than full.

Government Interest

There are, then, two obvious reasons which explain the deep interest of the interest of the British government in the encouragement of domestic film production, entirely aside from the lesser object of providing employment for actors and other studio workers—and neither of these reasons is in any way concerned with the showing of British pictures within the boundaries of the British Isles.

1. The Government wants British films shown throughout the world to advertise British goods and aid in restoring her export trade.

2. The Government needs the screen badly as a medium of propaganda for the Empire in her colonies, as an antidote for the racial and religious problems causing disaffection today.

Perhaps neither of these reasons will ever appear on the surface of the discussions, but the pressure which they may exert on the government is evident. The latent danger is the possibility of government action which, in the long run, might harm the British film industry itself, disregarding the loss of American film revenue from that country.

It may be assumed as a starting point, then, that the British government desires to encourage film production in order to afford a supply of British pictures for showing throughout the world—through making it profitable for the producer to make pictures in England. The British market, in other words, is to support the making of pictures to carry the message of British manufacturers and Empire ideals to the far corners of the earth—just as American films are now doing for the United States, as regards the export phase of the matter.

Granting that all of this is quite justifiable, from the government point of view, it would be extremely unfortunate if, in aiding the Empire, the British exhibitor were to be seriously crippled. There is more than a possibility of this, and it is strongly to be hoped that nothing is done without fully consulting with the Cinematograph Exhibitors' Association.

Exhibitors Heavily Taxed

The British exhibitor is already a heavily taxed individual who pays rather large film rentals—and any further addition to that burden, it would seem, must carry considerable compensation if it is to be justified.

There is every indication that exhibitors *will* be consulted with in every step, but that does not remove the possibility of some untimely move. Paternalism and government subsidy are valuable in their place, but they are "dynamite"—and on more than one occasion have exploded prematurely with general havoc all around.

Returning now to the four leading points in the memorandum we have:

1. A duty on the exhibition of non-British films, the revenue to be used in subsidising British production.

This, obviously, will be paid by the exhibitor and indirectly by the public. It is doubtful if admission prices would stand a material increase, so it is reasonable to assume that the exhibitor showing American films, for instance, would be reaching his own pocket and furnishing money for the production of British pictures.

There are two references to such a duty in the memorandum, slightly different in their wording. The first reads: "A substantial duty per foot on foreign films exhibited—to be levied on the exhibitor and balanced by an equivalent refund of entertainment tax on respect of British films exhibited by him." The second is: "The imposition of a small license duty on exhibitors for showing foreign films in their programs."

Assisted Market

The object of the first is to force a market for British films through making others more costly, and that of the second is to provide capital for British production.

But since this interlocks in a measure with the other proposals, let us consider them a moment before summing up the matter.

2. The formation of an Imperial Film Corporation to assist producers who meet a certain standard, acting in the capacity of a finance corporation.

There can be little argument on this point. If a subsidy of any sort is to be applied, there must be a suitable organization to administer it wisely.

3. Erection and equipment of a National Studio, to lower the overhead and increase the facilities of British producers.

Studios facilities are needed badly in England, if production is to thrive, but elaborate studio facilities do not insure successful production. Far from it.

4. A quota or contingent system requiring the exhibitor, by law, to show one British film in eight the first year, and three in eight during the three years following.

And right here we may sum up the contingency upon which rests the whole effect of the plans on the British exhibitor. If the British films which he is thus required to show can be made equal in drawing power and entertainment value to American or other foreign pictures, well and good. He will simply have paid a little extra for the sake of keeping British production alive, which he is probably entirely willing to do.

It must be remembered that to the British exhibitor the fear of being swallowed up by American film interests is as real as to the independent exhibitor in America. Many British exhibitors feel, I believe, that they must encourage British production to keep alive a competitor to the American companies, lest the latter ultimately swallow them up, theatres and all.

In the other words, the British exhibitor wants to keep British production alive for the same precise reason that the Milwaukee convention proposed the Play-date Bureau to encourage independent American production. And no doubt the stories carried back from that convention by the British delegates have strengthened that conviction.

Must Meet Standard

Returning to the point in hand, however, if this subsidised British production does not come up to present standards, and does not gain an outside market, the British exhibitor will pay high rentals for less profitable productions, owing to the smaller number of theatres in the British market.

This demands a separate article, however, in which we shall consider what might be done through voluntary action at far less hazard all around, as well as the factors which might determine the success or failure of the proposed production.

(To be continued)

British Booking Company Formed in Toronto

TRANS-CANADA Bookings, Limited, is the name of the new organization at Toronto, Ontario, in which N. L. Nathanson, managing director of Famous Players Canadian Corp., Limited, and of subsidiary companies, has become identified for the purpose of booking British productions for Canada. Lawrence Solman, manager of the Royal Alexandra Theatre, Toronto, is to be the president of the new Trans-Canada Bookings and Charles Rolley of Montreal is to take up residence in Toronto for the purpose of directing the activities of the new syndicate which supersedes the old Trans-Canada Theatres, Limited, which collapsed several years ago after getting big plans under way. The new Company has no connection with the old beyond the fact that some desirable arrangements have been assumed by the new organization.

A definite schedule of bookings is being drawn up, including one-week runs in Toronto and Montreal; three-day bookings in Ottawa, Hamilton and London, and so on down the list.

N. L. Nathanson has further broadened out also to the extent that he is interested in the project to bring "The Miracle" to Toronto this fall for a special engagement, the Toronto guarantee being $250,000, it is said. Others active in the venture are John Arthur, general director of the Hippodrome and Regent Theatre, Toronto, Lawrence Solman, Col. A. E. Gooderham and others of Toronto.

Many N. Y. Corporations Given Charters

Companies incorporating and entering the motion picture business in New York state during the past week included the following, the names of the directors and the amount of capitalization, where specified, also being given: Yonkers Operating Company, with David Blum, I. N. Greenfield, Beatrice Selenke, New York city; Jack White Comedy Corporation, $100,000, I. M. Michelman, E. T. Gibe, E. Kraychie, New York city; Edmund Enterprises, Inc., $50,000, Ed Rosenbaum, Jr., Jos. P. Bickerton, Jr.; S. D. Stutsen, New York city; Schaffner & Sweet, Inc., with I. C. Weisman, Edward C. Raftery, Mae M. Lipp, New York city; Vital Exchanges, Inc., $100,000, D. R. Hochreich, J. C. Davis, 2nd; J. K. Adams, New York city; Coyle-Payne Manufacturing Corporation, A. F. von Bermuth, Whitestone, L. I.; O. A. Stumpe, Carl Newton, New York city; Number Five Corporation, $10,000, Philip Goodman, A. V. Rodgers, Morris Katz, New York city; Joyce Amusement Corporation, with Irving Bloom, Lillian Singman, Anna Abrams, New York city; Wortham Pictures Corporation, $5,000, R. E. Wortham, Robert Sterling, Brooklyn; R. D. Hannessen, New York city; Mac Theatre Corporation, $6,000, William Mancuso, Salvatore Casalaro, Frank J. Allocca, Brooklyn; Scott-Bangsberg Corporation, $1,000, J. D. Scott, L. R. Bangsberg, David Detjen, New York; Theatre Properties Corporation, $25,000, D. A. Ticktin, Francis Finger, M. S. Finesilver, New York city.

25 Companies Producing in Argentina

There are twenty-five film producers in Buenos Aires engaged in making current events films and photoplays, according to Trade Commissioner George S. Brady, Buenos Aires, Argentina. The current events films are composed mostly of happenings of local interest only. Twenty plays of fair local importance were filmed in Buenos Aires during 1924. These were produced by 14 different companies, according to the report, which states that very little money is actually expended in production of the plays, artists often receiving no pay until the play is being exhibited and bringing a return.

Refuses to Ban Films From Public Vehicles in D. C.

Motion picture films can be carried on street cars and busses in the District of Columbia without danger to the public, under the present regulations requiring their transportation in metal cases, according to Fire Chief Watson, by whose advice the Commissioners of the District have refused to issue the order sought by the local film board of trade, banning their transportation in public vehicles.

The board of trade's suggestion was based on the explosion some time ago of films carried on a Boston street car, but the fire chief pointed out that the films involved in that accident were not in a metal case, as required by the District law.

Greater Movie Season Booms Receipts and Prestige

Newspaper Comment Favorable To Industry

WHILE reports of the sustained success of Greater Movie Season drives, now in full swing throughout the country, continue to materialize from all quarters, supporters and sponsors of the movement take occasion to point out the benefits deriving to the entire industry from the movement. Excerpts from editorials published by newspapers in cities and small towns are quoted to support the claim that Greater Movie Season is proving an important factor in the creation of more good will and increasing the prestige of the industry as well as bringing direct profits at the box offices of the theatres.

The movement has been widely exploited in the photoplay pages and news columns of newspapers over the country, but even greater importance is attached to the editorials which have been written and published about the industry since the inauguration of the campaign. Editors everywhere have given generous space to opinions tracing the advances that have been made in production and presentation of pictures. The editorial expressions have been so favorable as to bring lasting benefits to the industry as a whole. The attacks of some of the screen's most persistent critics have been answered in many of the editorials written in connection with Greater Movie Season.

Quotations from editorials published by some of the country's leading newspapers follow:

"The moving picture industry is a great and important factor in Atlanta's business life," said the Atlanta Georgian. "It is deserving of every consideration of a legitimate sort at the hands of our people. We bespeak for the moving picture theatres the cordial cooperation and patronage of the citizenship of this community."

"The better picture campaign emphasizes the screen's ceaseless reaching for new standards of excellence," according to the Indianapolis News. "The invitation of the public to share in the thought and inspiration of the anniversary celebration provides an opportunity for all patrons of the pictures to have a part in the development of the new art."

An editorial in the Hearst papers, after describing the screen as another and advanced part of the world's machinery for spreading news and information, declared that "it should be as free of stupid censorship or any censorship, apart from punishment when crime is committed, as is the press under the Constitutional guarantee of freedom."

Many editors contrasted today and yesterday in emphasising the important part the motion picture holds in everyday life. Thus the New Orleans states:

"If the Fathers of the Country could come back to life for a little while, nothing would amaze them more than the film and the marvelous development of the moving picture industry. All over the country Greater Movie Season is being celebrated, and those who are celebrating constitute a very large proportion of the hundred and odd millions who live under the shelter of the American flag. The industry had its birth here. It is proper that Americans should make it the occasion of a celebration."



Additional Greater Movie Season Photos from here and there; above left to right, Will H. Hays with Doug and Mary in Los Angeles parade; elaborate float entered by the F. B. O. studios; Charlie Chaplin in Kansas City helping the cause along; below, the graceful United Studios float; Hal Roach bathing beauties in parade; and the Mary Pickford entry in Los Angeles Movie Season parade.

"The motion picture has developed so gradually along the paths of artistic and dramatic merit that most people fail to realize the greatness of its betterment," stated the San Francisco Examiner. "If we were again to see the average film of a half dozen years ago, the story of improvement would be very evident. The upshot of Greater Movie Season will be a greater public realization of the really remarkable excellence which film standards, little by little, have attained."

A similar thought is expressed by the Portland Oregonian. "Those who have scoffed at the efforts of producers, who have carried the banner of some of the censorship agitators without knowing the real facts, will go from the theatres with a new idea of the place of motion picture entertainment in the realm of recreation."

The Denver Post: "In thinking of the spirit of Greater Movie Season, compare the shows of yesterday with the shows of today. Compare everything in connection with the theatre. The movie theatre today is surely a palace. One relaxes in comfortable seats to witness the perfected entertainment on the screen. Courteous treatment and the refined surroundings of the modern theatre make motion pictures a pleasure to be desired by all classes and every member of the family."

Duty to Public

"As certainly as those at the head of this industry owe it to the people to keep up the standards and fit into the true education as well as entertainment of the people," the Los Angeles Express remarked, "just that certain is it that on the public rests the corresponding responsibility of dealing fairly with the industry and showing appreciation for actual service rendered. Only through appreciation expressed does the producer get a dependable estimate of the public demand."

The New York Sun stressed the film as a means by which even the smallest towns are enabled to enjoy exactly the same entertainment that had pleased the metropolis, while the New York Graphic declared that great as is the present popularity of films, Greater Movie Season would certainly enhance the interest of the public in them.

The Boston Post: "No one who looks upon the 'silver screen' with any degree of care can or wants to deny that enormous improvement in the quality of the product, both artistically and morally, has come within the past few years."

The San Francisco Bulletin, ridiculing those who believe that pictures are still only in their infancy, pointed out that just as the art of printing fostered literary genius, so the art of movies will undoubtedly foster genius in pictorial expression.

In commenting upon the pictures showing in Cincinnati during August, the Times-Star of that city remarked, "Whether or not the producers and directors know that these efforts were to be used in the Greater Movie Season campaign, it is apparent that these pictures reflect a conscientious endeavor to provide a high clean standard of screen entertainment."

Baltimore business is approximately 10% better as a result of Greater Movie Season, according to Mr. Louis Schlichter, controlling the Edmonson and Bridge Theatres in that city, and general manager of the local campaign. Baltimore wants the season again next year, he added in a communication to Mr. Hays.

Robert Bender of the Liberty Theatre, Seattle, telegraphed that exhibitors there were well satisfied. The increase over the average business was considered good and the campaign was in every respect a success. While he has not yet taken a vote of exhibitors on next year's campaign, Mr. Bender believes that they will be favorable to another unified drive.

Herman Wobber, San Francisco: "Greater Movie Season was inaugurated here with publicity parades and every other legitimate and dignified effort to attract attention. The theatres are showing the results of the campaign through increased attendance."

Stars Register a Hit

Hollywood's cinema stars came, saw and conquered San Francisco August 8th in a colorful pageant on Market Street that ushered in Greater Movie Season for this city. The pageant was led by a mounted police detail headed by Chief Daniel J. O'Brien, Edward Baroon, Gen. Chairman and Nat Holt his assistant. Movie fans crowded the line of march to get glimpses of their favorite stars as they passed in the parade. The procession became a screen popularity contest with the spectators by their applause casting votes for their idols. Floats of the various film companies added a note of color to the procession. Bathing girls defying the cool breees of a foggy morning brought shivers to the spectators. As the parade neared the Civic Center it passed the reviewing stand from which Acting Mayor J. Emmett Hayden and other city officials witnessed the procession.

All traffic was suspended on Market street as the pageant wound its way between crowds of people and under the special decorations the city strung on the street for Movie Week. In the afternoon the visiting stars took part in the Movie Season parade in Oakland. Jack Partington was chairman of the San Francisco parade and outdoor activities. Baron Holt and Partington were praised by all for the way things turned out.

If the interest of the general public of Kansas City in Greater Movie Season can be gauged in accordance with the number of essays received by the Greater Movie Season editor of the Kansas City Star during the first two weeks of the contest, then there is a whale of concern about the screen in Kansas City.

All Houses Decorated

Down town and suburban houses are now decorated in observance of Greater Movie Season, while windows of department stores and other concerns have fallen in line. The committee of exhibitors and exchange officials in charge continues to spend money freely in newspaper and other forms of advertising. In selecting the essay judges, the committee saw to it that virtually every civic and industrial body was represented. The judges are:

W. M. Symon, manager of the convention bureau, Chamber of Commerce; Mrs. Eleanor Walton, chairman of the Better Film Committee, Women's City Club; Mrs. E. M. Metcalf, chairman, Motion Picture Committee, Parent-Teacher Association; Katherine S. Prosser, motion picture editor of the Kansas City Star; C. E. Cook, business manager of the M. P. T. O. Kansas-Missouri.

After several weeks of preparation, Seattle's recent Greater Movie Season parade was almost a total wreck at the last minute as a result of differences between the Musicians Union and the parade authorities. Quick action and a sense of humor saved the day, however, and the parade covered the greater downtown district, as scheduled—minus the fifty-piece band that was to provide the inspirational music for the marchers.

When the parade was first scheduled early in July, arrangements were made with a local band to furnish the music. The day of the parade, August 7, when the column was ready to move off, members of the band discovered floats in the parade entered by John Danz, proprietor of several non-union picture houses. The band hurriedly delivered an ultimatum that either they would march, or the Danz floats would remain—but not both. A consultation among theatre and exchange men resulted in the decision that the Danz floats would remain—so the band was disbanded.

Central Penn. Appreciative

Directly behind Mayor Edwin J. Brown, who headed the parade, there appeared a casket, bedecked with signs reading, "This is the Band—the Musicians' Union has the key." The rest of the parade followed, minus the stirring airs that usually accompany such a demonstration.

Central Pennsylvania motion picture exhibitors are learning to appreciate—to an even greater extent than at first—the advantages of Greater Movie Season as the period advances. While some theatres in that territory emphasized the campaign at its very start by locally observing a single week as Greater Movie Season, others have saved their exploitation thunder for later on in the season when the public has learned to understand better just what the movement means. One of the most conspicuous evidences that the public, outside of the trade, is coming to recognize the value of the campaign, is the fact that Mayor George A. Hoverter, of Harrisburg, on August 12, issued a formal proclamation urging citizens and industrial bodies in Harrisburg to cooperate in the national screen celebration. The mayor's proclamation follows:

"To impress the importance and possibilities of motion pictures and to signalize the immense advances that the picture art has made, a national celebration to inaugurate the Great Movie Season is being held this month throughout the United States.

"It is desired to enlist the people of Harrisburg in this movement, which has the support of a great many civic, industrial and social betterment organizations. Because of the prominent place motion pictures hold in the public regard, their qualities of entertainment and their educational influence, I hereby urge the citizens and commercial bodies of Harrisburg to participate in Greater Movie Season that screen art may continue to advance to our personal happiness and industrial good.

"George A. Hoverter, Mayor."

Loew's Regent theatre, Harrisburg, is one of those that joined vigorously in the Greater Movie Season after the campaign had been two weeks old. Starting August 17, Manager Sydney J. Gates, of this theatre, began exploiting the possibilities of the campaign in a most spectacular fashion. During the week starting on that date he provided each patron entering the theatre with a small musical instrument known as a kazoo. He specially urged the audience at all performances in the ensuing week to play on their kazoos whenever Director

Elmer B. Carpenter, of the Loew's Regent orchestra, struck up popular airs, including current jazz favorites. The theatre seats about 1,700 and the audience fell for the stunt with great enthusiasm. The entire audience at each performance was thus transformed into a jazz concert which made the theatre walls echo with the wierdest sorts of noises.

This theatre put on an especially attractive bill for the week. The feature for the first three days was "The White Desert," produced by the Metro-Goldwyn-Mayer company, while the last half of the week was featured by the Paramount picture, "Paths to Paradise." Another much advertised feature for the first three days of the week was a revival of the thirty-years-old film taken in the Edison Laboratories in 1925, "The Great Train Robbery," which was presented to illustrate the advance that the film art has taken since its first introduction. An added feature for the last half of the week was "Play Ball," written by John McGraw, and showing some of the New York Giant stars in action on the baseball diamond.

All the advertisements printed by the Capitol Theatre, Lebanon, in the newspapers of that city, contain during the Greater Movie Season, a picture of a revolving globe containing the inscription, "Greater Movie Season." This is a theatre of the Carr & Schad, Inc. chain which operates a dozen picture houses in Reading and Lebanon, and the same historical device is being used in the advertisements of some of the company's other theatres.

The advertisements of most of the first-run theatres in important Central Pennsylvania cities continue to make conspicuous reference daily to the Greater Movie Season.

Theatre Chains Continue Expansion

North American Theatre Corp. Moves Into Denver and Iowa; Finkelstein & Rubin Buy Eight Houses

THE expansion movement of theatre circuits throughout the country continues at a rapid and unabated pace. The past week reports many additions to theatre chains to give further impetus to the activity.

The North American Theatre Corporation makes its first appearance in the Denver territory by the purchase of the Strand Theatre from the Melton Theatres, Inc. The Strand is probably the best located of the first-run houses in that city. Simultaneously the hand of the M. P. Capital Corp. of which the North American Company is a subsidiary is seen in the activities of the Frank Amusement Co., of Waterloo, Ia., which is out after ten theatres in that state. Frank R. Wilson president of the M. P. Capital is vice-president of the Iowa theatre unit which has just been re-capitalized at $250,000 with $200,000 of its stock subscribed. Theatres already purchased by the company include the Plaza and Rialto, Waterloo; Isis, Cedar Rapids; Orpheum, Clinton; and Grand, Oelwein. Options are held on several other theatrical properties which do not expire until Oct. 15.

In Minneapolis, the opinion prevails that completion of this program will make the Frank circuit the state's second largest, the A. H. Blank chain, which is affiliated with Balaban & Katz, ranking first. Interests identified with the M. P. Capital Corp. are financing many of the units releasing through Producers Dist. Corp. The company is also ready to finance theatre operations throughout the country. It may be that the Frank move is the first definite step in this direction.

In Minneapolis Finkelstein and Ruben announce the purchase of half interest in the Rochester Amusement Company, Rochester; Owatonna Amusement Company, Owatonna; and the Colonial Amusement Company in Winona, Minn. This gives F. & R. fifty per cent interest in the eight following theatres: At Rochester, Lawler, Metropolitan and Empress; at Owatonna, Metropolitan and Garden; at Winona, Colonial, Opera House and West End, Matthew Chrystmos has four new projects under way in Winchester Country, N. H., to augment his chain of five in Yonkers and three in Jersey.

One theatre in Westchester, a second in Bronxville and a third in Yonkers are building while a deal is under way for a second site in Yonkers upon which a 2,500 seat house will be erected. At present Chrystmos's Yonkers holdings are the Broadway, Orpheum, Model, Riverdale and American. In West New York, he operates the Rivoli, Rialto and Wilson.

Walter Reade, in association with Pat Casey have ground 100 x 150 on the corner of Monmount and Broad Streets, Red Bank, N. J., and will commence work immediately to erect a modern $500,000 motion picture and vaudeville theatre. Thomas W. Lamb, the builder of the Capitol Theatre and other theatres in New York City will be the architect. Work will commence immediately and will be completed in six months. The seating capacity is to be 2,100, and it is Mr. Reade's intention to install a modern cooling system in the theatre.

W. S. Butterfield, president of the Bijou Theatrical Enterprise company, has consummated a deal with D. R. and C. B. Wilson, prominent Pontiac industrialists, whereby he will erect a new theatre in Pontiac at a cost to be in the neighborhood of $250,000. This house will be situated directly across the street from the Oakland theatre, which was recently purchased by Butterfield. Ground will be broken for the new theatre this week. It will seat thirteen hundred persons.

Butterfield also has announced plans for his new Capitol theatre in Bay City which will cost $350,000. Its seating capacity will be 1,660.

Denies Report of Roxy Theatre for Berlin

S. L. Rothafel last week stated there was no truth in the rumor that he would build a theatre in Berlin, Germany, for the Ufa Enterprises. Mr. Rothafel's statement, issued upon his return to New York from Chicago last Saturday, follows.

"There is absolutely no truth in this rumor. All of my energies and activities will be concentrated in the building of the new Roxy Theatre on 50th Street and 7th Avenue, New York, to be followed by the construction of a circuit of Roxy houses in Manhattan, Bronx and Brooklyn. These houses will be built by the Roxy Theatres Corporation, the factors of which are Arthur H. Sawyer, Herbert Lubin, William E. Atkinson and myself. We have no intention of erecting Roxy Theatres in other places outside of New York at the present moment."

Will Aid Local Movie Season Campaign

IT is not too late for exhibitors to join Greater Movie Season. Several cities will not begin their drives before September, and many centers hitherto unorganized are only just now preparing to hold the celebration.

Although the national movement requires no further impetus, the Hays office will maintain an organization to serve individual localities where the celebration is planned for later in the year.

Press-books, publicity material and full campaign data with be made available at any time, upon application to Jerome Beatty, Director Greater Movie Season, Motion Picture Producers and Distributors of America, Inc., 469 Fifth Avenue, New York City.

Several Changes Ordered in Batavia Picture Houses

Numerous changes have been ordered in the construction, arrangement and equipment of every theatre in Batavia, N. Y., following a recent visit to the city by a state building inspector. About 30 changes have been ordered in the new Lafayette and Family theatres and these will all be made. Additional fire extinguishers and fire exit signs must be provided in both houses. In the Lafayette, a change to be made in the stage ventilation is the largest item. All loose aisle chairs must be removed from both theatres. Two rows of seats in the rear of the balcony of the Family are to be removed so that their exit space will legally correspond with the balcony capacity.

The changes ordered in these houses and in the Grand theatre comprise numerous minor details and will in no way drastically affect the construction of the buildings.

Plans Being Completed for New Brooklyn House

Plans are being completed by M. Hirsch for a new $35,000 one story brick motion picture theatre to be erected at Washington Street, on a site 75 x 100. The owner of the new Theatre is the Malfein Construction Company.

A. A. Schmidt Promoted; Is West Coast Representative of F. B. O.

A. A. SCHMIDT, F. B. O. West Coast Division manager for past three years, has been promoted to the position of West Coast Representative of the company. Mr. Schmidt will act as contract man between the production department at the studio and the executive offices in New York in addition to his duties with relation to distribution and sales.

Schmidt is one of the pioneers of the picture industry. He started his career in the film business fifteen years ago, when he organized the Victor Film Service of Buffalo, N. Y. Later he became Division Manager for Universal, a position he held for several years. He left Universal three years ago to become West Coast Division Manager for F. B. O.

Disputes Over Wage Demands

Musicians' Strike Threatens Denver; Cleveland and Baltimore Operators Firm for Increase

LABOR difficulties arising from demands by operators and musicians are approaching the critical stages in Denver, where theatre musicians are demanding increased wages, and in Cleveland and Baltimore, where exhibitor organizations are conferring with Union representatives over the higher rates demanded by operators.

From all present indications, there will be a strike of union musicians in Denver about September 1st. The theatre managers' association composed of the managers of all leading amusement houses of Denver and the musicians' union are at present very far from reaching an agreement concerning the terms and provisions of a new contract to replace the present contract which expires August 31st. The musicians union has asked that several important changes be made in the old contract among which is a working schedule of six days a week instead of the present seven day schedule and a 30 per cent increase in wages. The theatre managers' association refused to accept any changes in the old contract and insist upon a complete renewal of the present agreement without any alteration whatsoever. Up to this time negotiations have failed to bring the parties any nearer together, and it is reported that complete arrangements have been made by all theatres for providing music in case of a strike is called by the musicians union.

An increase in the wages of moving picture operators of between $2 and $5, according to a statement given out at the headquarters of Baltimore Local 181, has been asked to become effective when the new contracts are signed from September 1.

This demand for a wage increase and for better working conditions was taken up at a meeting of the Motion Picture Theatre Owners of Maryland, Inc., at the Hotel Emerson on Thursday, August 13, for consideration.

The exhibitors have requested the union to send representatives to meet them and discuss the demand, according to G. Kingston Howard, president of the Baltimore Local 181. Mr. Howard took this up with the Union at its meeting Monday, Aug. 17.

"We know the operators in Baltimore are not receiving the same remuneration and that they are not working under the same conditions as are the operators in other cities, particularly Washington and Philadelphia," said Mr Howard.

The Cleveland Moving Pictures operators have presented to the exhibitors of Cleveland their new wage scale effective September first. The scale asks for a material increase in all classes of houses. In addition, the scale offered by the operators divides local picture houses into three classes. The scale is as follows:

Class A—Theatres running evenings and one matinee per week and seating less than 500 and charging less than 25c net admission, four hours maximum constituting a performance, shall pay the sum of $57.92 per week. Extra matinees pro rata and extra supper hour $2.00. The old scale for this type house was $50.37.

Class B—Theatres running evenings and one matinee per week and charging 25c or more, or seating 500 and less than 800, four hours maximum constituting a performance, shall pay the sum of $63.76 per week. Extra matinees pro rata and supper hour $2.00. The old scale for this type house was $56.00.

Class C—Theatres running evenings and one matinee per week, seating 800, four hours maximum constituting a performance shall pay the sum of $66.00 a week. Extra matinees pro rata and extra supper hour $2.00. (Formerly this type house was classed the same as Class B and the rate was $56.00, as in Class B.)

Warners to Open Laboratory in Flatbush

Warners will open the former Vitagraph film laboratory in Flatbush, New York, where prints to supply the eastern exchanges will be made. No productions will be made at the Flatbush plant, all forty of the coming season's Warner output being scheduled for production on the coast. The company operates a laboratory in Hollywood also.

Miss Rene Changes Name From Inez to Joan

Joan Rene and not Inez Rene will play the leading feminine role in the Fox screen version of Joseph Conrad's "Nostromo." It is the same Miss Rene originally cast for the role, but the lady thinks there is more euphony in Joan Rene than Inez Rene, wherefore she is now Joan.

Fred Newmeyer to Direct Gotham Feature Comedy

Fred Newmeyer, comedy director well known for his work with Harold Lloyd, has been signed by Sam Sax of Gotham Productions to direct the filming of "MacFadden's Row of Flats," which is to be produced as a feature comedy by Gotham.

Newmeyer will probably start the new production immediately after he has completed his present picture, "Going Up," in which Douglas McLean will star for Paramount.

Hart Starts Production of "Tumbleweeds"

William S. Hart has started camera work on "Tumbleweeds," his first release for United Artists. The work is being directed by King Baggot with Barbara Bedford, Lucien Littlefield, J. Gordon Russell, Richard H. Neill, Jack Murphy, Lillian Leighton, Gertrude Claire and Capt. T. E. Duncan in principal roles.

"Tumbleweeds" is an adaptation by C. Gardner Sullivan from the novel by Hal G. Evarts.

Bebe Daniels to Play Lead in Wm. De Mille Feature

Bebe Daniels will play the name role in "Polly of the Ballet," which Paramount announces will be William de Mille's most pretentious 1925 production for that company. Work on the feature, for which preliminary plans have been in progress for some time, will start when Miss Daniels completes her work in "Martinique," which William K. Howard is directing, and Mr. de Mille finishes his current production, "New Brooms."

Mildred Davis to Play Lead in Paramount Production

Mildred Davis, who in private life is Mrs. Harold Lloyd, will return to the screen under the Paramount banner, it was announced this week. Miss Davis' first work after three years' absence from the studios, will be as the feminine lead in "Spoils of War," an adaptation of Hugh Wiley's story to be directed by Victor Fleming.

Paramount Week Begins September 6

OFFICIALS of Famous Players estimate that from 7,000 to 8,000 theatres in approximately 2,000 cities in the United States will participate in the celebration of 8th Annual Paramount Week, which will begin Sunday, September 6. The event will be advertised in 3,500 newspapers and the key-note of the advertising will be "Continuing Greater Movie Season."

The campaign will be vigorous and extensive, according to the announcements. In addition to the newspaper advertising which Paramount will place directly, exploitation representatives will work in cities and towns to line-up single and double page co-operative ads, and the Ad-Sales department of the company has issued to exchanges a complete line of free items, such as banners, one sheets, slides, etc., for the use of theatres.

Court Holds Connecticut Film Tax Law is Valid

Injunction Denied; Industry Will Appeal

THE Connecticut tax law imposing a tax of $10 per reel and providing for censorship of films by the State Tax Commission was held to be constitutional and petitions for an injunction against the enforcement of the law were denied in the decision filed in New Haven last Monday by the Special Federal Court which heard the case on July 10th.

The decision holds that the law is a police regulation and that it is not a burden, nor is it directly or substantially a restraint on interstate commerce such as is conducted by the complainants. The action for an injunction against the enforcement of the law was brought by Fox Film Corporation of New York and the American Feature Film Company, Inc., of Boston. The case was argued by George W. Wickersham, of New York, as general counsel representing the Hays organization.

An appeal from the decision will be taken to the United States Supreme Court. The papers to perfect the appeal are now in preparation, according to a statement issued by G. H. Hess, General Attorney for the Hays organization. Announcement that the industry would appeal to the U. S. Supreme Court was made by Benedict M. Holden, of Hartford, counsel for the complainants and the industry in the State, immediately after he received wordof the court's decision.

In cases involving the constitutionality of a state statute, the United States Judiciary Code provides that an appeal may be taken directly to the Supreme Court of the United States, without intermediate appeal to the U. S. Circuit Court of Appeals. As the Code also provides that such cases are entitled to preference it is probable that the appeal will be heard by the Supreme Court at its October term.

It is understood that the industry's fight against the law may be continued in the Connecticut Courts as well. Such action if taken will be based on the points that no appeal or redress is provided for in the censorship clauses of the law; and that the law approaches a confiscatory action since its censorship clauses permit of a revocation of license without a hearing. The appeal to the Supreme Court of the United States will be based on the complaint that the Connecticut law interferes with interstate commerce and that the tax is confiscatory because in many cases it will total more than the article taxed.

It is reported that a certain member of the exchange group in Connecticut may submit to arrest in order to bring a test case based on the arguments against the ownership phases of the statute.

That the fifteen exchanges operating in New Haven may be removed to Port Chester, N. Y., has been reported as another possibility in the event that the law is upheld in these actions. Eleven of the fifteen exchanges are members of the Film Board.

In the action before the Special Federal Court the State was represented by Arthur L. Shipment, of Hartford, as special counsel, instead of the Attorney General. The court consisted of Federal Judge Henry Wade Thacher. While the action was against William H. Blodgett, the State Tax Commissioner, who has the authority of special commissioner for the purpose of collecting the tax on films and of censorship, the State was the respondent.

The action was taken to the Special Federal Court without any intervening court action. As the question of constitutionality of the law was the claim issue the special court functioned as a constitutional court.

The law became effective July 1st, but the taxing of films was not to be made until July 8th. Pending action by the court no taxes were collected, though all exhibitors in the state were notified to keep records of the pictures shown after July 8th, in order that the tax might be made if the law was held valid by the court.

The law imposes a tax of $10 for one thousand feet of film, and fifty cents for each hundred feet over that amount on all films brought into the state, excepting news reels and films of educational or scientific value and those which are to be exhibited for the promotion of educational, charitable, religious or patriotic purposes.

It is estimated that the state will receive a revenue of nearly $100,000 on prints which are now in the vaults of the New Haven exchanges. There are eleven exchanges operated by national distributors there and four by state right concerns.

John L. Splain of New Haven, a veteran theatrical man, has been appointed to administer the law.

Fannie Hurst Wins Liberty Prize

Famous Players-Lasky Award Noted Short-Story Writer $50,000 for Scenario

FANNIE HURST, the well known short story writer, has been awarded the $50,000 prize offered by Famous Players-Lasky for the best original scenario in the Liberty Magazine contest, it was announced this week. The title of the picture is "The Moving Finger," and it will be directed by James Cruze.

Before the story is placed in production, however, it will first run serially in Liberty, thus affording the exhibitor the publicity that such publication entails.

From Los Angeles Miss Hurst expressed her enthusiasm for the possibilities of the picture in a telegram to Jesse Lasky. She said:

"Everything progressing splendidly in preparation of story for the screen. Feel deeply grateful to you for care you have taken in seeing to it that my story will reach screen exactly as I conceived it and wrote it for Liberty. Mr. Cruze, Mr. Woods and myself enthusiastic over possibilities which story presents daily as we work it out for screen requirements."

In the Liberty contest, the greatest of its kind ever held, Miss Hurst's entry triumphed over almost 100,000 other manuscripts and plot synopses which were sent to Liberty from every quarter of the globe. John N. Wheeler, executive editor of Liberty, Mr. Lasky and Rex Beach, the novelist, were the judges who selected Miss Hurst's story from among the vast array of submitted material, Mr. Beach having been chosen by the other two judges.

Miss Hurst's entry consisted of a synopsis of a plot. For the synopsis she received the first half of the $50,000 prize. The judges then commissioned her as an author of national reputation to write her plot synopsis in finished serial form. The remaining $25,000 will be paid her upon the serial's completion and the production of the scenario for film purposes.

Liberty's announcement continues: "The story gives every promise of being the greatest Miss Hurst has ever produced, surpassing even 'Humoresque,' which has been counted the most popular of her work. Like 'Humoresque' it will be distinguished by the broad human sympathy which characterizes all of Miss Hurst's writing, but it also will be replete with vivid charm and intense suspense."



MARSHALL NEILAN SIGNS
To Make Four Productions for P. D. C.

MARSHALL NEILAN has signed a new contract with John C. Flinn, of Producers Distributing Corporation, under the terms of which he will make four productions instead of two, as stipuluated in the first contract, for release by that company. The new contract was signed this week in Los Angeles.

Neilan's first P. D. C. picture is yet to be determined though he has several stories in his possession. These include "Ladies of Leisure," "The Unwelcome Guest," "Ups and Downs," "The House with a Bad Name," by Perley Poore Sheehan, "Faith," by Olga Shell, Adela Rogers St. John's "The Consuming Fires," and "The Man With a Shady Past" by Arthur Somers Roche. Many of these stories have been published either in magazine or book form.

Plan National Truck Delivery

Manufacturer Offers Hays Proposal Transportation of Films by Auto

ONE of the nation's most important automobile manufacturers has approached the Hays organization with a detailed proposal for the establishment of truck delivery systems throughout the country.

The Hays office is in favor of the promotion of such a project because it would not only offer exhibitors greater economy but would also give prints a far greater measure of protection than is now experienced.

The proposition would cover complete protection against fire, theft and weather and the trucks used would be standardized throughout the entire chain of lines. The plans calls for the establishments of unit stations in New York, Chicago, Boston, Philadelphia at once and a gradual extension to the north, west and south.

The extent of the system however will depend—should it be adopted—totally on the reaction of the exhibitor. It is felt that the service will benefit showmen in those sections where railway sources are not as satisfactory as might be.

Norman Kerry Injured; Hoot Gibson Fills Gap

HOOT GIBSON has been called upon to jump into the cast of the Universal special western production, being filmed near Pendleton, Ore., to fill the vacancy left by Norman Kerry who was injured when thrown from his horse several days ago.

Gibson recently returned from Calgary, Canada, where under the direction of Herbert Blache he completed two pictures, and will immediately begin work on the re-taking of several scenes in the Edward Sedgwick film, which is said to be the most spectacular western ever attempted by Universal.

Some specially dangerous riding shots were being taken up in the mountains, about thirty miles from Pendleton, when the accident to Kerry occurred. Not only was Kerry injured, but the horse crashed into Sedgwick, who was badly bruised as a result. Kerry had to be transported to Pendleton by pack-mule.

"Hell's Highroad" to Open on Broadway at Colony

"Hell's Highroad," the first production from the Cecil B. De Mille studio to be released through Producers Distributing Corporation, will have its Broadway premiere at the B. S. Moss Colony on Sunday, August 23rd.

The feature was directed by Rupert Julian under De Mille's supervision and is the first starring vehicle for Leatrice Joy. The story is by Ernest Pascal and is unusual by virtue of the fact that in the strict definitions of the terms it has no hero, heroine or villain. Miss Joy is supported by Julia Faye, Edmund Bruns, and Robert Edeson.

Pass Exams for New York State Review Board

All told, 43 persons passed the recent civil service examination in Albany, for appointment as reviewers on the New York State Motion Picture Commission. The eligible list is headed by Mrs. Catherin Siegrist, of Buffalo. About 40 persons failed to pass. These included John J. Walker, one time manager of the Barcli theatre in Schenectady. The position pays $1,800 a year and expenses in New York city, and $1,600 a year and expenses upstate.

De Lorenzo Elected Head of Omaha Film Board

The Omaha Film Board of Trade held its annual election of officers recently. F. M. De Lorenzo was elected president, F. W. Gebhart, vice-president, Mayer Monsky, second vice-president, Sherman Fitch, sergeant-at-arms. The Film Board has been functioning in Omaha for the past three years.

Gotham Announces Cast for "The Shadow on the Wall"

The cast which will appear in "The Shadow on the Wall," a Gotham Production now in work on the west coast, has been announced by Lumas Film Corporation, distributors of the Gotham product. Those who have been engaged for the feature are Eileen Percy, who has the leading feminine role, Creighton Hale, Wm. V. Mong, Dale Fuller, Jack Curtis, Hardee Kirkland and Willis Marks.

The picture will be an adaptation by Elsie Werner from the novel "The Picture on the Wall," written by J. Breckenridge Ellis. Reeves Eason is directing the work.

Affiliated With Artclass in New England Exchange

George M. A. Fecke and the Motion Pictures Corporation of Boston, are affiliated with Weis Brothers Artclass Pictures Corporation in the exchange recently opened in the New England territory by the latter organization. A separate sales force under Fecke's direction will handle only the Artclass product. The salesmen will work out of the Motion Pictures Corporation's offices, which will handle the physical distribution of the Artclass product.

Carre and Koenig Added to Warners Production Staff

Ben Carre, art director, and William Koenig, until recently general production manager at Universal City, have been added to the Warner Bros. production staff. Carre is credited with the art direction of several prominent photoplays. He began his career with Maurice Tourneur and was recently in Italy with Rex Ingram on the production of "Mare Nostrum." Koenig is a former Minneapolis exhibitor who entered production work with Universal about three years ago.

Frank Lloyd Casting for "The Splendid Road"

Frank Lloyd has started casting "The Splendid Road," an adaptation by J. G. Hawks from Vingie E. Roe's novel which he will produce for First National release.

Anna Q. Nilsson was Mr. Lloyd's first selection. She will play the leading feminine role opposite Robert Frazer who will appear as Dan Clehollis. Pauline Garon, Gladys Brockwell, Edward Earle, Russell Simpson, Roy Laidlaw and Edwards Davis are among the other players who have been signed for the picture.

Ralph Lewis Injured While Acting Before Camera

Ralph Lewis, featured in Emery Johnson's "The Last Edition," which F. B. O. will distribute, suffered painful injuries to his hands while acting scenes for the picture in the pressroom of the San Francisco Chronicle last week. Though his hands were lacerated by the grinding machine Mr. Lewis pluckily finished his scene, one of the dramatic climaxes of the story.

Seider To Draft Contract For Vital

Responds to Request of New Exchange Company to Draw Sales Agreement Acceptable to Exhibitors

VITAL EXCHANGES, INC., newly formed national distributing organization, this week announced that the uniform contract will not be employed by that company, in its dealings with exhibitors. In place of the uniform contract Vital will use an agreement which is to be drafted by Joseph Seider, president of the New Jersey M. P. T. O. and chairman of the Contract and Arbitration Committee of the National organization.

Mr. Seider has notified David R. Hochreich, head of Vital Exchanges, that he would acceed to the latter's request and submit within a short time the draft of a contract that will be "short, clear and ample." The contract will propose a system of "arbitration with a view of eliminating the present collection agency that deprives the theatre owner of his property rights," Mr. Seider declared in his letter.

Mr. Hochreich said that as outlined to him the contract will be printed on one side of the sheet, will have no fine type clauses or jokers and that the main points covered will be the name of the picture, the play d ate and the price and arbitration clause. "This latter clause," he said "Will have nothing to do with the Arbitration Boards now in existence but will cover the appointment of one man by each side and if these two cannot agree, a third man will be appointed by these two and both parties will be governed absolutely by the ruling of this committee."

Contract Conference to Be Held August 24th

AUGUST 24th has been set as the date for the conference on the new equitable contract and arbitration system by Joseph M. Seider, chairman of the Contract and Arbitration Committee of the Motion Picture Theatre Owners of America, and Oscar Neufeld, chairman of a similar committee of the Independent Motion Picture Association of America.

The committee of the M. P. T. O. A., appointed at the recent Detroit meeting of the organization's directors, consists of Joseph M. Seider, chairman; Julian Brylawski, Washington, D. C.; Harry Davis, Pittsburgh, R. R. Biechele, Kansas City, Kas.; Nathan Yamins, Fall River, Mass.; President R. F. Woodhull, of the M. P. T. O. A., is an ex-officio member.

The conferees will meet next Monday at 1 p. m., in the offices of the M. P. T. O. A., and the chairmen are optimistic of an early agreement.

In his letter asking Mr. Seider to draft a contract for the Vital company, Mr. Hochreich said in part:

"I believe, with you, that fairness in the motion picture industry must begin with the buying and selling of pictures. The exchange-exhibitor contract must express, therefore, absolute fairness to both parties, and I feel that this is exactly what you have in mind, and it is also what my associates, J. Charles Davis 2nd and J. K. Adams, and I have in mind for our Vital contract with the exhibitor.

"I realize that a contract is the written evidence of the meeting of the minds of both parties at the time it is made, and we propose to meet our exhibitor friends squarely on the ground of the cleanest kind of fair.

Mr. Seider's reply to Mr. Hochreich stated in part:

"We will make every effort to submit within the earliest possible time, the form of contract requested by you in your letter of August 10th.

"We will submit a short, clear and ample contract. We will propose a system of arbitration with a view of eliminating the present collection agency that deprives the theatre owner of his property rights.

"The contract is the foundation for square dealing in the buying, selling and booking of pictures. By your asking us to write "our own ticket" you manifest and give concrete evidence of the sincerity of your statement that it is your purpose to conduct the Vital Exchanges, Inc., on a "live and let live" basis.

"Please accept my sincere wishes for your success in your new undertaking."

Aller Sees Valuable Field in Russia

Vice-President of Rothacker-Aller Laboratories Returns from Trip to Union of Socialist Soviet States

THERE is a remarkable opportunity in the Russian motion picture field, and pictures there are enjoying great prosperity, according to Joseph Aller, vice-president and general manager of the Rothacker-Aller Laboratories, Los Angeles, who recently returned from a visit to that country. In an interview in *The Film Daily*, Mr. Aller said:

"The Gos Kino controls production and the Sovo Kino distribution. Both are controlled by the Government and while conducted as private enterprises, finances come from Government banks. Three splendid studios are now functioning. One is at Leningrad, a second in Moscow and a third in Crimea, the Hollywood of Russia.

"It is now about two years since the real revival of the industry in Russia has been under way. Wonders have been accomplished in that time. There is no better theater construction to speak of, but a great deal of work is under way in reconstructing existing theaters. At the moment, there are few towns where a picture show is not operating."

Aller dissipated the idea that duped prints are being smuggled into Russia. He explained that all businesses are controlled by the Soviet and that, insofar as motion pictures are concerned, the Sov Kino is the body to be dealt with. For that reason, he maintains it is silly to assume that pirated prints can ever reach Russian theaters. He is convinced that there is a great deal of business awaiting American exporters, once they abandon the idea of the instability of Russian credits. Aller said he found in all instances that Russian paper was honored. One of the deterrents to American trade is the fact there is no competition.

The exporter must therefore accept the Russian figure or remain out of that market. A number of Governmental agents have been stationed in various important cities, such as Berlin, Paris and New York. In this country, I. J. Horgin, of the Amtorg Trading Corp., 165 Broadway is the representative. Aller's trip abroad was for the purpose of interesting the Russian Government in a number of laboratory patents. There is a great deal involving them under way at the moment.

"There are five stars over there whose popularity transcends all others," he continued. "Mary Pickford, and the Talmadge girls head the feminine stars and Doug Fairbanks and Charlie Chaplin, the male stars. I attempted to see "The Thief of Bagdad" in three different theaters where they were day and date, but the attempt on my part proved unsuccessful.

"Studios are using 300,000 ft. of negative monthly. That in itself is sufficient to indicate how production is progressing. Some Bell and Howell printing machines are being brought in. Cameras are, in the main, De Brie. In the theaters, the Pathe (French) and the Ernemany (German) projectors pretty well cover the field.

Cody Signs Contract With Metro-Goldwyn-Mayer

LEW CODY has signed a long term contract to play leading roles in Metro-Goldwyn-Mayer productions. The contract takes effect immediately. According to announcement of the agreement by the M.-G.-M. Company the actor will be featured in roles totally different from those in which he has been cast heretofore.

Among Lew Cody's more recent pictures are "So This Is Marriage," "Man and Maid," "The Sporting Venus," "A Slave of Fashion" and "Time The Comedian." His next pictures for Metro-Goldwyn-Mayer will be "Exchange of Wives" in which he will appear with Eleanor Boardman and Renee Adoree, and "Dance Madness," in which he will appear with Aileen Pringle.

Motion Picture Campaign Committee for Support of James J. Walker

MOTION picture activity in behalf of Senator James J. Walker's fight for the Democratic nomination for Mayor of New York got under way with a rush this week. Headquarters of the motion picture division of the campaign were opened by Samuel I. Berman at 1600 Broadway and immediate steps were taken to mobilize the local industry to fight for the senator.

All branches of the business will be represented on the campaign committee now being formed. Exhibitors of all factions, producers and distributors, publicity and advertising men and trade paper representatives are to participate. Mr. Berman, secretary of the committee, announced that the help of everybody was welcomed and that all would be given opportunity to do their bit.

The motion picture division will be very active in the campaign. As *Motion Picture News* pointed out editorially last week, Senator Walker's candidacy found instant response in the amusement world, in which he is an outstanding favorite.

Further announcements of the committees and plans of the motion picture division of the Walker campaign will be made next week.

Perfect Plans For Convention

First National Sales Meeting in New York to Follow Elaborate Program

ELABORATE plans for the First National sales convention to be held in New York August 25th, 26th and 27th have been perfected by E. A. Eschmann and his associates in the sales department of the company. Mr. Eschmann, who will be in charge of the convention, has worked out a program of sales sessions and as well a schedule of entertainment.

The meetings will take place at the Hotel Roosevelt, where the sales policies for the handling of the big First National release schedule for next season will be outlined and various details of the campaign worked out.

The Southern delegation will arrive in New York in a body. Among those who will attend the convention are:

A. J. Herman, Albany; C. R. Beacham, Atlanta; T. B. Spry, Boston; F. J. A. McCarthy, Buffalo; F. P. Bryan, Charlotte; C. E. Bond, Chicago; R. H. Haines, Cincinnati; G. L. Sears, Cleveland; Leslie Wilkes, Dallas; J. H. Ashby, Denver; E. J. Tilton, Des Moines; F. E. North, Detroit; Floyd Brown, Indianapolis; T. O. Byerle, Kansas City; N. H. Brower, Los Angeles; Paul E. Krieger, Louisville; H. J. Fitzgerald, Milwaukee; L. E. Davis, Minneapolis; M. H. Keleher, New Haven; J. C. Vergesslich, New Jersey; L. Connor, New Orleans; S. W. Hand, New York; E. D. Brewer, Oklahoma City; J. S. Abrose, Omaha; W. J. Heenan, Philadelphia; R. S. Wehrle, Pittsburgh; C. W. Koerner, Portland; Harry Weiss, St. Louis; William F. Gordon, Salt Lake City; Charles H. Muehlman, San Francisco; Fred G. Sliter, Seattle; Robert Smeltzer, Washington; E. H. Teel, Calgary; A. Gorman, Montreal; William J. Melody, St. Johns; B. D. Murphy, Toronto; W. H. Mitchell, Vancouver; J. C. James, Winnipeg; Fred Rodriguez, Mexico City; R. C. Seery, Chicago; H. A. Bandy, Cleveland; W. E. Callaway, New Orleans; Joseph S. Skirboll, Los Angeles; H. T. Nolan, Denver; C. J. Appel, Toronto.

Christie is Made Head of West Coast A. of M. P. P.

CHARLES H. CHRISTIE was elected president of the West Coast Association of Motion Picture Producers at the annual election of officers held by the organization in Los Angeles last week.

Irving Thalberg was chosen first vice-president; M. C. Levee, second vice-president, and Fred W. Beetson, secretary and treasurer.

The association passed a resolution commending the work of Joseph M. Schenck, the retiring president.

Alec Francis Cast for Role in Tom Mix Vehicle

Alec Francis has been added to the cast of "The Yankee Senor," the next Tom Mix starring vehicle for Fox. The picture is now in production. It is an adaptation of Katharine Fullerton Gerould's story of the same title. In addition to Mr. Francis the supporting cast will include Olive Borden, Francis MacDonald, Kathryn Hill, Margaret Livingston, Tom Kennedy, Martha Mattox and Raymond Wells. Emmett Flynn is directing.

Six Players Added to Cast of "The Lone Eagle"

Six more well-known screen players have been added to the cast of "The Lone Eagle," Rudolph Valentino's first United Artist's production now being filmed at the United Studios, Hollywood, under the direction of Clarence Brown.

The newcomers to the cast are Spottiswoode Aitken, George Nichols, Barbara Tennant, Mario Carillo, Gustav von Seyffertitz and Otto Hoffman.

2,000 Seat Theatre for Hollywood, Calif.

A new motion picture theatre is to be erected on the east side of Alvarada Street, Hollywood, Calif.

In and Out of Town

JOE BRANDT of Columbia Productions has gone on a motor tour through New land and Canada. He took a fishing outfit and the golf sticks along.

COLONEL FRED LEVY, prominent First National franchise holder of Louisville, Kentucky, sailed Saturday, August 15th, on the Leviathan to enjoy a three weeks' pleasure trip abroad.

C. LALUMIERE, general manager of Film DeLuxe, Ltd., of Montreal, Canada, has returned to his home after conferring with Henry Ginsberg on matters relating to distribution.

COLONEL W. F. CLARKE, vice-president of Cranfield and Clarke, Inc., left last Sunday for Montreal, Canada, where he has gone in the interest of distribution.

THOMAS SPRY, manager of first National's Boston branch and A. J. Herman, manager of the Albany Exchange, were visitors at the Home Office last week.

HENRY GINSBERG expects to sail for London late in September to develop plans for extending the activities of his corporation in Europe.

LOUIS WEISS is on a sales trip to the Pittsburgh and Cleveland territories.



Thomas Meighan as "The Man Who Found Himself," his latest starring vehicle for Paramount.

New Trade Showing Idea by "U"

Parties Inaugurated for Benefit of Exhibitors in Small Towns Distant From Exchange Centers

BY means of an elaborate trade showing held in the Willarm Theatre, Creston, Ia., last week, Universal has inaugurated a new idea in the marketing of films in small cities which are distant from the exchange centers. The showing was attended by exhibitors within a radius of from 50 to 75 miles around Creston and proved sufficiently successful to make Universal officials determine upon a permanent plan for the continuation of the "theatre party" plan.

The idea was originated by Carl Laemmle as a means of giving small town exhibitors an even break in the matter of booking pictures, according to a statement from the Universal home office. It will enable every exhibitor to "look before he books," a slogan adopted by Laemmle long ago, but which has but seldom been possible to the house owner living out of range of the exchange centers. Following closely on the heels of Laemmle's Complete Service Plan, it is another step to help the small exhibitor select his pictures wisely and operate at a profit.

Carefully Arranged

The showing at Creston's was arranged with great care. The use of the Willard Theatre was obtained from Eller Metzger, its owner, for a morning and afternoon showing. W. C. Truog, Universal's assistant sales director in that part of the country, M. Gottlieb, Universal exchange manager at Des Moines, and Dave Bader, representative from the Universal Home office, cooperated to put the party over.

The Creston Chamber of Commerce, and other civic organizations in that town got behind the party, which rapidly developed into a sort of exhibitors' convention, drawing theatre owners from the entire countryside.

Upon arriving in Creston, the visiting exhibitors found that they were the guests of Carl Laemmle. Meals, entertainment, and other incidentals were "on" Universal, and even the transportation expenses of the visitors were refunded.



Hugh G. Davis, who has resigned as Comptroller of Arrow Pictures to become Assistant Treasurer of Davis Distributing Division, Inc.

Among the Universal pictures shown during the morning and afternoon pre-views were "Smouldering Fires," "I'll Show You the Town," "Oh, Doctor," "The Goose Woman," "Siege," "The Home Maker," "The Teaser," "The White Outlaw," and "The Circus Cyclone."

Headquarters for the party were in the local hotel and the Universal representatives made sure that all visitors, the wives and youngsters as well as the theatre men themselves, were enjoying the stay in Creston. The party ended with dancing.

Idea Well Liked

The new system of small town trade showings made a hit with the exhibitors, judging from reports. A letter of appreciation was written and signed by all of them, and sent to Carl Laemmle. It follows in part:

"We feel that out of this first party may come a movement which will revolutionize the buying problems of the exhibitors of the small towns. It is our belief that a picture previewed by the exhibitor is better sold to the theatre patrons, and you, Mr. Laemmle are to be commended for leading the way."

The next "Carl Laemmle Universal Theatre Party" will be held in the Temple Theatre, Mt. Pleasant, Ia. The Rotary and Exchange Clubs are cooperating with Universal and the officials of the Henry County (Ia.) Fair are also getting behind the party. The week following the party at Mt. Pleasant, a third showing will be held this time at Humboldt, Ia., and a fourth showing at New Hampton, Ia., early in September.

Harry Lefholtz, Universal manager in Omaha, is assisting in the initial showings under the new plan, and will stage several in his exchange territory later.

H. G. Davis Appointed to D. D. D. Executiveship

HUGH G. DAVIS, for the past five years associated with Arrow, has resigned to assume the position of assistant treasurer and chief accountant of the Davis Distributing Division, Inc., it was announced this week.

Mr. Davis has been in the film business since 1912 when he joined the old Consolidated Film and Supply Company Exchange in New Orleans. Later he was identified with the Syndicate Film Corporation, the distribution and production of Charles Frohman plays, and the Mutual company.

His latest appointment goes into effect on Labor Day.

The resignation of Mr. Davis from Arrow was announced with sincere regret by President W. E. Shallenberger. He congratulated the Davis Distributing Division on his acquisition, and stated he would announce Mr. Davis' successor at Arrow in a few days.

St. Louis Theatre Sued for Excluding Negroes

Suit to compel the New Palace Theatre at Franklin avenue, St. Louis, to admit negroes as well as whites has been filed in the St. Louis Circuit Court against the present operators of the house. The plaintiffs to the action are Hyman, Sarah and Sam Komm and the Franklin Amusement Company while the defendants are Edward P. Laurent and the Little Theater Corporation.

The petition sets forth that the plaintiffs on February 28, 1924, leased the theatre to Jesse S. Horwitz and that the lease contained a stipulation that the building was to be used only as a motion picture theatre for mixed audiences including colored and white persons, but provided further that it might be used exclusively for negroes. Later Horwitz subleased the house to Laurent.

The petition reveals that the Komms are interested in other theatres in that vicinity that cater to white persons and it is pointed out that the New Palace will draw patronage from such houses if it is operated in competition with them.

Moberly Ministers Fight Sunday Show Petition

A picture show war is on at Moberly, Mo. Two petitions are being circulated. One petitions the City Council requesting that the city ordinance be changed so as to allow Sunday movies, and the other asking the Council not to change the ordinance.

The trouble started when the manager of a local theatre started the petitions to open the shows, and announcing that he would obtain between 5,000 and 10,000 signatures of voters.

Then the ministers of the city held a meeting and petitions were passed through the congregations requesting the Council to refrain from changing the city ordinance. Both petitions will be presented in the Council at an early meeting.

Fight for Sunday Shows on in Two Missouri Towns

Exhibitors of two Missouri towns are waging educational campaigns to bring back Sunday shows in their respective communities. But Ministers, and reformers in both towns are fighting the move.

J. W. Cotter, of Fourth Street Theatre Moberly, is conducting the fight in that town while Rex Barret, of the Cozy Theatre, in Columbia, Mo., is campaigning there. It is probable that elections will be held in both towns as an effort will be made to secure city ordinances permitting Sunday shows.



"Lorraine of the Lions" is among the late Universal productions. These scenes were taken from the picture.

Al Green Signed to Direct "Spanish Sunlight"

Al Green has been engaged to direct Barbara La Marr and Lewis Stone in the First National production of "Spanish Sunlight," which will be produced on the west coast. Green's most recent production for First National was "The Talker," the Sam Rork production based on the Marion Fairfax stage play of that title.

Laidlow to Play Character Role in Curwood Story

Roy Laidlow will play the role of O'Flaherty in "When the Door Opened," the Fox production of James Oliver Curwood's story instead of J. Farrell MacDonald, originally assigned the role. The switch was made because another part suitable to his ability and of greater importance turned up in another picture for MacDonald.

Abrams District Manager for Tiffany and Truart

JERRY ABRAMS, Chicago branch manager for Renown Picture for several years, has been appointed District Manager for Tiffany and Truart Production by M. H. Hoffman, general manager of those companies. The territory over which Abrams will preside includes Chicago, Indianapolis, St. Louis, Kansas City, Des Moines, Omaha, Minneapolis and Milwaukee. His headquarters will be in Chicago.

A. H. McLaughlin, assistant to Abrams at the Renown offices in Chicago, has been appointed to manage that office for the Renown company.

Metro-Goldwyn Quarterly Dividend Declared

THE Board of Directors of Metro-Goldwyn Pictures Corporation has declared a quarterly dividend of 1¾ on the Preferred Stock of the company, payable September 15th, 1925, to stockholders of record at the close of business on August 31st, 1925.

Lou Payne in Cast of "The "Last Edition"

Lou Payne, actor and former theatrical manager whose wife is Mrs. Leslie Carter, has been added to the cast of Emory Johnson's "The Last Edition," now in production at the F. B. O. studios. Mr. Payne will be seen in the role of a newspaper publisher.

Howson Heads Warner Bros. Literary Department

Albert Sydney Howson, well known stage actor, has been appointed head of Warner Bros. literary department to succeed Mrs. Pearl Keating, resigned. Mr. Howson will be located at the New York office of the company.

Three New Pictures Started at Fox Studios

Three important Fox productions for the coming season's schedule have been started at the studios in Los Angeles. These are "The Yankee Senor," starring Tom Mix, and two short subject films "Transients in Arcadia," the second of the O. Henry series, and "All Aboard," one of the "Helen and Warren" series of comedies.

To Release Two-Reeler Free to Customers

ANNOUNCEMENT is made this week by the International Newsreel Corporation, of the forthcoming gratis release of a remarkable two-reel novelty picture, titled "Life's Greatest Thrills," to all regular patrons of the International Newsreel. The bookings will be arranged through the Universal Exchanges.

The production, which is made up of the greatest thrill shots which have occurred in the events reel during the past decade, was launched last week in Chicago where it was supplied to all International first-run accounts and released simultaneously with an extensive publicity and advertising campaign. More than 175 theatres in the Illinois city used the film during the week.

The purposes of "Life's Greatest Thrills" are explained by Edgar B. Hatrick, general manager of the International Newsreel Corporation.

"Practically no attempt has ever been made to exploit the newsreel," he declared, "and despite this fact, it has won an enviable position on the motion picture program, due to its entertainment merit.

"'Life's Greatest Thrills' is an attempt to show both the public and the exhibitor what the International Newsreel is and what it means as an entertainment factor. A small amount of footage in the first reel is devoted to showing how the reel is gathered and the enormous facilities at its disposal; but seventy-five per cent of the picture is made up of the great 'thrills' that have appeared exclusively in the International Newsreel for the past twelve years."



Bebe Daniels and Rod La Rocque in scenes from "Wild, Wild Susan," a Paramount production.

Seven Chadwick Pictures Completed for 1925-26

SEVEN of the productions which will be offered on the independent market by Chadwick Pictures Corporation during the 1925-26 season have been completed, according to an announcement this week by I. E. Chadwick, head of the organization. The company now has one picture in production and two more will be started soon at the west coast studios.

The completed productions include: "The Wizard of Oz" and "The Perfect Clown," both Larry Semon starring vehicles; "The Unchastened Woman," in which Theda Bara will return to the screen; "Some Pun'kins" and "Sweet Adeline," the Charles Ray starring features; and George Walsh has completed "American Pluck" and "The Prince of Broadway." Walsh is now making "Blue Blood," which will be the third of a series of six features in which he will be starred by Chadwick.

Fill Supporting Cast for "The Unguarded Hour"

First National has completed the cast which will be seen in support of Milton Sills and Doris Keyon in "The Unguarded Hour," the new Sills starring vehicle now in production in New York. Those who will appear prominently in the picture are Claude King, Jed Prouty, Cornelius Keefe, Lorna Duveen, Dolores Cassinelli, and Vivian Ogden. Lambert Hillyer is directing the work.



A trio of scenes from "Heads Up," an F. B. O. feature starring Lefty Flynn.



Highlights from the Paramount production, "Wild Horse Mesa."

Macfadden Campaign for "False Pride" Started

THE exploitation campaign for "False Pride," the second of a series of Bernarr Macfadden True Story productions for Astor Distributing Corporation release, which is now being filmed in New York, is about to be launched. The story of the film will be published as a serial in four issues of "True Romances," one of the most widely circulated of the Macfadden publications. The company estimates that the title and details of the picture will be brought before the attenion of 16,400,000 readers.

"El Pasado" Being Filmed by Sanford Productions

A screen adaptation of the stage play "El Pasado" is being produced by Sanford Productions at the F. B. O. studios in Hollywood under the direction of Wilfred Lucas. Important roles in the play are being acted by Bryant Washburn, Gladys Brockwell, Herbert Rawlinson, Liga de Golconda, Gaston Glass, Gene Crosby, Wilfred Lucas, Hector Sarno, Marshall Ruth and Barbara Tennant. The unit will leave for Mexico City next week to film exteriors in the locations called for by the story.

Templar Saxe in Cast of "The Primrose Path"

Templar Saxe has been added to the cast of "The Primrose Path," an Arthur F. Beck production which will be released by Arrow Pictures Corporation. Before entering picture work, in which he has become well known, Saxe was a leading man on the stage. He appeared with Lillian Russell in "The American Beauty," "Her Wedding Day," and "La Belle Helene."

"Three Faces East" to Be Filmed by De Mille

Cecil B. De Mille has acquired the screen rights to "Three Faces East," the Anthony Paul Kelly play, from A. H. Sebastian, general manager of Belasco Productions. The work will be adapted by C. Gardner Sullivan. Producers Distributing Corporation, who will distribute the feature, announce that the transfer will not affect the release.

Sears Manager of Cleveland Branch of First National

E. A. Eschmann, general manager of distribution of First National Pictures, has announced the appointment of Gradwell L. Sears as manager of that company's Cleveland branch. Mr. Sears has been with First National for some time as a city sales manager and circuith sales manager in Chicago.

Bess Meredyth to Adapt "Don Juan" for Warners

WARNER BROS. announce that Bess Meredyth has been chosen to make the screen adaptation of "Don Juan," in which they will present John Barrymore in the title role. Miss Meredyth, who has to her credit many important screen adaptations, among them "Ben Hur" for Metro-Goldwyn-Mayer, also prepared for the screen "The Sea Beast," in which Mr. Barrymore is now playing for the Warner organization.

The company officials state that "Don Juan" will be made on an elaborate scale and will be one of the supreme efforts of the organization this year. The selection of Miss Meredyth for the important work of adapting the Byron poem is regarded as a high compliment to her abilities as a scenarist.



Harry Carey in scenes from "The Prairie Pirate," a Hunt Stromberg production released by Producers Distributing Corporation.

Gala Premiere For "Gold Rush"

Chaplin's New Production Cheered by Audience at a Midnight Showing in New York

CHARLIE CHAPLIN'S "The Gold Rush" was "cheered to the echo" by a capacity audience at the special midnight performance at the Strand, New York City, on August 16th, when the comedian's latest work for United Artists release was given its premiere on Broadway.

The event, advertised as a gala midnight performance, with orchestra seats selling at $3.30, attracted a notable gathering of theatrical and screen celebrities, prominent officials and business men, and a large quota of the socially elect of Manhattan.

Chaplin attended the performance, his entrance being the signal for loud and prolonged applause, which broke out again when the final fadeout on "The Gold Rush" flickered from the screen. The comedian was forced to leave his seat in an orchestra chair and appear on the stage. In a brief speech he thanked the gathering for the approval they had given his new effort.

It was just one minute after midnight when Carl Edouarde, leader of the Mark Strand orchestra, raised his baton for the first note that started the projection. First there came an overture—Dvorak's "Carneval"—and then Joseph Plunkett's special prologue to "The Gold Rush"—"The Monte Carlo Dance Hall." Then the picture.

At five minutes after two the showing was at an end.

After the performance Mr. Plunkett invited Mr. Chaplin and a number of friends to a reception to the star that had been arranged to take place in the Strand theatre studio. There were some 300 attended this, and it was here that Mr. Chaplin was presented with a gold "mother record" of the phonograph reproduction of his own composition, and in which he plays the violin —"With You, Dear, in Bombay." This presentation was made by a representative of the phonograph company.

Victor Fleming Signs New Paramount Contract

Victor Fleming, Paramount director, has signed a new long term contract with that organization, according to an announcement from Jesse L. Lasky, of Famous Players-Lasky Corporation. Though his current agreement has several months to run the new contract securing his services to Famous for several years was signed and sealed last week.

Fleming entered picture work as a cameraman at the old American studio in Santa Barbara. Among his recent productions for Paramount are "The Devil's Cargo," "Adventure," "A Son of His Father," and "Lord Jim."

Maud Fulton Joins Warners Scenario Staff

Maud Fulton, short-story writer, playwright and song-writer, has been engaged by Warner Brothers to write scenarios. Miss Fulton will be given some of the books and plays which the company has acquired to adapt to the screen. Her outstanding stage successes are "The Brat" and "The Humming Bird," both of which were also done on the screen.

Sax Buys Rights to "The Butter and Egg Man"

Sam Sax, head of Gotham Productions, has purchased the screen rights to "The Butter and Egg Man," a magazine story by Peggy Gaddis. A screen version of the story will be produced by Gotham under the original title. It is probable the picture will be filmed in the east. Sax is said to be negotiating with several stage and screen comedians for the leading role.

Camera Work Completed on "Thunder Mountain"

Victor Schertzinger has completed the camera work on "Thunder Mountain," the Fox screen version of John Golden's "Howdy Folks." Among the leading players appearing in the film are Madge Bellamy, Paul Panzer, Alec B. Francis, Zasu Pitts, Otis Harlan and Leslie Fenton.



Scenes from Paramount's "The Trouble With Wives."

Douglass Gilmore Becomes Film Actor With M-G-M

Douglas Gilmore, stage actor and a cousin of Lewis Stone, will become a screen player under the Metro-Goldwyn-Mayer banner. During the past five years he has appeared in many stage productions in New York, including "Lightnin'," "The Varying Shore," with Elsie Ferguson, and "White Cargo."

Gertrude Aster in Cast of "Stage Struck"

Gertrude Aster has been chosen for a prominent part in support of Gloria Swanson in "Stage Struck," the star's next vehicle for Paramount. Miss Aster has left the coast for the Paramount Long Island studios where the picture is to be filmed under the direction of Allan Dwan.

Pola Negri to Star in "The Tattooed Countess"

"The Tattoed Countess," an adaptation from Carl Van Vechtan's widely read novel of that title, will be Pola Negri's next starring vehicle for Paramount, it was anouced this week. The picture will be directed by Mal St. Clair.

"The Sage Brush Sherlock" is New Art Acord Film

Art Acord's next picture for Universal will be "The Sage Brush Sherlock." It is an adaptation of "Horse Sense" by L. V. Jefferson and will be directed by Cliff Smith. Alta Allen will play opposite the western star.



Dramatic episodes from "As No Man Has Loved," Fox film version of "The Man Without A Country."



Four of the exciting scenes from "Burning Trail," a Universal production.

Paramount Production Speeded

Period of Greatest Activity Starts at Long Island Plant—9 Units at Work

A PERIOD of the greatest production activity in the history of the plant is to be started at the Paramount Studios in Long Island. By September 1st there will be nine productions in work at the big studios there, with both the upper and lower stages occupied with sets and several large settings on the lot at the rear of the building in addition to a large one now in construction on a ball park near Astoria.

Two pictures are now under way at the Long Island plant. These are "A Kiss for Cinderella," which Herbert Brenon is producing from the Barrie play with Betty Bronson in the leading role, and D. W. Griffith's "That Royle Girl," in which Carol Dempster, Harrison Ford, James Kirkwood and W. C. Fields are featured.

On August 17 two productions will start. These are Gloria Swanson's "Stage Struck," an Allan Dwan production of Frank R. Adams' story which has been adapted by Forrest Halsey; and Richard Dix in "Womanhandled," an Arthur Stringer story adapted by Luther Reed. Gregory LaCava will make his bow as a director in this picture. He supervised the stunts in Dix's "The Shock Punch" and "The Lucky Devil."

On August 24 Adolphe Menjou will start in "The King on Main Street," from Ditrichstein's stage success. This will be directed by Monta Bell. On the same date Frank Tuttle will begin "The American Venus."

On September 1 Florenz Ziegfeld's first picture production will get underway. Edgar Selwyn is writing the story. It is to be called "Glorifying the American Girl." "Follies" beauties will play an important part. Also on September 1 Gilda Gray will begin work in "Aloma of the South Seas," from the Broadway stage success.

Thomas Meighan and the company of players now in Ireland making scenes for a picture adapted from "The Imperfect Imposter" are due to start back on August 25 and resume work on the interiors at the Long Island studio.

As soon as Mr. Brenon finishes "A Kiss for Cinderella" he is to start work on "The Song and Dance Man," George M. Cohan's stage success.

"Miss Robin Hood" Next Josie Sedgewick Film

The next picture for Josie Sedgewick, the lady cowboy star, will be "Miss Robin Hood," Universal announces this week. It will be directed by John B. O'Brien who has selected Jack Trent, Duke R. Lee, Sabel Johnson, Jack Padijan, and "Tex" Young to round out the supporting cast.

Florey, Technical Adviser on "La Boheme"

Robert Florey is to be technical adviser under Cedric Gibbons on the Metro-Goldwyn-Mayer production of "La Boheme," starring Lillian Gish and being directed by King Vidor. Florey handled the technical work on "The Exquisite Sinner" and "Time the Comedian," recent M-G-M productions.

Albertina Rasch to Stage "The Phantom Ballet"

Albertina Rasch, internationally famous dancer, has been engaged by Universal to direct the Faust ballet for the prologue of "The Phantom of the Opera" which opens at the Astor Theatre, New York City, September 6th.



Stirring moments from the Gotham production "A Little Girl in a Big City."

Warners Start New Productions

Four Units Begin and Six More Are Preparing—Mary Astor to Support Barrymore

FOUR production units are now at work at the Warner Bros. studios in Hollywood and six more are making ready to begin filming features which will be offered on this season's program. The Warner schedule of forty pictures for the year is now thirty per cent completed. The company has already started equipping the Vitagraph studio for increased production, $50,000 already having been expended in the installation of equipment for faster production there.

The pictures now in work are "The Sea Beast," "Compromise," "Hogan's Alley" and "The Clash of the Wolves."

New casting assignments include the selection of several players for pictures to be put into production soon. Mary Astor has been chosen for the leading feminine role opposite John Barrymore in "Don Juan," his picture to follow "The Sea Beast." Miss Astor played with Barrymore in "Beau Brummel."

Additions to the cast of "Hogan's Alley" are Mary Carr, James J. Jeffries, Ad Wolgast, and Tommy Ryan. The three leading comedians will be Willard Louis, Max Davidson and Ben Turpin.

Edward Martindel has been signed for the role of the Commodore in "Compromise," and this actor has also been selected for a prominent part in "Lady Windemere's Fan," an adaptation of the play to be produced by Ernst Lubitsch.

It has also been announced that Syd Chaplin's next picture for Warners will be "Nightie Night Nurse," from the story by Robert E. Sherwood and Bertram Bloch.

Fox Increases Exhibitor Aids

Accessories and Advertising Material Enlarged for New Season's Productions

THE publicity and advertising departments of Fox Film are engaged in preparing material for the pictures which the company will offer this season, when, it is announced, a more elaborate exhibitor service than the company has ever attempted in the past, will be issued in connection with the features and short subjects.

Particular effort is being directed to the designing of effective accessories, while press books will be more comprehensive. In past years the press books have been written and prepared at the New York office, but under a new system all this matter is written and made-up by a staff of special writers at the company's West Coast Studios.

Among the artists who will design posters for the new Fox pictures is Luis Usabal, noted Spanish painter. The Fox exploitation department will introduce a new lobby photo made especially for first-run houses. These are to be made in two different styles, one consisting of a set of four 14 by 17 enlargements made from retouched negatives and printed on high grade photographic paper, and the other a set of eight negatives, mounted on 11 by 14 stock with decorative backs. These are being prepared in addition to the regular sets of hand colored 11 by 14's and 22 by 28's. A greater number of still photographs will be issued in connection with Fox features this year. The material for the short subjects will include complete press books on the two reel series, with synopses, cuts and mats, publicity stories, reviews and exploitation suggestions.

Announce Cast for "U" "Two Blocks Away"

Charles Murray and George Siuney are to be co-featured in the cast selected for the Universal-Jewel release, "Two Blocks Away,' a comedy of Irish and Jewish family life. The picture goes into production uder the joint supervision of Universal and E. M. Asher of Faultless Pictures Corporation.

Kate Price has the role of Murray's wife and Vera Gordon will play the Jewish spouse. Harry Pollard will direct.

Robert Frazer is Signed for Lead by Schulberg

B. P. Schulberg has engaged Robert Frazer to play the leading role in "The Other Woman's Story," which Gasnier will direct from the story by Peggy Gaddis. With the exception of a few roles for other national distributing organizations, Frazer has heretofore appeared exclusively in leads for Metro-Goldwyn-Mayer.

Reichenbach to Direct Chadwick Campaign

Harry Reichenbach has been engaged by Chadwick Pictures Corporation to handle special exploitation and publicity on the forthcoming campaign to exploit that company's productions for 1925–26.

Norman Dawn is Signed to Universal Contract

Universal anouces the signing of Norman Dawn, director and cinematographic expert, to a long-term contract calling for his services as advisory expert on matters of production, story and photography.



Stills from "The Price Of Success," a Waldorf Production released by Columbia.

Kerman Acquires "That Old Gang of Mine"

World distribution for "That Old Gang of Mine" has been acquired by Kerman Films, Inc., from Irving Berlin, Inc., producers of the picture. The cast is headed by Macklyn Arbuckle, famous stage star. A special exploitation, advertising and publicity department has been organized under the supervision of Alvert A. Karten for a nation wide campaign on the picture.

New Buck Jones Vehicle is Ready for Release

"A Man Four Square," the latest of the Buck Jones starring vehicles for the Fox company has been completed and is ready for screening. The scenario is by Charles Darnton and John Stone. The supporting company includes Florence Gilbert, Marion Harlan, Olive Trevor, Jay Hunt, William Lawrence and Harry Woods. The film was directed by R. William Neill.

Alyce Mills Loaned for Chadwick Picture

Alyce Mills has been loaned by B. P. Schulberg to Chadwick Pictures Corporation for whom she will appear in the feminine lead opposite George Walsh in "The Prince of Broadway." Miss Mills last week finished the principal role in Fred C. Windermere's production, "With This Ring," a Preferred Picture scheduled for September release.



Production stills from "That Royle Girl," which D. W. Griffith is making for Paramount release.



Release stills from "The Pride of the Force," produced by Gerson Pictures Corp. and distributed by Rayart.

P-D-C Production Increased

12 Pictures in Work at 4 Studios; New Stage for Hollywood Plant

ANNOUNCING the completion of five of the 1925-26 productions of the company and that twelve features are now being filmed at four studios of contributing producers, Producers Distributing Corporation states that production for this season's program has been increased 100 per cent.

The present facilities of the Hollywood studio where Hunt Stromberg, George Melford, Frances Marion, A. H. Sebastian and Renaud Hoffman are working on films for the P. D. C schedule, have been taxed to capacity and plans for the immediate future necessitate the building of a huge new stage, the dimensions of which will be 125 feet by 450 feet. Plans for the new stage have been approved by William Sistrom, general manager of the Hollywood studios, and work will be started immediately. The cost of building and equipping the stage will be approximately $125,000.

The plans call for many novel features, including a semi-domed ceiling to permit long shots giving effective outdoor atmosphere; a cinematographer's experimental room; overhead wiring; and a system of tracks suspended from the roof of the stage to support small electric cranes. The building will be constructed of concrete and steel.

At the Cecil B. De Mille studio in Culver City there are five units making features The pictures are "The Road to Yesterday," which Mr. De Mille is personally directing; "The Wedding Song," a Leatrice Joy starring vehicle; "Braveheart," starring Rod La Rocque; "Eva's Leaves," being directed by Paul Sloane; and "Three Faces East," an adaptation of Anthony Paul Kelly's stage success.

Five other productions for Producers Distributing are being filmed at the Hollywood Studios. These are "The People vs. Nancy Preston," "Simon the Jester," "The Man From Red Gulch," "Fifth Avenue" and "The Last Frontier." At the Christie studios "Madame Lucy," with Julian Eltings featured, is being made and Marshall Neilan is preparing to start the cameras on his first feature for this company at the producer's studios in Glendale.

Well Known Actors in Cast of "The Winding Stair"

A cast of well known screen artists has been assembled by John Griffith Wray for his production of "The Winding Stair" for the Fox Company. Representatives of all nations appear among the characters of the play, Edmund Lowe being cast as an Englishman, Alma Rubens as an American dancer, Mahlon Hamilton as a French officer, Warner Oland as a Greek, and Chester Conklin and Emily Fitroy as a German couple, proprietors of the Cafe Iris in Casablanca, Morocco.

Acts Screen Role He Played on Stage Twenty Years Ago

Charles West is interpreting the role of Sir Watt in Cecil B. De Mille's screen version of "The Road to Yesterday," a character he impersonated in the stage production of the play twenty years ago. Dick Sutherland is another recent addition to the cast of the play, which Mr. De Mille is personally directing from an adaptation by Jeanie Macpherson and Beulah Marie Dix.



Production highlights from "The Half Way Girl," a First National picture.

Independent Sales Are Active

Edwin Miles Fadman Negotiates "Out of Inkwell" Sale With Arthur Loew of Metro-Goldwyn

INDEPENDENTS reported many important negotiations during the past week, Edwin Miles Fadman, president of Red Seal Pictures Corporation, leading the procession with the announcement that his organization had completed the signing of contracts with Arthur Loew, vice-president of Metro-Goldwyn, whereby the latter company will distribute "Out of the Inkwell" comedies in practically every country in the world.

This places the series in exchanges in the following territories: France, Belgium, Switzerland, Holland, Spain, Portugal, Italy, Germany, Czecho-Slovakia, Austria, Hungary, Roumania, Poland, Egypt, Syria, Palestine, Russia, Sweden, Norway, Denmark, Finland, Mexico, Cuba, West Indies, Argentina, Brazil, Australia, New Zealand, India, Burma Ceylon, China, Japan, the Philippines, South Africa, the Guinas, Yugo-Slavia, Bulgaria, Greece, Turkey, Colombia, Danish East Indies, Central America, Venezuela, Panama and Kingston.

J. B. Bachman announces that Screen Classics will assume the distribution responsibilities of ten current Preferred Pictures formerly handled by the Friedman Film Corp. These are: "The Breath of Scandal," "White Man," "The Triflers," "Capital Punishment," "The Parasite," 'The Mansion of Aching Hearts," "The Boomerang," "Go Straight!" "Faint Perfume" and "My Lady's Lips." The new franchise also gives Screen Classics the rights to the twenty pictures on the approaching season's schedule by Schulberg Productions.

Weiss Brothers announce the negotiated contracts with the Columbia Film Service Inc. for the territory of Western Pennsylvania and West Virginia for twenty-four features. They include eight five-reel Rough Riding Romances, featuring Buddy Roosevelt, eight five-reel Thunderbolt Thrillers, featuring Buffalo Bill, Jr. and eight five-reel Acrobatic Stunt Thrillers featuring Wally Wales.

Another announcement is that Jack Lannon and Jack Sheffield owners of the Greater Features Inc., with distributing exchanges in Seattle, Portland, Butte, Salt Lake and Denver have just closed negotiations with Anthony J. Xydias, president of the Sunset Productions of Hollywood for the distribution of the series of six 'Frontier Days" now being produced by Sunset.

Schulberg Completes Cast for "The Plastic Age"

The completed cast for "The Plastic Age," which B. P. Schulberg will produce from the novel of that title by Percy Marks, has been announced. The leads will be played by Clara Bow and Donald Keith, with Mary Alden, Gilbert Roland, Henry B. Walthall, David Butler and Joan Standing in prominent parts.

Paul Powell is to Direct "Strongheart"

Howard Estabrook annouces the signing of Paul Powell to direct "Strongheart" in a picturization of Refus King's novel, "North Star," which will be released by Associated Exhibitors. Charles Horan will adapt the story.

"Irish Luck" is Title of Meighan Vehicle

Paramount has chosen "Irish Luck" as the title for the feature on which Thomas Meighan is now engaged in Ireland. The tentative title was "The Shamrock." The story was adapted from "The Imperfect Imposter," a magazine story. Lois Wilson is playing opposite the star.

Engage Cummings to Direct "Caesar's Wife"

Irving Cummings will direct Corinne Griffith in "Caesar's Wife," her next starring vehicle for First National, according to an announcement from the coast. The story is by Somerset Maugham and is being adapted by Albert S. Le Vino.

Will Create Art Work to Exploit "Ben Hur"

The services of Ferdinand Earle have been engaged by Metro-Goldwyn-Mayer to create special photographic conceptions for use in exploiting "Ben Hur." Mr. Earle will be assisted by Gordon B. Pollock, a well known photographer, in the work.

Carmel Myers Gets Lead in Christianson Production

Carmel Myers will play the leading role in the as yet untitled production which Benjamin Christianson will make as his next for Metro-Goldwyn-Mayer, it has been announced by Harry Rapf, associate Metro-Goldwyn-Mayer studio executive.



Scenes from "Kiss Me Again," Lubitsch's new production for Warner Bros.

Sennett Bathing Beauty is Graduated to Stock

Mack Sennett has rewarded Marian MacDonald, bathing beauty, with a contract to play parts in his comedies in recognition of the ability she has displayed in several pictures he has produced for Pathe. Miss MacDonald is the first of the new group of beauties assembled each year by the producer to win a place as a candidate for future feature honors. She is the winner of several beauty contests and went to Los Angeles from Boston about a year ago.

Monte Blue's Next Will Be "White Chief"

Monte Blue's next picture for Warner Brothers will be "The White Chief," an historical epic of early-day America. Production work will start as soon as "Hogan's Alley" is completed, which will be in the very near future. Erle Kenton is to direct "The White Chief" from the scenario by Will Lambert.

Mike Donlin in Cast of "The Primrose Path"

Mike Donlin, once famous as a member of the New York Giants baseball team, has been assigned an important role in "The Primrose Path," an Arthur F. Beck production which will be released by Arrow. Since his baseball days Donlin has been seen frequently on the legitimate stage and in pictures.



Milton Sills in scenes from "The Knockout," his new starring vehicle for First National.



Marion Davies in scenes from "Lights Of Old Broadway," her new Cosmopolitan Production for Metro-Goldwyn-Mayer.

M-G-M Production Units Busy

Eight Companies Working at Culver City; Many New Pictures About to Be Started

THE Metro-Goldwyn-Mayer studio forces are working at full capacity. With eight units now filming features in the Culver City plant, several recently completed pictures being edited, and a number of new productions about to start, the high peak of summer production is being reached by the organization.

Among the pictures now in work is "Lights of Old Broadway," an adaptation of "Merry Wives of Gotham," in which Marion Davies is to be starred. The work is being adapted from the stage play under the direction of Monta Bell. Conrad Nagel is playing opposite Miss Davies.

Mae Murray is appearing in "The Masked Bride." Robert Z. Leonard is directing Charlie Ray and Pauline Starke in "A Little Bit of Broadway" and John M. Stahl is directing an all star cast in "Memory Lane," adapted by Benjamin Glazer from Stahl's original story. This picture is to be released by First National.

Construction work on the gigantic Circus of Antioch set for "Ben-Hur" is being rushed and Director Fred Niblo will film the chariot race sequence next month.

King Vidor's "The Big Parade," is almost ready for editing and titling as are William Wellman's "I'll Tell the World," and Hobart Henley's "An Exchange of Wives." The following have been almost completely cut: Edmund Goulding's "Sun-Up," Tod Browning's "The Mystic," Christy Cabanne's "The Midshipman," starring Ramon Novarro, and Victor Seastrom's "The Tower of Lies," costarring Lon Cheney and Norma Shearer.

Edmund Goulding is beginning to cast for "Sally, Irene and Mary" and King Vidor is preparing for rehearsal of Lillian Gish's first Metro-Goldwyn-Mayer vehicle, "La Boheme." Christy Cabanne has been given his script of "Dance Madness" and the continuity of Director Benjamin Christianson's "The Light Eternal" will be ready this week.

Director Al Raboch will receive his continuity of Rex Beach's "The Auction Block" within the next few days and continuity is in preparation of "Paris," the production which will feature ballets and costumes created by Erte. This picture probably will be directed by Robert Z. Leonard.

McGrail Has Heroic Role in Curwood Story

Walter McGrail, well known as an interpreter of villain roles on the screen, has been cast for a heroic part in "When The Door Opened," the James Oliver Curwood story being filmed for Fox by Reginald Barker. Jacqueline Logan is cast in the leading role opposite the former "heavy" with Frank Keenan, J. Farrell MacDonald, Margaret Livingston and Walter Chung in prominent parts.

Dorothy Mackaill to Play Lead in Carewe Feature

Dorothy Mackaill has been chosen to play the title role in "Joanna," Edwin Carewe's next production for First National, according to an announcement from the coast studios of the company. "Joanna" is a story by H. L. Gates and will be adapted to the screen by Lois Leeson.

Exhibitors Service Bureau



Fishing nets, marine lanterns and life preservers were used by Manager George D. Peck to decorate the front of the Strand theatre, Tampa, Fla., during the engagement of "Rugged Water" (Paramount).

Advisory Board and Contributing Editors, Exhibitors' Service Bureau

George J. Schade, Schade theatre, Sandusky.

Edward L. Hyman, Mark Strand theatre, Brooklyn.

Leo A. Landau, Lyceum theatre, Minneapolis.

C. C. Perry, Managing Director, Garrick theatre, Minneapolis.

E. R. Rogers, Southern District Supervisor, Famous Players-Lasky, Chattanooga, Tenn.

Stanley Chambers, Palace theatre, Wichita, Kan.

Willard C. Patterson, Metropolitan theatre, Atlanta.

E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.

F. L. Newman, Managing Director, Famous Players-Lasky theatres, Los Angeles.

Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

W. C. Quimby, Managing Director, Strand Palace and Jefferson theatres, Fort Wayne, Ind.

J. A. Partington, Imperial theatre, San Francisco.

George E. Carpenter, Paramount-Empress theatre, Salt Lake.

Sidney Grauman, Grauman's theatres, Los Angeles.

: : THE CHECK-UP : :

Weekly Edition of Exhibitors' Box Office Reports

Productions listed are new pictures on which reports were not available previously.

For ratings on current and older releases see MOTION PICTURE NEWS—first issue of each month.

KEY—The first column following the name of the feature represents the number of managers that have reported the picture as "Poor." The second column gives the number who considered it "Fair"; the third the number who considered it "Good"; and the fourth column, those who considered it "Big."

The fifth column is a percentage giving the average rating on that feature, obtained by the following method: A report of "Poor" is rated at 20%; one of "Fair," 40%; "Good," 70%; and "Big," 100%. The percentage rating of all of these reports on one picture are then added together, and divided by the number of reports, giving the average percentage—a figure which represents the consensus of opinion on that picture. In this way exceptional cases, reports which might be misleading taken alone, and such individual differences of opinion are averaged up and eliminated.

TITLE	Poor	Fair	Good	Big	Value	Length
FAMOUS PLAYERS						
Light of the Western Stars....	—	5	6	—	56	6,859 ft.
Paths to Paradise.....	—	2	9	1	68	6,741 ft.
FILM BOOKING						
Bandit's Baby, The.....	—	2	8	5	76	5,291 ft.
White Fang.....	—	2	7	2	70	5,800 ft.
FIRST NATIONAL						
Desert Flower, The.....	—	2	9	2	70	6 reels
UNIVERSAL						
I'll Show You the Town.....	—	1	7	3	75	7,396 ft.
Raffles	—	2	7	2	70	5,557 ft.
VITAGRAPH						
Baree, Son of Kazan.....	—	2	6	3	73	6,800 ft.

George E. Brown, Imperial theatre, Charlotte, N. C.

Louis K. Sidney, Division Manager, Lowe's theatres, Pittsburgh, Pa.

Geo. Rotsky, Managing Director, Palace theatre, Montreal, Can.

Eddie Zorn, Managing Director, Broadway-Strand theatre, Detroit.

Fred S. Myer, Managing Director, Palace theatre, Hamilton, Ohio.

Joseph Plunkett, Managing Director, Mark Strand theatre, New York.

Ray Grombacher, Managing Director, Liberty theatre, Spokane, Wash.

Ross A. McVoy, Manager, Temple theatre, Geneva, N. Y.

W. S. McLaren, Managing Director, Capitol theatre, Jackson, Mich.

Harold B. Franklin, Director of Theatres, Famous Players-Lasky.

William J. Sullivan, Manager, Rialto theatre, Butte, Mont.

H. A. Albright, Manager, T. D. & L. theatre, Glendale, Calif.

Claire Meachime, Grand theatre, Westfield, N. Y.

Ace Berry, Managing Director, Circle theatre, Indianapolis.

See Complete "Check-Up" Sept. 12th

Cartwright's Campaign on "Lost—A Wife" Run

A week prior to opening of "Lost A Wife" at the Rialto, Chattanooga, Manager J. L. Cartwright launched a teaser campaign in the newspapers, the ads attracting a world of attention.

Beautiful window displays played an important role in the campaign. One with a well-known department store featured colorful silks with two Japanese parasols. Stills and photos from the picture, with a cutout of Adolph Menjou and Greta Nissen, were artistically arranged about the display. Another department store had an attractive window display of shoes with cutout and stills from the photoplay and a large framed card announcing the title, cast, theatre and play dates. Both stores being located in the heart of the business section, created a lot of favorable comment.

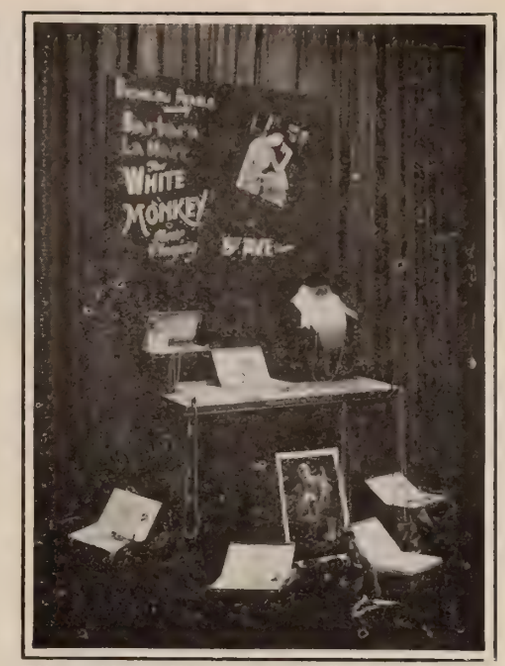
An attractive lobby display was arranged, composed of a six sheet cutout of the two stars and two specially worded one sheets. Running across back of lobby was a huge banner announcing the title, cast and producers. A good selling lobby was the result.

In addition to the usual newspaper and bill posting, a huge street banner worded "Lost A Wife-She can be found at the Rialto Mon. Tues. Wed." was placed in front of the Physicians and Surgeons Hospital. This building is located in a section of town where traffic is very heavy and the banner forced itself upon everyone's attention.

"Smouldering Fires" Aided by Doorknob Hanger

"The Fire Chief Says, Look Out For 'Smouldering Fires.' See it at the Schade Wed.-Thurs."

This message greeted the townspeople of Sandusky, Ohio, when they opened their front doors on a recent morning to bring in the morning paper. It was in the shape of a door-knob hanger printed on both sides in red and got across its message on the feature in no uncertain style.



When "The White Monkey" (First Nat'l) played the Fifth Avenue theatre in Nashville, this window tie-up was arranged for.

"Zander" Theatre Party is Given for Orphans

A theatre party for orphans of the town, sponsored by the Sharon (Pa.) News Telegraph, and held at the instigation of Norman W. Pyle, Metro-Goldwyn exploiteer, recently achieved front page space in connection with the showing of "Zander the Great," at the local Columbia theatre. Pyle exploited the picture further by running a Marion Davies Title Writing contest which also achieved front page space.

The first prize was six free tickets to see any attraction at the Columbia, the second prize four tickets, the third prize two tickets and the next fifteen best received one ticket each. A cross word puzzle contest helped popularize the showing also, as did a slide and a triler. The town was well posted in addition.

Strong Civic Angle Given "Air Mail" Campaign

The campaign by G. H. Poster, manager of the Marion theatre, Marion, Ohio, and William H. Wright, Paramount exploiteer for "The Air Mail" is a corking good example of what can be accomplished by tying in with a civic campaign.

The Marion Star, with the local Kiwanis Club, was sponsoring the visit to Marion of Lieut. Jack Harding, one of the world flight aviators, who was to give a lecture illustrated with moving pictures at the auditorium of the paper's new building. Stories began running daily about a month before his arrival.

About three weeks before the day set for his talk, the Star announced a model plane building contest for boys. Wright happened to see the story and wrote the exhibitor suggesting that he tie it up with "The Air Mail," which he was to play the week after the visit. He suggested free tickets for every boy who entered and a year's pass for the winner and a six months' pass for second prize, these to be in addition to the prizes the Star already had announced. In return for this the exhibitor was to be allowed to place ad sales material on the show in the final exhibit of the planes. When "The Air Mail" played the town, the planes were to be carried around town as a ballyhoo by their makers.

All this went through exactly as he suggested, and although there were not over twenty-five entrants in the contest, the publicity gained from the tie-up was well worth while.

The appearance of the aviator assumed civic proportions before it was over, with the paper and the Kiwanis plugging it hard, and city officials and the mayor designating the day of their arrival "World Flight Day." Moreover, the speaker proved distant kinship to the late Warren Harding, who is venerated there with something of a feeling akin to that accorded a saint, and that all helped the interest in aviation and "The Air Mail."



A night photo of the attractive illuminated front for "The Ten Commandments" (Paramount) arranged by P. R. Touney at his Majestic theatre, Fort Dodge, Iowa. The space has been well utilized and the lighting makes it as effective by night as by day.

Window Displays Feature "Proud Flesh" Drive

Six elaborate window displays were a feature of a campaign recently put over on "Pround Flesh" at the Cameraphone theatre in East Liberty, Pa. These displays featured clothing, hardware, musical instruments, shoes, ladies garments and flowers.

Free tickets were awarded by the town's leading shoe store to all ladies purchasing shoes during the showing, while similar awards were offered by the best florist of the city to all brides purchasing their wedding flowers there during the week.

"Chickie" Given Valuable Tie-up in Cleveland

M. A. Malaney, manager of publicity for Loew's Ohio Theatres, Inc., got much valuable newspaper publicity for the showing of "Chickie" at the Stillman theatre, through a tie-up with the Cleveland Press which had formerly published "Chickie" serially and is now serializing" The Sequel to Chickie."

Malaney arranged for the Cleveland Press to print the opinions of ten Cleveland flappers of Chickie, the heroine of the picture "Chickie" which was screened at a private showing in the Stillman theatre in advance of its engagement there. The question asked was "Does Chickie come up to your idea of modern girl?" Six of the ten answered yes, and four, no. Their replies and their reasons for the same were published on the front page of the Cleveland Press in its issue of Saturday, June 3rd, under a three column top head. Portraits of three of the girls answering the question were printed with the story.

On the back page, where "The Sequel to Chickie" is running, was a box headed "'Chickie' in Movies Here." The box called attention to the serialization of "Chickie" and its sequel in the Cleveland Press and to the fact that the motion picture made from "Chickie' was starting at the Stillman theatre the following day. The instalment of "The Sequel to 'Chickie'" published that day contained a double-column still from the picture, "Chickie." On an inner page of the same issue was a three column portrait of Dorothy Mackaill with the nnouncement of the showing of the film at the Stillman. A two inch streamer ad clear across the page was used in the same issue.



Street ballyhoo tie-up with a garage repair car on "The Last Laugh" (Universal) at the Columbia theatre, Cincinnati.

Window Teaser an Unexpected "Night Club" Boost

Without trying to get the professional interest of the local police authorities, Ed. Corcoran, Paramount exploiteer, drew the attention of the entire city of Appleton, Wis., to "The Night Club." Together with the manager of Fischer's theatre he hired the window in an empty store and announced with a big sign that it would open as a "Night Club." As soon as the sign had been up a few hours a policeman was posted in front of the store to prevent any furniture from being moved in. Several ministers spoke about Night Clubs, and the whole town was agitated. This was an unexpected turn of affairs, and Corcoran capitalized on it by leaving the sign up for several days before posting a new one which read:

"There is no prohibition against laughter."

"Owing to the enormous crowds who wish to see 'The Night Club' with Raymond Griffith, King of Comedians, the show will open at Fischer's theatre."

This sign was posted several days before opening. On the day the picture opened, practically the same copy was used in a four column ad about six inches deep which was illustrated with press-sheet cuts. The copy was adapted from the press-sheet.

Star Identification Stunt Exploits "Zander" Run

An exceptional Movie Star Identity contest recently put over a showing of "Zander the Great," at the Metropolitan theatre in Morgantown, W. Va. In this instance Norman W. Pyle, Metro-Goldwyn exploiteer, ran a scene cut from the picture with several chrcters on it. and offered free tickets as prizes for subscribers of the Morgantown Post was correctly guessed the names of the players.

An energetic press campaign, lavish posting of sheets of various sizes, a special lobby display and the distribution of 3,500 herolds completed this campaign.



Effective comedy material displayed in connection with the engagement of "The Navigator" (Metro-Goldwyn) at the American theatre, Evansville, Ind., not long ago.



Names of the theatre owners are omitted by agreement in accordance with the wishes of the average exhibitor and in the belief that reports published over the signature of the exhibitor reporting, is a dangerous practice.

Only reports received on specially prepared blanks furnished by us will be accepted for use in this department. Exhibitors who value this reporting service are urged to ask for these blanks.

Title of Picture.	Population of Town.	Location.	Class of Patronage.	Weather.	Box Office Value.	Check-up Percentage from other Reports.
ASSOC. EXHIBITORS						
Battling Bunyan	11000	Wisc.	General	Warm	Big	70
Manhattan Madness	2500000	Ill.	General	Warm	Fair	65
FAMOUS-PLAYERS						
Adventure	40000	Wisc.	General	Warm	Fair	64
Are Parents People	40000	Wisc.	General	Warm	Good	70
Beggar on Horseback	315312	Wash.	1st Run	Warm	Good	85
	297000	Ohio	1st Run	Clear	Good	—
Border Legion, The	8000	Maine	Mixed	Warm	Fair	71
In the Name of Love	315312	Wash.	1st Run	Warm	Good	70
Light of Western Stars	8000	Maine	Mixed	Warm	Good	68
	40000	Wisc.	General	Warm	Good	—
	733826	Md.	1st Run	Hot	Good	—
Lost — A Wife	40000	Wisc.	General	Warm	Good	57
Lucky Devil, The	314194	Ind.	1st Run	Hot	Good	63
	993678	Mich.	1st Run	Hot	Good	—
Manicure Girl, The	772897	Mo.	1st Run	Hot	Good	59
Marry Me	500000	Mo.	1st Run	Hot	Fair	52
Night Life of New York	401247	Ohio	1st Run	Clear	Fair	70
	772897	Mo.	1st Run	Warm	Good	—
	506675	N. Y.	1st Run	Warm	Good	—
FAMOUS PLAYERS						
North of 36	8000	Maine	Mixed	Warm	Fair	84
Not So Long Ago	506676	Cal.	1st Run	Warm	Good	74
Shock Punch, The	40000	Wisc.	General	Warm	Fair	68
Spaniard, The	40000	Wisc.	General	Warm	Fair	70
Street of Forgotten Men	500000	Mo.	1st Run	Hot	Good	70
	506676	Cal.	1st Run	Warm	Good	—
Ten Commandments (2nd Week)	993678	Mich.	General	Hot	Good	92
	40000	Wisc.	General	Hot	Good	—
	126468	Iowa	1st Run	Warm	Good	—
	8000	Maine	Mixed	Warm	Good	—
Thundering Herd, The	8000	Maine	Mixed	Warm	Fair	82
Wild, Wild Susan	2500000	Ill.	1st Run	Warm	Good	73
F. B. O.						
Bandit's Baby, The	11000	Wisc.	General	Clear	Good	75
Midnight Molly	40000	Wisc.	General	Warm	Good	64
O. U. West	40000	Wisc.	General	Warm	Good	63
Wild Bull's Lair, The	315312	Wash.	General	Warm	Fair	63
FIRST NATIONAL						
Chickie	8000	Maine	Mixed	Warm	Fair	77
	40000	Wisc.	General	Warm	Good	—
Classmates	11000	Wisc.	General	Clear	Good	83
Desert Flower, The	2500000	Ill.	1st Run	Warm	Good	70
Fine Clothes	772897	Mo.	1st Run	Hot	Fair	70
	993678	Mich.	1st Run	Hot	Good	—
Heart of a Siren	8000	Maine	Mixed	Warm	Good	52
Her Husbands Secret	401427	Ohio	General	Clear	Poor	48
Her Sister From Paris	500000	Mo.	1st Run	Hot	Fair	80
	126468	Iowa	1st Run	Warm	Good	—
I Want My Man	40000	Wisc.	General	Warm	Good	65
If I Marry Again	506675	N. Y.	General	Warm	Fair	76
Lost World, The	772897	Mo.	General	Hot	Good	78
	796841	Ohio	General	Clear	Big	—
Making of O'Malley	733826	Md.	General	Hot	Good	70
New Toys	11000	Wisc.	General	Clear	Good	63
One Year to Live	993678	Mich.	General	Hot	Good	59
Quo Vadis	8000	Maine	Mixed	Warm	Fair	84
Sally	8000	Maine	Mixed	Warm	Fair	90
	11000	Wisc.	General	Clear	Big	90
So Big	8000	Maine	Mixed	Warm	Fair	71
Talker, The	40000	Wisc.	General	Warm	Good	67
Torment	506675	N. Y.	General	Warm	Poor	65
FOX						
Havoc	772897	Mo.	General	Hot	Good	78
Iron Horse (2nd week)	315312	Wash.	1st Run	Warm	Good	90
Roughneck, The	401247	Ohio	General	Clear	Poor	70
She Wolves	297000	Ohio	General	Clear	Good	40
Wheel, The	796841	Ohio	General	Clear	Big	78

Title of Picture.	Population of Town.	Location.	Class of Patronage.	Weather.	Box Office Value.	Check-up Percentage from other Reports.
METRO-GOLDWYN-MAYER						
Beauty Prize, The	506675	N. Y.	General	Warm	Good	64
Broken Barriers	40000	Wisc.	General	Warm	Good	59
Cheaper to Marry	11000	Wisc.	General	Warm	Good	67
Confessions of a Queen	40000	Wisc.	General	Warm	Good	60
Dixie Handicap	11000	Wisc.	General	Clear	Good	78
	40000	Wisc.	General	Warm	Good	—
Excuse Me	40000	Wisc.	General	Warm	Good	81
Great Divide, The	40000	Wisc.	General	Hot	Good	72
Janice Meredith	40000	Wisc.	General	Warm	Good	83
Monster, The	733826	Md.	General	Hot	Good	70
Never the Twain Shall Meet	796841	Ohio	1st Run	Clear	Big	70
Prairie Wife, The	733826	Md.	General	Hot	Poor	46
Pretty Ladies	772987	Mo.	1st Run	Hot	Good	40
Red Lily, The	40000	Wisc.	General	Warm	Fair	51
Romola (2d week)	315312	Wash.	1st Run	Warm	Good	85
Seven Chances	40000	Wisc.	General	Warm	Good	85
Slave of Fashion, A	314194	Ind.	1st Run	Hot	Good	70
	772897	Mo.	1st Run	Hot	Good	—
So This is Marriage	11000	Wisc.	General	Warm	Fair	69
Sporting Venus, The	315312	Wash.	General	Warm	Good	58
White Desert, The	126468	Iowa	1st Run	Warm	Good	70
Yolanda	40000	Wisc.	General	Warm	Good	72
Zander the Great	2500000	Ill.	General	Warm	Good	71
	401247	Ohio	General	Clear	Fair	—
PRODUCERS DIST. CORP.						
Charley's Aunt	40000	Wisc.	General	Warm	Big	91
Girl of Gold, The	11000	Wisc.	General	Warm	Good	55
Her Market Value	11000	Wisc.	General	Clear	Poor	53
Stop Flirting	315312	Wash.	General	Warm	Good	59
STATE RIGHTS						
Black Lightning	40000	Wisc.	General	Warm	Good	70
	772897	Mo.	General	Hot	Good	—
Crackerjack, The	11000	Wisc.	General	Hot	Big	70
Daring Youth	733826	Md.	General	Hot	Good	59
Early Bird, The	8000	Maine	Mixed	Warm	Fair	70
Helen's Babies	315312	Wash.	General	Warm	Good	75
	500000	Mo.	General	Hot	Big	—
	11000	Wisc.	General	Clear	Good	—
Poisoned Paradise	297000	Ohio	General	Clear	Good	66
Re-creation of Brian Kent	11000	Wisc.	General	Clear	Fair	65
Shattered Lives	772897	Mo.	General	Warm	Good	66
Silent Pal, The	40000	Wisc.	General	Warm	Good	60
Verdict, The	993678	Mich.	General	Hot	Good	66
UNITED ARTISTS						
Don Q, Son of Zorro	772897	Mo.	1st Run	Warm	Good	93
	506676	Cal.	1st Run	Warm	Big	—
Sally of the Sawdust	506676	Cal.	1st Run	Warm	Big	85
	2500000	Ill.	1st Run	Warm	Big	—
Thief of Bagdad	8000	Maine	Mixed	Warm	Fair	88
Waking Up the Town	796841	Ohio	General	Clear	Fair	45
UNIVERSAL						
Butterfly, The	40000	Wisc.	General	Warm	Good	68
Goose Woman, The	772897	Mo.	1st Run	Warm	Good	75
Oh, Doctor	8000	Maine	Mixed	Warm	Fair	76
Rose of Paris	40000	Wisc.	General	Warm	Poor	64
Secrets of the Night	796841	Ohio	General	Clear	Good	51
Siege	314194	Ind.	1st Run	Hot	Good	75
Smouldering Fires	733826	Md.	1st Run	Hot	Good	74
White Outlaw, The	506676	Cal.	1st Run	Warm	Fair	66
VITAGRAPH						
Baree, Son of Kazan	40000	Wisc.	General	Warm	Good	73
Redeeming Sin, The	11000	Wisc.	General	Warm	Poor	51
WARNER BROS.						
Eve's Lover	500000	Mo.	1st Run	Hot	Fair	70
	401247	Ohio	1st Run	Clear	Poor	—
Tracked in Snow Country	11000	Wisc.	General	Warm	Big	50

With First Run Theatres

NEW YORK CITY

Rivoli Theatre—
Film Numbers—The Ten Commandments (Paramount).
Musical Program — Selection from "Queen of Sheba" (Overture), "On the Nile," "Moses" and "The Slave Market" (Tableaux).

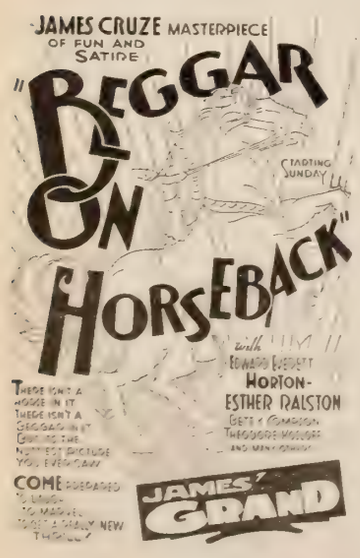
Capitol Theatre—
Film Numbers—Sup-Up (Metro-Goldwyn-Mayer), Capitol Magazine (Selected), Italy (Scenic), Babes in the Woods (F. B. O.).
Musical Program—"Poet and Peasant" (Overture), "My Heart at Thy Sweet Voice" (contralto solo), "Kammenoi Ostrow" (male ensemble and orchestra), "In Sunny Italy" (Specialty), Organ Solo.

Colony Theatre—
Film Numbers—Where Was I? (Universal), Colony News Pictorial (Selected), The Barnyard Follies (Pathe).
Musical Program — "Orientale" (Overture), "Pale Hands" (tenor solo), "Banjoland" (Specialty), "Humorous Steps" (dansuese) Organ Solo.

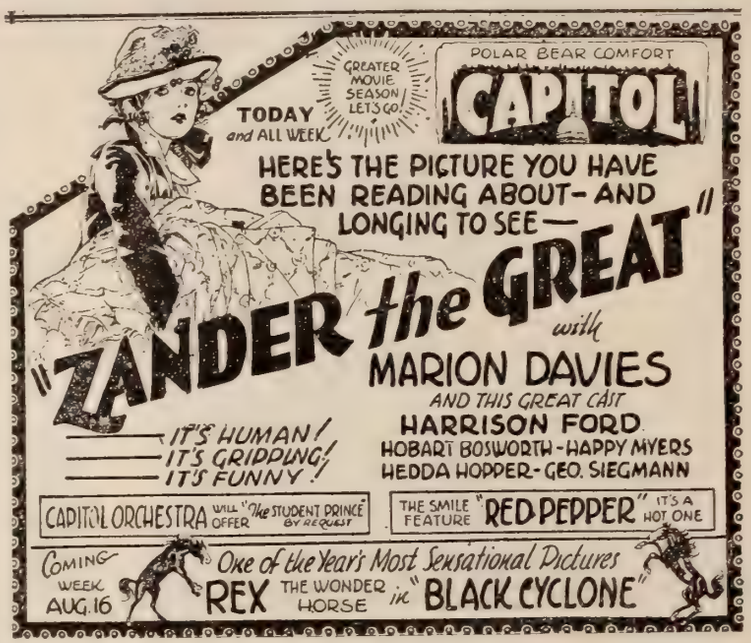
Cameo hTeatre—
Film Numbers—Kiss Me Again (Warner Brothers), Cameo Pictorial (Pathe News), Aesop's Fable (Pathe) Hot and Heavy (Educational).
Musical Program—"Mlle Modiste" (Overture), "Kiss Me Again" (Soprano Solo), Organ Solo.

Rialto Theatre—
Film Numbers — The Lucky Horseshoe (Fox), Rialto Magazine (Selected), Aesop's Fable (Pathe), Pleasure Bound (Educational).
Musical Program—Ben Bernie and his Orchestra in a "Wild West Program."

Strand Theatre—
Film Numbers—The Gold Rush (United Artists), Strand Topical Review (Selected).



"Beggar on Horseback" (Paramount) was advertised in this manner by the James' Grand theatre, Toledo.



Hand-drawn art ad in typical Cincinnati style for "Zander the Great" (Metro-Goldwyn) when that picture was shown at the Capitol theatre, recently

Musical Program — Orchestral Overture, "The Monte Carlo Dance Hall" (Prologue to feature), Organ Solo.

Piccadilly Theatre—
Film Number—Winds of Chance (First National).
Musical Program—"Love Song Selections" (Overture), "Invictus" (Baritone Solo).

Criterion Theatre—
Film Number — The Wanderer (Paramount).

BROOKLYN

Film Numbers—Sally of the Sawdust (United Artists).
Musical Program—"A Circus Episode" (prologue to feature), "The Old Army Game" (special number by basso and premiere danseuse), "Invitation" (whistling solo), "My Best Girl" (musical balloon), "Old Pal" (musical saw), "Ruffenready" (xylophone solo), and "Torchlight March" (organ recessional).

LOS ANGELES

Criterion Theatre—
Film Numbers—The Half Way Girl (First National), Alice Gets in Dutch (S. R.), Fox News.
Musical Program—"Melody of the Monarchs" (Overture).

Forum Theatre—
Film Numbers—Druscilla with a Million (Film Booking Offices), Buster Be Good (Universal), Fox News, Kinograms.
Musical Program—Organ Selections.

Hillstreet Theatre—
Film Numbers—Up the Ladder (Universal), Pacemakers (Film Booking Offices), Aesop's Fables (Pathe), International News.
Musical Program——Vaudeville.

Loew's State Theatre—
Film Numbers — The Marriage Whirl (First National), Marvel of Motion (Novelty), Felix Cat Cartoon, Loew's State Pictorial News and Events (Selected).
Musical Program—Orchestra.

Metropolitan Theatre—
Film Numbers—In the Name of Love (Paramount), Hot Sheiks (Comedy), Aesop's Fables (Pathe), Pathe News.
Musical Program—Selections from "Carmen." (Overture.)

Pantages Theatre—
Film Numbers—Parisian Nights (Film Booking Offices), Pathe News.
Musical Program—Vaudeville.

Rialto Theatre—
Film Numbers—Rugged Water (Paramount), Boys will be Joys (Pathe), Aesop's Fables (Pathe), Pathe News.
Musical Program — Orchestra.

Egyptian Million Dollar Theatre—
Film Numbers—Ten Commandments (Paramount), continued.
Musical Program—Grand Fantasie from "Rigoletto" (Overture), "Gypsy Airs," Greater Movie March.

CHICAGO

Chicago Theatre—
Film Numbers—The Marriage Whirl (First National), News Weekly (Pathe), Cartoon.
Musical Program—"Popular Medley" (Overture), Stage specialties (Selected), "Pomp and Circumstance" (Organ solo).

Tivoli Theatre—
Film Numbers—The Desert Flower (First National), International News (Universal), Third Dimension Movies (Stereoscopics).
Musical Program—"William Tell" (Overture), "Roses" (Specialty), "Amata Grassi and Sheik Band" (Presentation), "It's Up To You" (Organ solo),

Capitol Theatre—
Film Numbers—The Ten Commandments (Paramount), International News (Universal), Cartoon (Selected).
Musical Program—"Down the Mississippi" (Overture), Prologue to Feature (Presentation).

Stratford Theatre—
Film Numbers—The Lucky Devil (Paramount), International News (Universal), That's All (Scenic), Remember When (Pathe).
Musical Program—"A Melange of Music" (Specialty), "My Heart Of Thy Sweet Voice," "My Son" (Miss June Warwick, Soloist), "I Miss My Swiss" (Organ), "Dainties of 1925" (Presentation).

Monroe Theatre—
Film Numbers—The Lucky Horseshoe (Fox).

Orchestra Hall—
Film Numbers—The Wizard of Oz (S. R.).

Orpheum Theatre—
Film Numbers—The Gold Rush (United Artists).

Roosevelt Theatre—
Film Numbers—Don Q, Son of Zorro, (United Artists), Aesop Fable (Pathe).

ROCHESTER

Eastman Theatre—
Film Numbers—Black Cyclone (Pathe) Eastman Theatre Current Events (Selected), The Sea Squawk (Pathe), Daisy Bell (Cartoon).
Musical Program — "Southern Rhapsody" (Overture) "Ballet Suite" (Organ), Eastman Theatre Ballet, Mound City Blowers (Musical Specialty).



The Melba theatre's attractive art ad for the Dallas engagement of "As Man Desires" (First Nat'l.)

SALT LAKE CITY

American Theatre—
Film Numbers—Drusilla With a Million (F. B. O.), Thirty Minutes in Hawaiian Islands (Special), International News.

KKinema Theatre—
Film Numbers—The Dancers (Fox), Officer No. 13 (Universal), Pathe Review, International News.

Pantages Theatre—
Film Numbers—The Beauty Prize (Metro-Goldwyn).

Paramount-Empress Theatre—
Film Numbers—The Lucky Devil (Paramount), The Cradle Robber (Pathe), Pathe News.

Victory Theatre—
Film Numbers—The Street of Forgotten Men (Paramount), Water Wagons (Pathe), Pathe News.

DES MOINES

DesMoines Theatre—
Film Numbers — The Halfway Girl (First National), International News, Lucky Stars (Pathe).

Capitol Theatre—
Film Numbers—The Lost World (First National), Fox News.
Musical Program—"Just a Flower from an Old Bouquet," (Organ Specialty), "Back Together Again" and popular numbers, (Piano and Song Numbers).

Strand Theatre—
Film Numbers—In the Name of Love (Paramount), Kinograms, Ask Grandma (Pathe).

Rialto Theatre—
Film Numbers—The Danger Signal (S. R.).

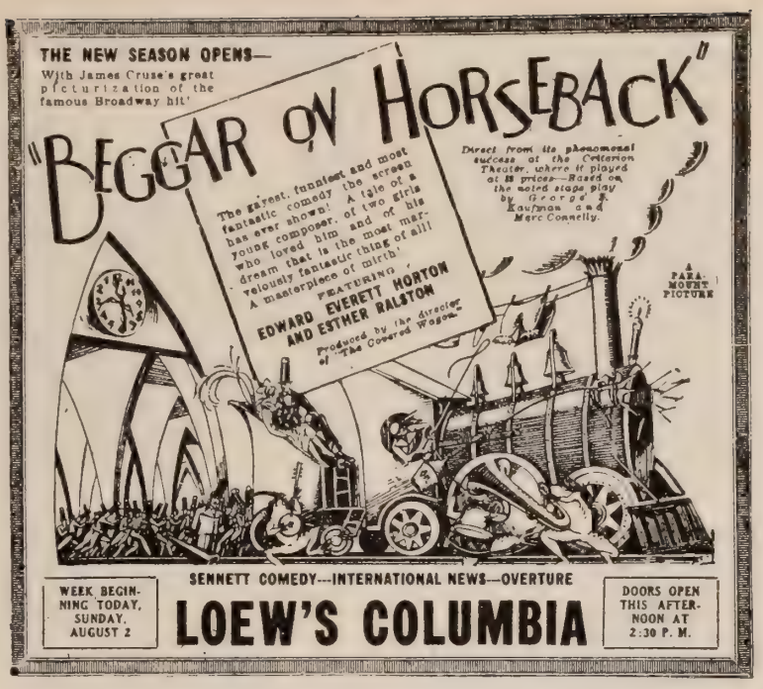
CLEVELAND

Stillman Theatre—
Film Numbers—The Lost World (First National), continued, Topics of the Day (Pathe), Pathe News.
Musical Program — "Cavaleria Rusticana" (Overture), "Yearning" (Encore), "Ah, Fors e Lui" (Soprano Solo), "Petite Waltz," "Minuet" (Dance Divertissement).

Allen Theatre—
Film Numbers — The Unholy Three (Metro-Goldwyn), Half a Hero (Educational), Pathe Review, Thirty Years Ago (S. R.).



Two-column ad on "Let 'er Buck" (Universal) at the Garden theatre, Baltimore.



Distinctive newspaper ad run in Washington, D. C., newspapers to annouce the engagement of "Beggar on Horseback" (Paramount) at Loew's Columbia theatre in that city.

Musical Program — Introduction and Finale to Fourth Symphony by Tschaikowsky (overture), "Blue Danube" (Dance Divertissement), "In a Russian Dressing" (Jazz).

State Theatre—
Film Numbers—Wild Horse Mesa (Paramount), Officer Thirteen (Comedy), Backfire (Educational), Pathe Review, International News (Universal).
Musical Program — Illustrated popular songs with organ accompaniment (Overture). Vaudeville.

Keith's Palace—
Film Numbers—East Lynn (Fox) Pathe Comedy, Pathe News.
Musical Program—Old time melodies (Overture). Vaudeville.

Reade's Hippodrome—
Film Numbers—Troubles of a Bride (Fox), Pathe Comedy, International News (Universal).
Musical Program—Hits by Friml (Overture). Vaudeville.

Park Theatre—
Film Numbers—Rugged Water (Paramount), The Cloud Hopper (Educational), Seven Ages of Sport (S. R.), Topics of the Day (Pathe), Kinograms (Educational).

Musical Program—"The Beautiful Galatea" (Overture), "The Bubble," and "Gypsy Love Song" (Vocal), "Madeira," "Oga-Poga" (Jazz), "Cecelia" (Novelty).

Keith's East 105th St. Theatre—
Film Numbers—Restless Wives (S. R.), Pathe Comedy, Aesop's Fables (Pathe), Pathe News.
Musical Program—"No No Nanette" (Overture). Vaudeville.

INDIANAPOLIS

Colonial Theatre—
Film Numbers—Drusilla With a Million (F. B. O.), Comedy (Universal), International News (Universal), Aesop Fable (Pathe).
Musical Program—American Harmonists.

Circle Theatre—
Film Numbers—The Half Way Girl (First National), Comedy (Educational), Circle News Reel (Universal).
Musical Program—Tom Brown Minstrels.

Apollo Theatre—
Film Numbers—Sun Up (Metro-Goldwyn), Comedy (Universal), News Reel (Fox).
Musical Program—Emil Seidel orchestra.

MILWAUKEE

Garden Theatre—
Film Numbers—Drusilla with a Million (F. B. O.), Plain Clothes (Pathe), Fox News, Topics of the Day (Pathe).
Musical Program — Midnight Waltz (Organ Specialty).

Merrill Theatre—
Film Numbers—Never the Twain Shall Meet (Metro-Goldwyn), Pacemakers (F. B. O.), International News.
Musical Program — Orchestra Overture.

Strand Theatre—
Film Numbers—Beggar on Horseback (Paramount), Air Tight (Educational), Rubbernecks in London (S. R.).
Musical Program — "Red Hot Henry Brown" (Overture).

Wisconsin Theatre—
Film Numbers—Soul-Fire (First National), Chief Ko-Ko (Red Seal), International News.
Musical Program—"Dawn" (Overture), The Pavley-Oukrainsky Grand Opera Ballet.

CINCINNATI

Capitol Theatre—
Film Numbers—The Black Cyclone (Pathe), The Iron Mule (Educational), Capitol News (Selected).
Musical Program—Orchestra.

Walnut Theatre—
Film Numbers — The Unholy Three (Metro-Goldwyn-Mayer), Pathe News, Aesop's Fables (Path), Topics of the Day (Pathe).
Musical Program—Orchestra.

Strand Theatre—
Film Numbers—A Lost Lady (Warner Bros.), Shootin' Injuns (Pathe), Pathe News.

Lyric Theatre—
Musical Numbers The Early Bird (S. R.) Skinners in Silk (Pathe), Kinograms.
Musical Program—Orchestra.

Family Theatre—
Film Numbers—The Price of Pleasure (Universal), Permit Me (athe), Fox News.

Keith Theatre—
Film Numbers—Dangerous Innocence (Feature), The Lion's Whiskers (Comedy), Pathe News, Aesop's Fables (Pathe), Topics of the Day (Pathe).

SEATTLE

Blue Mouse Theatre—
Film Numbers—The Sporting Venus (Metro-Goldwyn-Mayer), Red Pepper (Comedy), International News.
Musical Program—Medley of popular selections (Overture), Logic and Collegiate orchestra. (Specialties).

Coliseum Theatre—
Film Numbers—In the Name of Love (Paramount), Plain Clothes (Pathe), Kinograms and Pathe News.
Musical Program — "Moonlight and Roses" (Overture), "Yes Sir That's My Baby," "If You Knew Susie," "Melody That Made You Mine" (Jazz Band), "When You and I Were Seventeen," "Because of You" (Vocal Numbers).

Columbia Theatre—
Film Numbers — Stop Flirting (Prod. Dist. Corp.), Officer Thirteen (Comedy), Soap (Special Reel), International News.
Musical Program—"Sweethearts" (Overture), "Sometime" and "I'll See You in My Dreams" (Vocal Solos).

Heilig Theatre—
Film Numbers—Romola (Metro-Goldwyn-Mayer), continued.

Liberty Theatre—
Film Numbers—The Iron Horse (Fox), continued.

Pantages Theatre—
Film Numbers—Helen's Babies (Principal Pictures), Soap (Pathe), Pathe Review.
Musical Program—Vaudeville.

Strand Theatre—
Film Numbers—The Beggar on Horseback (Paramount), Pathe Review, Alice Gets Stung (S. R.), Kinograms and Fox News.
Musical Program—"Roses" (Novelty Overture).

Winter Garden Theatre—
Film Numbers—The Wild Bull's Lair (F. B. O.), Fox News.
Musical Program — Orchestral specialties.

Mr. Exhibitor: Ask at the Film Exchanges for the



It's little to ask for, but it's the only reliable aid you can give your musicians to help put the picture over.



The Baltimore showing of "Quo Vadis" (First Nat'l) at the Rivoli theatre was advertised in this manner.

WASHINGTON

Metropolitan Theatre—
Film Numbers—Desert Flower (First National), Current Events (Pathe), Across the Plate (Pathe), Pathe Review.
Musical Program—"Caprice Viennois" (Prelude to Picture), Pemberton Dancers in a dance sketch. "The Greater Movie Season."
Earle Theatre—
Film Numbers—The Bridge of Sighs (Warner Brothers), Current Events (Educational).
Rialto Theatre—
Film Numbers—Drusilla with a Million (F. B. O.), Current Events (Universal).
Musical Program — "Plantation Echoes" (Overture), "A Trip to Dixie" (Vaudeville Sketch.)
Palace Theatre—
Film Numbers—The Street of Forgotten Men (Paramount), Horace Greeley, Jr., (Pathe), Current Events (Pathe), Topics of the Day (Pathe).
Musical Program—"William Tell" (Overture).
Strand Theatre—
Film Numbers—Go Straight (S. R.). Current Events (Fox).
Columbia Theatre—
Film Numbers—Romola (Metro-Goldwyn), Current Events (Universal).

ST. PAUL

Astor Theatre—
Film Numbers—Her Sister from Paris (First National), Below Zero. (Educational), Pathe News.
Musical Program—Astor Concert Orchestra, Coilla Dare (soloist).
Capitol Theatre—
Film Numbers—The Making of O'Malley (First National), The White Wing's Bride (Pathe), State News Digest.
Musical Program—Organ Specialty. "A Letter from Eddy," Lawrence Goldberg, Vesper Sisters, (harmony singers and banjoists).
Garrick Theatre—
Film Numbers—Little Annie Rooney (United Artists), Felix Comedy, (S. R.), Fox News.
Musical Program — Selections from "Firefly" (Overture), "Little Annie Rooney" (Juvenile Revue).
Princess Theatre—
Film Numbers—The Manicure Girl (Paramount), House of Flickers (Fox), Kinograms (Educational).
Musical Program—Organ Recital.
Strand Theatre—
Film Numbers—Lightnin' (Fox), Cartoon Comedy (Educational), Kinograms, (Educational).
Musical Program—Organ Recital. Bella, Yates.
Tower Theatre—
Film Numbers—Sun Up (Metro-Goldwyn). The Iron Nag (Pathe), Metro Studio glimpses, Pathe News.
Musical Program—Organ Overture and Zdarsky's orchestra.



The Virginia theatre, Wheeling, W. Va., designed this effective ad on "I'll Show You the Town" (Universal).

SAN FRANCISCO

Granada Theatre—
Film Numbers—A Son of His Father (Paramount) Buster Be Good (Universal), Pathe News and Views.
Musical Program—"The Footless Strut" (Automatic stage revue with singing and dancing).
California Theatre—
Film Numbers—The Trouble With Wives (Paramount), Hot Dogs (Peerless), Hodge Podge (Educational), Pathe Review, International News.
Musical Program—"The Bohemian Girl" (Overture), "No, No, Nannette", "Danse Espagnole" (Violin solos).
Loew's Warfield Theatre—
Film Numbers—Never the Twain Shall Meet (Metro-Goldwyn-Mayer), In the Spider's Grip (Educational) Kinograms.
Musical Program—"That Haunting Melody" (Fanchon Idea with singing and dancing), Waring's Pennsylvanian's (Special orchestra).
Cameo Theatre—
Film Numbers—Ching Ching Chinaman (S. R.), The Greenhorn (Universal), International News.
Musical Program—"Fiddle Chow" (California Trio).
Union Square Theatre—
Film Numbers—Wasted Lives (S. R.) Built on Bluff (S. R.), Pathe Review and Fox News.
Musical Program—"Union Square Variety Revue" (Singing and dancing).
Imperial Theatre—
Film Numbers—Don Q, Son of Zorro (United Artists) continued.
St .Francis Theatre—
Film Numbers—Sally of the Sawdust (United Artists), continued.

KANSAS CITY

Newman Theatre—
Film Numbers—The White Desert (Metro-Goldwyn), Newman News and Views (Pathe and Kinograms), Newman Screen Magazine (Local Photography).
Musical Program — Atmospheric Selections (Overture), Ice Carnival (Novelty), Recessional (Organ Solos).
Liberty Theatre—
Film Numbers—The Storm (Universal), How Baxter Butted In (Warner Bros.), Aesop's Fables (Pathe), International News Pictorial, The Fighting Ranger (Universal).
Musical Program—Popular Selections (Overture), Recessional (Organ Solos).
Royal Theatre—
Film Numbers—The Ten Commandments (Paramount), Royal Screen Magazines (Pathe and Kinograms), Royal Current Events (Local Photography).
Musical Program—Royal Syncopators On Stage (Overture), Recessional (Organ Solos).



Hand drawn display ad for "The Making of O'Malley" (First Nat'l) by the Mainstreet theatre, Kansas City.

Pantages Theatre—
Film Numbers—Back To Life (Asso. Exhib.), Fox News and Fox Short Subjects.
Musical Program—"My Sugar" (Overture), "Dreamy Carolina Moon." (Organ Novelty), Recessional (Organ Solos).
Mainstreet Theatre—
Film Numbers—The Lady Who Lied (First National), Pathe News and Educational Short Subjects.
Musical Program—Popular Selections (Overture), Recessional (Organ Solos).

BALTIMORE

Century Theatre—
Film Numbers—Night Life of New York (Paramount), On the Go (Fox), News Weekly (Fox), Local Lafs (Joke film tie-up with Baltimore News).
Musical Program — "Seminola," "Don't Bring Lulu," "Save Your Sorrow," "Yearning Just For You," "The Prisoner's Song," "I Like You Best of All," and "Collegiate" (Overture by Orchestra), "Old Oaken Bucket," "Gwine Back to Dixie," "My Lulu Girl" (Selections by Orpheus Quartet).
Garden Theatre—
Film Numbers—The Roughneck (Fox), Lewis and Munn Wrestling Match (Educational), International News (Universal).
Musical Program—Music for pictures and five acts of vaudeville by orchestra and organ. Exit march by organ.
Keith's Hippodrome—
Film Numbers—Born Rich (First National), Paging a Wife (Universal), Aesop's Fable (Pathe), News Weekly (Pathe).
Musical Program—Music for pictures and five acts of vaudeville by orchestra and organ. Exit march by organ.
Metropolitan Theatre—
Film Numbers—Waking Up The Town (United Artists), The Plumber (Pathe), Aesop's Fable (Pathe), Topical Review (Pathe Color).
Musical Program—Music for pictures by orchestra and organ. Exit march by organ.
New Theatre—
Film Numbers — The Dancers (Fox), Water Wagons (Pathe), News Weekly (Pathe).
Musical Program—Selection of popular novelties "I Miss My Swiss," "If Love Were All," and "The Skaters" (Overture by Orchestra), "Calling Me Home to You" and "Only A Smile" (Vocal Selections).
Parkway Theatre—
Film Numbers—In Love With Love (Fox), Thundering Landlords (Pathe), Earth Oddities (Educational), Parkway Pictorial News (Educational Kinograms).
Musical Program—Selections from "Chocolate Soldier" (Overture), Exit march by Organ.



"Don Q" (United Artists) was given this striking ad for the run at the Roosevelt theatre, Chicago.

Rivoli Theatre—
Film Numbers—The Lady Who Lied (First National), Rivoli News (Pathe), Remember When (Pathe).
Musical Program—"Sweethearts" (Organ Selection), Banjo-Land (Novel Musical Offering Presented by Jack Fine and company), "The Prisoner's Song" (Intermission Organ Selection).

OMAHA

Rialto Theatre—
Film Numbers—The Lost World (First National), Felix Cops the Prize (S. R.), Kinograms.
Musical Program—"Il Guarany," (Overture), "The Steel King," (Exit March), "I Want to Grow With Growing Omaha," (Organ solo), "Weird Night," "Sheperds, Hey," and "The Lost World," (themes for feature picture). On the stage—Pearson Bros. in "Bits of Opera."
Strand Theatre—
Film Numbers—Wild, Wild Susan (Paramount), Only a Country Lass (Educational), Hot and Heavy (Educational), Fox News.
Sun Theatre—
Film Numbers—The Unholy Three (Metro-Goldwyn-Mayer), The Mysterious Mystery (Pathe), Steam Heated Islands (Fox), Pathe Review.
Moon Theatre—
Film Number—The Rainbbow Trail (Fox), Wild Papa (Pathe), Sunken Silver (Pathe).
Musical Program—Five acts of vaudeville.
World Theatre—
Film Numbers—Barriers Burned Away (Associated Exhibitors), Lunacy (Pathe).
Musical Program—Six acts of vaudeville.
Empress Theatre—
Film Numbers—Curlytop (Fox).
Musical Program—"Help, help, police!" (musical comedy.)

ST. LOUIS

Grand Central, Lyric Skydome and Capitol Theatres—
Film Numbers—Don Q (United Artists).
Musical Program — Orchestral Overture and Accompaniment.
William Goldman's Kings Garden and Rivoli Theatre—
Film Numbers—Siege (Universal) William Goldman's Magazine, Aesop Fable (Pathe), Comedy (Pathe).
Musical Program — Orchestral Selections. At Kings Garden only Mlle. Le Roy in a Mystic Act.
Delmonte Theatre—
Film Numbers—The Miracle Man (Paramount), Unmarried Wives (S. R.), Delmonte News and Views.
Musical Program — Orchestral and Popular Number. On stage La Bon Ton Revue.
Loew's State Theatre—
Film Numbers—Romola (Metro-Goldwyn-Mayer), News, Views and Tours (Selected).
Musical Program — Orchestral Overture and Popular Number. Organ Accompaniment. On stage: Yurieva & Swboda (dancers), Richard Singer (pianist), Dragonette & Branz (vocalists).
Missouri Theatre—
Film Numbers—Beggar on Horseback (Paramount), Missouri Magazine (Selected Short Subjects).
Musical Program—Overture from "The Merry Widow" (Missouri Symphony Orchestra). The Singing School featuring "Ah Ha" (Organ Specialty). On stage Sissle & Blake and A Jazzy Jubilee.



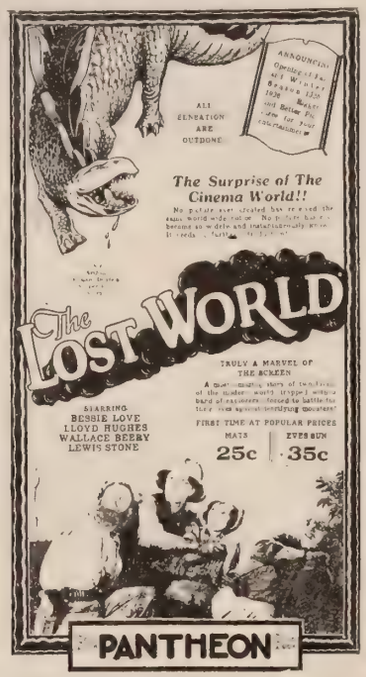
Art ad on "Tracked in the Snow Country" (Warner Bros.) at the Lyric theatre, Cincinnati.



Newspaper ad on "Havoc" (Fox) at the Kings and Rivoli theatre, St. Louis, recently.

DETROIT

Capitol Theatre—
Film Numbers — Fine Clothes (First National), Travelogue, (S. R.), Aesop's Fable (Pathe), Newsreel, (Detroit News Pictorial and Pathe).
Musical Program — Orchestral Overture, Vocal Presentation, (tenor), Novelty Offering (two dancers), Organ Recessional.
Madison Theatre—
Film Numbers—The Lucky Devil (Paramount), Sport reel (Pathe), Aesop Fable (Pathe), Newsreel, (Detroit News Pictorial and Pathe).
Musical Program — Orchestral Overtures, Vocal Presentation (male trio), Organ Recessional.
Adams Theatre—
Film Numbers—The Ten Commandments, (Paramount), Newsreel (Kinograms).
Musical Program — Orchestral Overture, Organ Recessional.
Fox Washington Theatre—
Film Numbers—The Verdict (S. R.), Comedy (Fox), Alice the Cat Cartoon, (S. R.), Newsreel (Fox).
Musical Program — Orchestral Overture, Specialty Presentation, (Mrs. Russell Scott in person), Organ Recessional.



Strikingly designed ad on "The Lost World" (First National) at the Pantheon theatre, Toledo.

Broadway-Strand Theatre—
Film Numbers—One Year to Live (First National), Travelogue, (Pathe), Comedy (S. R.), Newsreel (International).
Musical Program — Orchestral Programme (Paul Zimm's Chicogans), Specialty Numbers (Beauty Contest), Organ Solos and Recessional.

MINNEAPOLIS

Aster Theatre—
Film Numbers—Lightnin' (Fox) Fox News, Never Fear (Educational).
Musical Program—Lou Emmel (Baritone), Mrs. Aletta Janssen (Organ).
Garrick Theatre—
Film Numbers—The Lady Who Lied (First National), Hot and Heavy (Educational), Pathe Revue, Pathe News, Sportlight (Pathe).
Musical Program—Organ (Jack Malerich), Orchestra (Fred Heiseke).
New Lyric Theatre—
Film Numbers—In the Name of Love (Paramount), Miss Me Again (F. B. O.), Pathe News.
Musical Program—Dave Rubinoff (Russian Violinist, playing his own compositions), Organ solos.
State Theatre—
Film Numbers—The Marriage Whirl (First National), Educating Buster (Universal), State News Digest.
Musical Program—Organ Novelty "Pierrot and Pierrette," (Roy Schmidt and Bernice Fetch), Anne Gray, harp. State Concert Orchestra, William Warvelle Nelson, director.
Strand Theatre—
Film Numbers—Greed (Metro-Goldwyn-Mayer), Marvels of Motion (Pathe), International News (Universal).
Musical Program—Florence Thompson and Alice Lilligren, (vocalists), Strand Concert Orchestra.

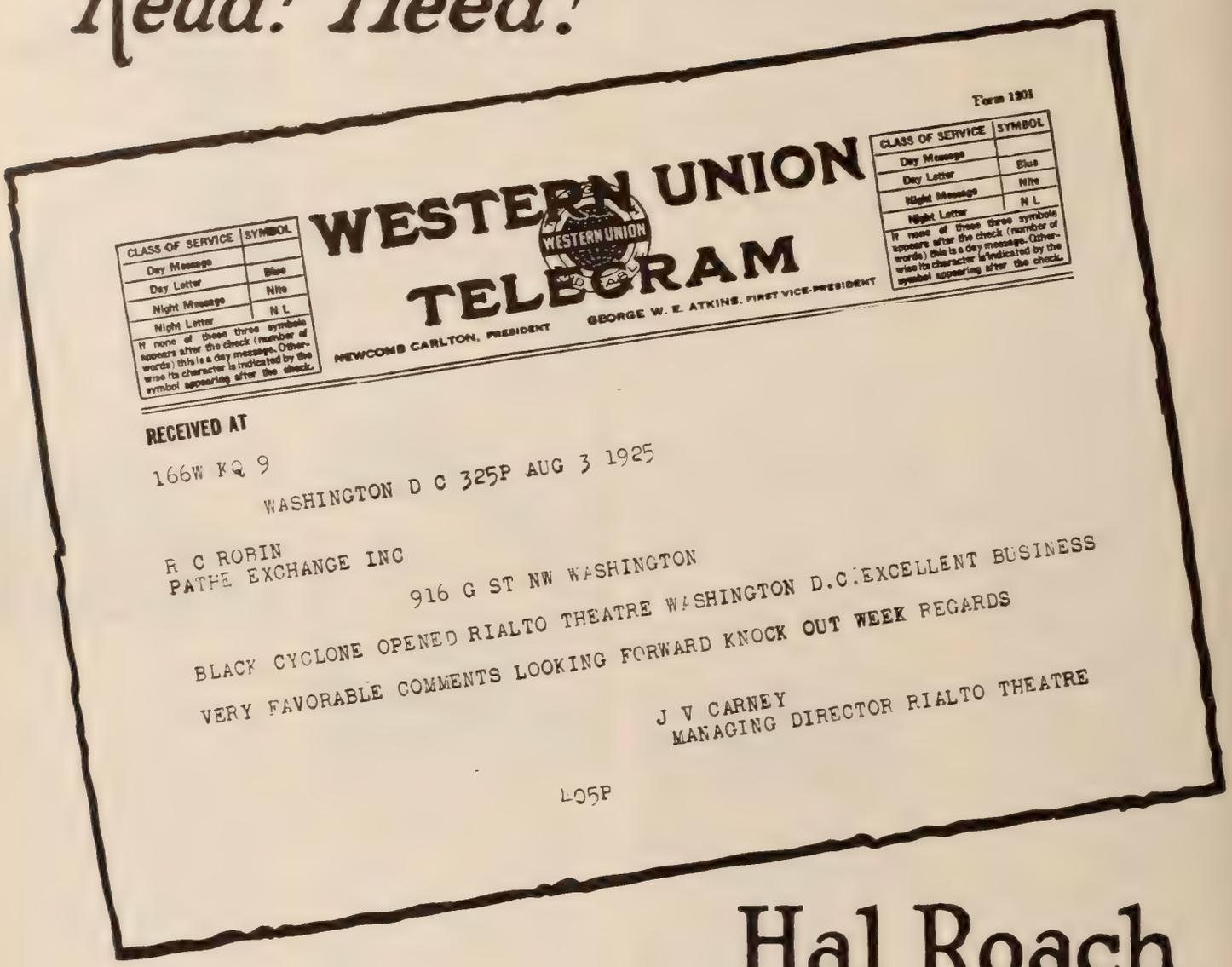


Attention-winning ad for "Don Q" (United Artists) at the Victory theatre, Denver.

BUFFALO

Shea's Hippodrome—
Film Numbers—The Marriage Whirl (First National), Sherlock Sleuth (Pathe), Current Events (Pathe and International News).
Musical Program—"Dance of the Hours" (Orchestra), Selections by Royal Accordeon Orchestra, assisted by danseuse.
Lafayette Square Theatre—
Film Numbers—Easy Money (S. R.), Pathe Comedy, Current Events (Fox News).
Musical Program—"Pique Dame" (Orchestra), Organ Solo. Five acts of vaudeville.
Loew's State Theatre—
Film Numbers—Never the Twain Shall Meet (Metro-Goldwyn), Sea Legs (Educational), Current Events (Pathe News).
Musical Program — "Maytime" (Orchestra). Five acts of vaudeville.
New Olympic Theatre—
Film Numbers—Lady Robin Hood (F. B. O.), Defying the Law (S. R.), Universal Comedy, Current Events (International News).
Musical Program — Medley of Popular Airs (Organ Solo).
Shea's North Park Theatre—
Film Numbers — The Charmer (Paramount), The Skyscraper (Pathe), Current Events (Pathe and International News).
Musical Program — "Southern Rhapsody" (Orchestra).

Read! Heed!



Form 1201

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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PATHE EXCHANGE INC
916 G ST NW WASHINGTON

BLACK CYCLONE OPENED RIALTO THEATRE WASHINGTON D.C. EXCELLENT BUSINESS VERY FAVORABLE COMMENTS LOOKING FORWARD KNOCK OUT WEEK REGARDS

J V CARNEY
MANAGING DIRECTOR RIALTO THEATRE

405P

Hal Roach

Black

with Rex

Story by Hal Roach
Directed by Fred Jackman

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WESTERN UNION TELEGRAM

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HARRY SCOTT

FEATURE SALES MGR PATHE EXCHANGE INC 35 WEST 45 ST NEWYORK NY

BLACK CYCLONE OPENED AT OUR SUN THEATRE TO TREMENDOUS BUSINESS TODAY MANY TURNED AWAY AUDIENCE APPLAUDED FEATURE FREQUENTLY BOUND TO HAVE RECORD BREAKING RUN CONGRATULATIONS TO ROACH AND PATHE REGARDS

RALPH GOLDBERG.

Presents

Cyclone

the Wild Horse

Pathépicture

TRADE MARK

Short Subjects and Serials



Wanda Wiley in the Century-Universal comedy "Queen of Aces."

Pathe Filming "Green Archer"

New Serial Picture Started at the Long Island Studio, Chester Bennet Directing

A NEW serial production based on Edgar Wallace's novel "The Green Archer" has been started for the Pathe organization at the Long Island Studio, Astoria, L. I., under the direction of Chester Bennet. Allene Ray and Walter Miller will be starred at the head of a cast which includes Burr McIntosh, Stephen Grattan, Frank Lackteen and Earl B. Powell, a noted archery expert. The picture will be filmed in ten episodes of two reels each.

Pathe anounces that the new serial is being made on a pretentious scale, the story calling for a large number of massive interior settings as well as a great many picturesque locations. "The Green Archer" is scheduled to follow "Wild West" on Pathe's serial program.

The stars of the picture play the leading roles in "Play Ball," the current Pathe episode picture, and won a large following among the serial fans in previous productions offered by this company. Chester Bennet, selected to direct the film made his debut as a serial director with "Play Ball," a work which established his reputation in this field.

The initial exterior scenes are being made at Storm King Mountain and at the Sound View Golf and Country Club, where the new game of Archery-Golf will be played before the camera.

"The Green Archer," which has had a successful career as a novel, was adapted by a specialist who has written the scripts for several successful Pathe serials.

The cast assembled to enact the characters of the story is regarded by Pathe officials as the strongest in popular names and screen ability ever brought together in a serial. Several of the players who will support Miss Ray and Mr. Miller have appeared prominently in features and serials both. Frank Lackteen, polite villain of many serials, again joins the Pathe ranks, and Wally Oettel, who scored as the comedy lead in "Play Ball" will continue his work along these lines in the new play. Burr McIntosh and Stephen Grattan are veterans of stage and screen with many notable performances to their credit.

To insure the accuracy of the archery action in the new film Earl B. Powell has been engaged. He is known as an expert in the use of the bow and arrow and also as an instructor in the sport, having served in that capacity for Douglas Fairbanks during the filming of "Robin Hood," and supervised the bowman in Cecil B. DeMille's "The Ten Commandments."

Marian Andre a Member of Christie Stock Company

Marian Andre, a blonde beauty who deserted the stage for the screen recently, has been added to the stock company of the Christie Comedy organization. Miss Andre visited Los Angeles with "The Passing Show," and there left the footlights for the studio. She was born in St. Petersburg, of Russian-French parentage. Her debut with Christie will be in a Bobby Vernon comedy now being filmed for Educational release.

Sennett Films Head Pathe Program for August 30

THE Pathe short subject program for the week of August 30th is headed by two Mack Sennett comedies, the titles of which are "Cold Turkey," in which Alice Day and Raymond McKee have the leads, and "Butter Fingers," with Billy Bevan, Ruth Taylor, Andy Clyde, Kewpie Morgan and Madeline Hurlock in the cast. Also scheduled for release on the August 30th list are the seventh episode of "Play Ball," current Pathe serial, "Topics of the Day," an "Aesop's Film Fables" reel, Pathe Review No. 35, and the two issues of Pathe News.

"Cold Turkey" concerns the efforts of a bride to entertain guests who come to celebrate the eighth week of her life of married bliss. Those who appear in supporting roles at Pat Harmon, Sam Lufkin, William McCall and Sunshine Hart. In "Butter Fingers" Billy Bevan appears as the crack pitcher in a fast-moving burlesque of big league baseball.



"Love Sick," one of the newest of the Century-Universal Sweet Sixteen series.

Edith Roberts Leading Lady in "Heir-Loons"

Edith Roberts, who plays the leading feminine role in "Heir-Loons," the feature comedy which Spitzer-Jones is producing for Pathe release, will make her fourth appearance opposite Wallace MacDonald on the screen in that picture, for MacDonald has the heroic part in "Heir-Loons." The first association of these two popular players in pictures was in "Thy Name is Woman."

Others who will be seen in "Heir-Loons" are Ralph Lewis, Stuart Holmes, Snitz Edwards, Sam de Grasse, Theodore Lorch, Martha Mattox, Cecille Evans, Emily Gerdes, Billy Eugene, Frank Campeau, Max Asher and Harry McCoy.

Universal Begins New Series of "Sweet-Sixteen" Films

A new series of "Sweet Sixteen" Comedies has gone into production at Universal City under the direction of Zion Myers. They will feature Arthur Lake and Eddie Clayton. Scott Darling, Universal's new comedy supervisor will work with Myers on the series.

Davis Completes First of Peggy O'Day Series

Davis Distributing Corporation announces the compleiton of "Peggy of the Secret Service," the first of the Peggy O'Day series. It is an adaptation of an original story by Finis Fox and was made under his supervision.



A trio of scenes from "Married Neighbors," a two-reel Century Comedy released by Universal.



"A Business Engagement" is a William Fox presentation based on "The Married Life of Helen and Warren." These scenes are from the production.

7 Educational Units Working

New Plant in Los Angeles the Scene of Great Activity in Comedy Making

THE Educational Studio in Los Angeles now houses seven comedy units, producing pictures under the supervision of Jack White for the enlarged schedule of short subjects which Educational will offer this year.

The plant has been greatly enlarged since it was taken over several months ago by Educational and the added facilities for photoplay production are now being utilized to their full capacity by the Hamilton, Lupino Lane, Mermaid, Juvenile and other units at work there.

Lloyd Hamilton has started work on his first production under the direction of William Goodrich.

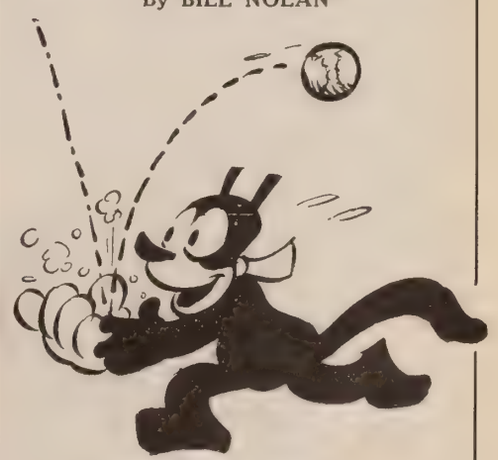
Lige Conley's Mermaid Company, under the direction of Norman Taurog, has also taken advantage of the new equipment and is working in a set which is a replica of one of the large roller skating rinks of Los Angeles. With him again this year is Estelle Bradley, his leading lady of last year. Stanley Blystone and Babe London are also in the cast.

Stephen Roberts is directing Al St. John in a Mermaid Comedy with Virginia Vance as his leading lady. Lupino Lane is starting on his second picture of the series and will shortly go to a desert location where the exterior scenes of an African sequence will be filmed. Jess Robbins is directing.

The Juvenile Company is hard at work under the direction of Arvid Gillstrom. The cast is composed of youngsters picked from the applications which followed an advertising campaign for children, carried through the want ad columns of the daily newspapers and by radio broadcasting.

Two Cameo Comedy companies are also hard at work producing the first of a series of twenty-four single-reel comedies. Cliff Bowes is heading the company under the direction of Charles Lamont, while Phil Dunham, Jimmy Hertz and Helen Marlowe are in the company under the direction of Jules White.

Make No Errors ! ! !
PLAY THE ORIGINAL
"Krazy Kat Comics"
By BILL NOLAN



WINKLER PICTURES
220 W. 42nd St., New York.
Foreign Distributors: Edward L. Klein Co., 25 W. 43rd St., New York.

Resume of Current News Weeklies

PATHE NEWS NO. 67: Marblehead, Mass. —200 yachts in picturesque boating classic; Coalinga, Cal.—Lightning fires 700,000 barrel oil reservoir; Huntington Park, Cal.—Here's a new way to fight the summer heat; Paris, France—American aviators off to fight for France in Morocco; Here And There—Strive to settle $430,000,000 debt of Belgium to U. S.; Darien, Conn.—A longevity problem for prohibition! Hatan Douchy, 91, says he drinks and smokes plenty; Constantinople, Turkey—Mustapha Kemal Pasha divorces wife; Council Grove, Kansas (Kansas City only)—Celebrate centennial of Santa Fe trail; Cape Griz Nez, France—Gertrude Ederle continues training for Channel swim; Milner Pass, Colo.—Use steam shovel to clear road of snow in midsummer; New London, Conn.—Submarine squadron in battle array.

PATHE NEWS NO. 68; Bear Mountain, N. Y.—West Point cadets on summer training hike; Plymouth, Vt.—Coolidge back in boyhood home; Cape Gris Nez, France—Lillian Harrison fails four times in attempt to swim Channel, will try again; Natural Bridge, Va.—Daring Boy Scouts span 160-ft. chasm with rope bridge; Singaport, Malaysia—Troops rally on holiday in Straits Settlements; Berlin, Germany—Riders get test of skill over barriers in public park; Butte, Montana—"Dog-mobile" offers cheap method of travel; Washburn, Wis. —Lumber jacks "show their stuff" at log-rolling; Forest Hills, N. Y.—Helen Wills triumphs over England's ranking tennis star; Cincinnati, Ohio, (Cincinnati only)—New prelate enthroned at St. Peter's Cathedral; Ft. Riley, (Kansas city only)—Gov. Paulen reviews Kansas National Guard; Omaha, Neb. (Omaha only)—Wolf Cubs revel in camp life.



"Tame Men and Wild Women" is a new Hal Roach comedy starring Arthur Stone and released by Pathe. These stills are taken from the picture.

INTERNATIONAL NEWS NO. 68; Rhodesia, Africa—The Prince of Wales' farewell to Africa; Lick Pier, Cal.—From sea-skis to plane at 60 miles an hour; Nome, Alaska—Eskimos hold annual high kicking contest; Le Bourget, France—French officers drink to the health of American flyers; Ranier National Park, Wash. —Summer tourists experience thrills and perils of Alpine mountain climbing; Chicago, Ill.—Olanthe, Kansas, belle gives wicked Chicago the once-over; N. Y. City—Frank D. Waterman, candidate for Republican mayoralty nomination; N. Y. C.—Spectacular finish to abandoned gas plant; Ears Prussian—Polish Borderline—Mothers and babes exiled in aftermath of war; Geneva, Switzerland—20,000 gymnasts sway as one in remarkable exhibition; Chanute Field, Rantoul, Ill.—Thrills galore in new parachute tests.

INTERNATIONAL NEWS NO. 69; Forest Hills, L. I.—English women hold tennis cup in brilliant matches; Calcutta, India—Indian mobs in frenzied demonstration of grief; Pasadena, Cal.—Ostrich plumes flourish on farm for giant birds; Pwhelli, Wales—Queen Marie of Rumania attends a Welsh festival; Plymouth, Vt.—Mr. and Mrs. Coolidge visit the President's father; Washington, D. C. (Washington only)—Athletic girls find aquaplaning replete with thrills; Indianapolis, Ind. (Indianapolis only)—Glimpses of champion women swimmers in action; Camp Know, Ky. (Indianapolis, Cleveland & Cincinnati only)—Thirty-eighth division pass in review before high army and state officials; Washburn, Wis. —Duckings and thrills to log rollers' Title meet; Goshen, N. Y.—Trotting record broken in spectacular races; Versailles, France—Famed fountains of Versailles make dazzling night display.

FOX NEWS CONTINUITY VOL. 6 NO. 91: Salisbury, L. I.—Golf players from public links of country meet in tournament to determine who is national champion; Paris, France—General Pershing's son Warren, 16 years old, is spending the summer at work in an auto factory; Dallas, Texas—Here we have a group of girls, plus a hot day and a good place to swim—but minus bathing suits; Red Bank, N. J.—United States army polo team, victors in England, rolls up goals in game with Rumson "Elephants"; St. Louis, Mo.—Fashion pageant opens at the Garden Theatre, a glittering exhibit of the latest in women's styles; Dublin, Ireland—Prize winning juvenile steppers give exhibition of Irish folkdances at an open-air celebration; San Diego, Cal.—Bucking strong tide, 84 women swimmers race 700 yards across Silver Gate, entrance to the bay; San Antonio, Tex.—Latest in pets are these "harmless" skunks that are as cute as kittens and even more active; Mount Hood, Ore.—Exploring icy expanse of famous Eliot glacier isn't the worst way to spend a summer's day; Jamaica Bay, L. I.—Fastest water craft in the world, capable of a speed of almost a mile a minute, race for title.

FOX NEWS CONTINUITY VOL. 6 NO. 92: Southampton, L. I.—Society leaders gather at dog show to decide what styles of pups are to be fashionable; Yorktown, Texas—Did you ever see a cow take a bath? These hardy cattle of the plains have a plunge every six weeks; Phoenix, Ariz.—Here's how the luscious breakfast cantaloupe is raised and harvested in midst of the melon belt; Lyons, France—Brothers who invented motion pictures pose for camera—Louis Lumiere, on the left, and August; Casper, Wyoming—Pipe line that will bring oil from distant fields to railroads is laid through miles of desert country; Berlin—The Germans have hit on a happy way to pay reparations—a tax on the beer they consume; Red Bank, N. J.—Enterprising boys invent new labor-saving device, profitable combination of lawn-mower and bicycle; Calcutta, India—Thousands of followers of C. R. Dass, the dead Hindoo leader, gather in honor of his memory; Alcova Heights, Va.—In a woodland setting, members of American National ballet perform their classical dances; West Point, N. Y.—The 1925 football team of United States Military Academy prepares for next Fall's hard schedule; Isle of Wight—Sir Thomas Lipton's yacht Shamrock wins Royal Cowes regatta from the King's entry.

FOX NEWS CONTINUITY, VOL. 6, NO. 93; Forest Hills, N. Y.—English women tennis players win Weightman Cup; A day with inventor of wireless telegraphy; On board yacht Elettra, with Senator Marconi; Colorado Springs—Vice-President Dawes sees last boulders being removed at high point of new mountain highway; Tate, Georgia—Georgia marble is taken from the quarries to be used in building the new capitol in Porto Rico; Rangoon, Burma—The chief export of this city of Asia is teakwood; The President returns to the old homestead—With Mrs. Coolidge, he pays a visit to his father in Plymouth Notch, Vt.; Washburn, Wis.—Out of the North woods come the lumber jacks to compete for mastery in great log-rolling contest; Dublin, Ireland—A mecca for sportsmen of world is Horse Show, at which famous Irish hunters show their paces: Great Neck, L. I.—"Sunshine," a Brazilian monkey is the smallest in world—fully grown, he weighs only 8 ounces; On the Atlantic—American gymnasts, on way to compete in meet in Jugo-Slavia, keep up training on ship-board.

KINOGRAMS NO. 5109; Stamford Bridge, Eng.—Athletics the rage for women abroad as track and field games are held, while cricket is popular at Richmond, Eng. and Gertrude Ederle trains at Cape Gris-Nez, France, for effort to swim English Channel; New York—Bishop Schrembs of Cleveland returns from Rome with bones of St. Christina; Washington, D. C.—Belgian commission confers with U. S. officials on funding of $480,000,000 debt to America; Marblehead, Mass.—Big fleet of racing yachts make great spectacle; Stockholm, Sweden—Swedish society turns out at racing meeting; New Haven, Conn.—Children represent twelve nations in dance; Tulsa, Okla.—Big oil men worth millions have day's sport; Washburn, Wis.—Daring log rollers show exciting stunts in a Kinograms exclusive; Detroit—Women race for A. A. U. titles; Philadelphia—Shriners visit site for new temple (Philadelphia only); Mission Beach, Cal.—Start rehearsals for Coast jubilee (Los Angeles only).

KINOGRAMS NO. 5110; Plymouth Notch, Vt.—President returns to his birthplace and is greeted by his father, now much improved in health; Pwllheli, Wales—Queen Marie of Roumania is made a bard at ancient Welsh ceremony; Far Rockaway, N. Y.—Anti-aircraft guns make few hits at big defense demonstration; Player managers set pace in big league as Cobb, Speaker, Hornsby and Eddie Collins star; New York—F. Trubbe Davison is named to lead nation-wide war on crime; West Point, N. Y.—Entering classmen at military academy take long hike as part of war game lessons; Isle of Wight—King of England turns sailor during Cowes regatta; Chicago—Rodeo exhibition thrills vice-president Dawes; Forest Hills, N. Y.—English women beat Americans for international trophy in stirring tennis contests; Oconomowoc, Wis.—Midsummer carnival draws a big crowd (Milwaukee only); Baltimore, Md.—Dynamite dooms big chimney (Washington only); Camp Custer, Mich.—Visitors see student soldiers engage in war games (Chicago only); Philadelphia—Polish world war heroes are decorated for bravery (Philadelphia only).

Wanda Wiley Comedy to Be Released This Week

"Won By Law," a two-reel Century Comedy starring Wanda Wiley, will be released this week by Universal as the first of the new season's product from the Century studios.

The story was written and directed by Edward I. Luddy. Bob Reeves, Lillian Worth and Frank Whitson support Miss Wiley, who appears as a rich girl whose boredom with life generally is relieved by some exciting adventures in which she is pursued by a cave-man, whom she learns to love.

Starts Filming New Rayart Serial on Coast

Robert Dillon, author and director of "The Flame Fighter," a forthcoming Rayart serial in ten episodes, has started production on the picture with Herbert Rawlinson, Brenda Lane, "Crooked Nose" Murphy, and Jerome Legasse in the principal roles. The company is working at the California studios. It is being produced by Beacon Films Corporation, which is headed by George Blaisdell and the director.

Gillen to Play Opposite Elaine Hammerstein

By arrangement with Metro-Goldwyn-Mayer, Harry Cohn, production manager of Columbia Pictures, has acquired the services of Ernest Gillen as leading man opposite Elaine Hammerstein in "Ladies of Leisure," her new Columbia vehicle being made under the direction of Tom Buckingham.

Titles Selected for the Holland Flower Films

Cranfield & Clarke have announced the titles for the first three of the Holland films, a series of one and two-reel subjects. "Tulip Land," in two-reels, will be the first; "Let's Go Fishing," one-reel, is the second; and "A Pair of Wooden Shoes," a single reeler, is the title of the third in the series.



Trio of scenes from "Slick Articles" a Century comedy released through Universal.

New Fox Short Films Launched

1925-26 Program of "Featurettes" Opened With Release of New "Van Bibber" Story

THE ambitious short subject program announced by Fox for this season has been launched, the opening being inaugurated with the release of a new "Van Bibber" play and the initial production in the "Helen and Warren" series based on the Mabel Herbert Urner newspaper feature stories.

The first of the new "Van Bibber" plays is titled "The Big Game Hunter." It was directed by Robert Kerr with Earle Foxe in the name role which he created on the screen last season in the Richard Harding Davis tales. Florence Gilbert is seen as the leading lady, and other important roles fall to Freeman Wood, Frank Beal and Lynn Cowan. The release date of "The Big Game Hunter" is August 16.

"A Business Engagement" is the title of the first of the "Helen and Warren" series. It is acted by Hallam Cooley as Warren, Kathryn Perry as Helen and Diana Miller, Bill Davidson, Hank Mann, Fred Kelsey and Babe Lawrence in other prominent roles. The story is concerned with the difficulties encountered by a newly-married pair who have reached the stage of "mutual misunderstanding" of certain unimportant impulses and actions. The trouble starts when Warren forgets that it is Helen's birthday and when the latter imagines a lot of things when she sees him seated in a hotel restaurant with another woman, who is really the companion of his business partner.

The Fox Varieties subject for the opening season was "West Wind," a novel conception of dramatizing the elements. It is the first of a series of the film's adventures in all parts of the globe in search of romance and scientific exploitation for the entertainment of the motion picture public. These "Arabian Nights of the Screen" are said to have met with such favor from exhibitors that the Fox Company was compelled to release many of them before the schedule date to satisfy the demand. August 23rd is the release date of "The West Wind."

Red Seal Enlarges Quarters

Announce Ninety-Five Subjects for 1925-26 Coincident With Removal to 729 Seventh Ave.

RED Seal Pictures Corporation announces, coincident with the list of ninety-five subjects for 1925-26, the removal of their headquarters and New York exchange to 729 Seventh avenue. The removal to the new offices has been made necessary ,according to Edwin Miles Fadman, president of the company, by the fact that the offices at 1600 Broadway could no longer accommodate the additional sales and publicity staff which he has been compelled to employ.

Of the ninety-five subjects, only one, "Evolution," is a feature, being five reels in length. This film, a Kineto-Urban Production, edited by Max Fleischer, and made under the scientific supervision of Edward J. Foyles of the American Museum of Natural History, has already been put on the screen at the Rialto, Rivoli and Loew houses in New York, in Frank Newman's Rialto, Los Angeles, and other important towns where it was pre-released.

The other subjects, all featurettes, include thirteen "Out-of-the-Inkwell" Cartoon comedies with Ko-Ko, the famous clown created by Max Fleischer; thirteen "Marvels of Motion," in which Fleischer uses the famous "Novagraph" process to suspend animation and trace the movement of the figures on the screen; thirteen other creations of Fleischer, "Ko-Ko Song Car-Tunes," in which the clown leads the audience to sing old favorites, are also on the program. An 18-piece orchestration goes with each of the "Car-Tunes."

The balance of the program thus far announced includes thirteen "Gems of the Screen," twenty-six "Animated Hair Cartoons," a series drawn by Marcus, the famous cartoonist of the New York Times; "Thru Three Reigns," a two-reel historic film covering the reigns of Queen Victoria, King Edward and King George, in which special scenes are held on the screen by the Novagraph process; "Flirting with Death," a two-reel ice-thriller laid 15,000 ft. high in the Swiss mountains; and "The Silvery Art," a two-reel skiing special.

"Help! Police!" First of Billy West Series

"Help! Police!" is the title selected for the first of a series of four five-reel feature comedies in which Billy West will be starred on the Rayart Program. The pictures will be produced by West Brothers Productions under the direction of Grover Jones. Those who will appear with the comedian in the first picture are Virginia Pearson, Lionel Belmore, Kathleen Myers and others.

The West company will also produce a series of two-reel comedies starring Gloria Joy.

"Cap," Clever Canine, to Be Featured by Sennett

"Cap," grandson of "Teddy" the famous dog actor seen in Sennett's comedies of several years ago, is following in his granddad's footsteps and will have a career on the screen. The producer has signed "Cap" to appear in comedies he will make for Pathe, his first assignment being to an important part in the series of domestic comedies which Sennett is producing with Raymond McKee and Ruth Hiatt in the leading parts.

White, Paramount Casting Director, Ill

Tom White, casting director at Paramount's Hollywood Studio, is on an exteded leave of absence because of ill-health. White has been associated with the Famous Players-Lasky organization for more than six years.



Seven styles of newspaper advertising for "Marry Me!" (Paramount) are illustrated in the lay-out above, selected from ads run in all parts of the country. Some are hand drawn, others are made up from stock material. The theatres responsible for them are: Loew's Park and Mall, Cleveland; Capitol theatre, Hartford; Pantheon theatre, Chicago; Loew's Columbia theatre, Washington, D. C.; the Parkway in Baltimore; the Rialto theatre, Atlanta, and the Majestic in Providence.

CLASSIFIED AD SECTION

RATES: 10 cents a word for each insertion, in advance except Employment Wanted, on which rate is 5 cents.

CLASSIFIED SERVICE

A classified ad in MOTION PICTURE NEWS offers the full resources and circulation of the NEWS to the advertiser at a ridiculously low figure.

Whether you want to reach executives, branch managers, salesmen, or theatre managers, you can accomplish this quickly and economically through the NEWS Classified Columns.

Wanted

EXPERT OPERATOR and Electrician with 9 years' experience in big houses; married; wants to locate at once. Address, Operator, Box 282, Mason City, Iowa.

NOTICE. — Picture and vaudeville theatre manager of 10 years' experience in all branches of show business wishes to make change; will go anywhere; references? plenty. Box 370, Motion Picture News, New York City.

AT LIBERTY.— A man who is a manager, show card artist, sign painter, lobby displays, etc.; knows the picture business thoroughly. Address, Arthur F. Lynch, 126 Pleasant St., Providence, R. I.

MOTION PICTURE OPERATOR.—Experienced; young man; wishing position anywhere; nonunion. Nabeeh Said, 349 West 51st St., New York.

FEATURE ORGANIST at liberty Aug. 15, desires position; first run theatre; Texas or Oklahoma preferred; 10 years' experience; any style organ; 3 years Pantages Circuit; complete library; fair salary. Write or wire Frank C. Howard, Rialto Theatre, Wakenburg, Colo.

Suburban Motion Picture Theatre For Sale

Seating 400. Will show good returns on a small investment. Inquire

Tahen and Brenner
M and M Bldg.
Springfield, Ohio

EXPERIENCED PROJECTIONIST desires position; go anywhere; work guaranteed. Julio Fernandez, 505 East Oak Ave., Tampa, Fla.

SITUATION WANTED.— Projectionist wants position; handle any equipment; go anywhere, anytime; furnish references if desired; single; non-union. Robert W. Housworth, Strand Theatre, Carrollton, Ga.

MOTION PICTURE OPERATOR.—Experienced; young man; wishing position anywhere. Write Dion Moller, 411a Prospect Ave., Brooklyn, N. Y.

For Sale

FOR SALE AT A SACRIFICE.— Photoplayer; in use less than 2 years. Orpheum Theatre, Orwigsburg, Pa.

FOR SALE. — Modern movie; priced for quick sale account of illness; wonderful bargain; county seat of 10,000. Box 240, Motion Picture News, New York City.

CLOTH BANNERS— $1.40 3 x 10 feet, 3 colors, any copy up to 15 words. One day service. Sent anywhere. Also Bargain Paper Banners. Associated Advertisers, 111 W. 18th St., Kansas City, Mo.

FOR SALE.—Pathe Camera; good as new; with new Bell Howell tripod; complete, $450; also new 200-foot Universal Camera with 8 magazines, $250, or both outfits for $600. H. Berger, 197 Hamilton St., Dorchester, Mass.



"Sweet Marie"
(Fox—Two Reels)

(Reviewed by Thomas C. Kennedy)

THIS Fox Imperial Comedy has much in in its favor. In consequence of the presence in the cast of the winsome Judy King, the capable screen comedian Sid Smith, and several highly amusing incidents to fill out a good slapstick comedy plot, the picture is one that may be highly recommended for general exhibition. It will bring to the screen of your theatre the movement, dash and entertainment that is looked for by the bulk of the screen patrons when they devote their hour or so to the relaxations and pleasures of cinema amusement.

The picture is concerned with an "Evangeline" plot, centering about a wealthy chap who has been looking for "Sweet Marie," whom he met and loved while a soldier in France, ever since he came back to the U. S. on an army transport. He knows Marie is in this country and to him every day is just another twenty-fours of tireless search for his Marie. There is a villain, the former top sergeant who now runs a cabaret, Fate finally leads the hero to the cabaret, where he sees Marie as the premiere danseuse. The jealous proprietor sets upon the hero and fights of the slam bang sort, with several good comedy gags interpolated, come thick and fast. There is a flash-back to some equally comic incidents on the battlefield, where the hero and the villain and "Pal," the faithful dog, fought and bled.

It will be decidedly to the advantage of this type of short comedy if the Fox studio solons keep Judy King in them. She is comely and trim and there is a spirit and dash about her playing which makes one think of the Mabel Normand we knew in the old Keystone days.

The picture was directed very ably by Benny Stoloff. It has pace and it has some cleverness—as much as that is permitted in a comedy of this type. These are attributes not to be taken for granted in two-reelers of the slapstick variety, for they are not always present. The photography and staging of the work is of a high standard.

The Cast

Sweet Marie.....Judy King
The Hero.....Sid Smith

A Fox Imperial Comedy directed by Benny Stoloff

The Story.—An ex-doughboy, now living in the luxury his wealth permits, devotes his life to a search for "Sweet Marie," a French girl he has loved since meeting her while at war. Sure that she is in this country now, our hero sets out each day to comb the city in the hope of finding her. Fate takes a hand and leads him into a cabaret where Marie dances and which is owned by the hero's former top sergeant. The latter is in love with Marie and wants to keep her for himself. A fight ensues in which the hero, with the aid of his dog Pal, subdues the big brute and makes off with the charming Marie.

Summary.—An entertaining slapstick comedy finely acted and produced. It is a two-reeler of the type which appeals to all classes of screen fans and may be regarded as certain to satisfy generally.

Pathe Review No. 34
(One Reel)

A GROUP of under-water views, presented under the title "From the Inside Out," take the feature place in this issue of Pathe Review. The photography is exceptionally clear and shows the sportive actions of swimmers and divers in Clearwater Lake, Florida. The camera set-up was such that the spectator sees over the surface as well as under the water, a rather novel effect especially when the pictures of the diving stunts are flashed on the screen. The color subject presents views of Niort, France, and a short travelogue deals with the manners and customs of the people of Morocco.—T. C. KENNEDY.

"Watch Out"
(Educational—Two Reels)

(Reviewed by Chester J. Smith)

THIS is a typical Bobby Vernon vehicle, replete with action and all sorts of slapstick comedy. There is little new stuff in it. It was designed for laughs and will probably get them, though not as many as some of the other Vernon pictures that have gone before.

Bobby is a victim of circumstances in this one. Hastily turning a corner he bumps into a stranger and both go down. When Bobby comes up he bears with him a real old antique in the way of a watch, which is highly prized by the owner. A trio of Anarchists are very much desirous of possessing this watch and because of that this story develops.

Bobby encounters the girl whose face appears in the back of the watch. He tries in many ways to return it to her and in his efforts wrecks a department store into which he has followed her. He eventually succeeds in his mission, but only after a wildly hilarious chase in which many are involved and all suffer in the process of some of the wildest imaginable slapstick comedy.

The Cast

The College Boy.....Bobby Vernon
The Girl.....Frances Lee
Her Granddad.....Jack Duffy
A. Rival Collector.....Victor Rodman

A Bobby Vernon comedy, directed by William Watson from a story by Hal Conklin.

The Story.—Bobby hastily rounding a corner bumps into a stranger and in the mixup when both fall Bobby in picking up his scattered goods also picks up the stranger's rare old valuable watch, which is wanted by a trio of anarchists. The latter immediately start pursuit of Bobby, who encounters the girl, whose photo is in the case of the watch. He tries to return it to her without success, until after the wildest sort of chase. Then he disposes of the anarchists, returns the watch and wins the girl.

Classification.—A fast action slapstick comedy.

Summary.—There is an abundance of gag and slapstick comedy in this one. It moves along at a remarkable clip and strives at all times for laughter. Some of the gags are new but for the most part the material has been used many times before. However, the Vernon fans will like it and it will give others a few laughs.

"Educating Buster Brown"
(Universal-Century—Two Reels)

(Reviewed by Chester J. Smith)

THIS is the first of the Buster Brown series and if it is to be taken as a criterion of what is to follow this should be a very popular set of pictures. Perhaps they will be more attractive for the youngsters, but the grown-ups too will find some good entertainment in them.

Arthur Trimble is the Buster of the picture and he looks almost as though he had stepped out of the R. F. Outcault cartoon. He is rather a clever youngster too, and is called upon to show considerable versatility. Doreen Turner is the Mary Jane, a precocious Miss who does the role remarkably well.

Buster is the real HE boy of the cartoons, always in difficulties. A good story was woven for him in this one, in which he cuts all sorts of mischievous capers to the discomfort of the schoolmaster.

Tige, the dog, is an exceptional actor, remarkably trained and easily sharing the honors with the other two featured players. His work will do much to popularize the series.

The Cast

Buster Brown.....Arthur Trimble
Mary Jane.....Doreen Turner
Tige.....Petey

A Century comedy adapted from the original cartoon by R. F. Outcault; directed by Charles Lamont.

The Story.—Buster and Mary Jane start to school on their scooters, accompanied by Tige. They are delayed enroute and as usual arrive late, for which they are punished. Tige takes exception to the licking given Buster and attacks the school teacher. A boy in an adjacent seat releases some real limburger cheese, for which Buster is blamed. The cheese is thrown out, but rescued by Tige amid the general furore of the schoolroom.

Classification.—A kid comedy of action and an abundance of good comedy.

Summary.—This is a real lively comedy, well directed and well acted. Buster cuts the same capers that for years have characterized the Outcault cartoons. The series should be an exceptionally popular one if the same standard is maintained throughout.

"Cold Turkey"
(Pathe—Two Reels)

(Reviewed by Thomas C. Kennedy)

AS her second starring vehicle Alice Day has "Cold Turkey," a Sennett comedy directed by Eddie Cline. It proves a greater handicap than the golf story which preceded it and the thought occurs that Alice will have little chance of getting anywhere if the stories continue so utterly dumb, dull and dolorous. Just what "Cold Turkey" is all about we cannot tell. Something on the order of the newlywed farce is promised in the opening scenes when a melodramatic plot, implicating an intrigue between the bride of eight weeks and her husband's employer, is planted. But soon the affair resolves itself into a series of episodes concerned mostly with some action, all in very bad taste, which grows out of intoxicating soup, served by the bride to her mother and her two brothers-in-law.

The Cast

The Bride.....Alice Day
The Groom.....Raymond McKee
Brothers of the Groom.....Sam Lufkin, Pat Harmon
The Mother.....Sunshine Hart

The Story—A bride of eight weeks and her husband prepare to celebrate. The groom's two roughneck brothers are on the scene and then the girl's mother arrives, bringing a parrot. By accident some alcohol spills into the soup and later when the parrot gets inside the cooked turkey and makes it trot about there is much excitement, with scares and various sorts of tumbles and scrambles continuing throughout the night. Events make the husband suspect his wife of a flirtation with his employer, but this is explained away when the husband finds that he is receiving an increase in salary and a new contract, a secret which the wife and the employer have been keeping as a surprise.

Summary—A jumble of episodes concerned mostly with the actions of some people who become intoxicated through an accident on the part of the cook. It is slow-footed, lacks humor and much of it is in bad taste.

"A Good Program Must Have Novelties"

1600 Broadway RED SEAL PICTURES New York City

EDWIN MILES FADMAN, Pres.

"Butter Fingers"

(Pathe—Two Reels)

(Reviewed by Thomas C. Kennedy)

DEL LORD directed this burlesque of the tale about the base ball player who is coerced into "throwing" a game by a gambler. Billy Bevan appears as the great pitcher, whose delivery fools every batter facing him, curves, loop-the-loop balls, slow "hoppers" and fast ones being included in the box of tricks of the great hurler.

The comedy is fairly amusing in spots but seems to be hampered by its own plot, which gets in the way and succeeded in diverting the attention from much potential gag material. It relentlessly sticks to the business of getting the pitcher into such a scrape that the opposing hurler wrings from him a promise that he will throw the big game. The villain holds the whip-hand because he has found Billy in his wife's apartment.

The climax of the play is the big game, with great crowds filling the stands to cheer their favorites and with our hero bound to his promise that he will not "bear down."

Bevan is supported by several well known and thoroughly capable Sennett comedians, the majority of whom do not get much chance to create laughs. Among those who appear prominently are Andy Clyde, Ruth Taylor, Kewpie Morgan and Madeline Hurlock.

"Butter Fingers" is not up to the best comedy standards of the Sennett company. The situations are of the old stand-by order and fail to stir up much mirth or excitement.

The Cast

Billy Bevan, Andy Clyde, Ruth Taylor, Kewpie Morgan, Madeline Hurlock

The Story—Billy is the star pitcher of the home-town team, about to engage in its greatest game of the season. He loves the hotel keeper's daughter but the very gorgeous wife of the pitcher of the opposing team intrigues him, and he flirts a bit. She encourages him and his adventure leads him into a compromising situation. To escape the wrath of the other pitcher he promises to "throw" the great game. But his girl finds a telegram sent by the crooked pitcher to colleagues advising them to bet on the team, and her father promises Billy he must win or get killed. With two strikes against him, he bats out a home run and wins the game, score 104 to 100.

Summary—Burlesque of big league base ball stories well acted and staged. The material offers no novel or particularly amusing situations and the action is rather slow.

"Shoes"

(Fox—Two Reels)

(Reviewed by Thomas C. Kennedy)

ONE of O. Henry's most entertaining stories is here brought to the screen in a manner which should win the applause of all screen observers and picture patrons. No feature could be treated with more care in the selection of players to enact the characters or with a greater understanding of the spirit of the story than is evidenced in this picturization of "Shoes."

It is "grown up" comedy, not in the sense that it is only for the few who claim special wisdom and taste in matters of the theatre, but in the regard that care has been exercised in preparing the scenario, casting the play and directing the action so that the most critical analyses will not discover flaws beneath the rippling surface of mirth and humor which single out "Shoes" as a picture that is distinctly worth while. There is that play of stirring human drama and bubbling humor which flavor the stories of O. Henry. His mastery of the short story technic has been preserved in this excellent screen adaptation. Beatrice Van must be complimented for her excellent treatment and scenario.

The picture should have a wide appeal. It is interesting and it amuses the spectator, while the action holds the interest unfailingly and without a falter from the opening scene to the happy and snappy finish. These are characters you have met in life and the ones who win your sympathy finally triumph just as you would have them. In a word the favorite wins and it is a favorite which carries your money. Just how that sort of performance, particularly when it has been handled with such expert skill, can fail before the rank and file of the picture fans, we cannot figure out.

As the outstanding performance we would select that of Brooks Benedict, who plays the "heavy," a small town wise guy. Benedict does capital work as Pinkey Dawson; indeed, he seemed made to order for the part or the part for him when this reviewer witnessed the film. Harold Goodwin is splendidly cast as Johnny Atwood, who goes to a Central American republic to forget and who makes good there. Marian Harlan is pert and pretty as the heroine, while other members of the cast who distinguish themselves once more are Charles French and Harvey Clark.

Daniel Keefe must be given a large share of the credit due for this fine work. He directed the piece and his work is exceptional for the color, the atmosphere and the conviction which all the characters and incidents carry. The timing is excellent and not one item of comedy or drama has escaped him.

"Shoes" is a two-reel comedy that stands way above the average film of this type. It is clean, wholesome and entertaining to a degree.

The Cast

Rosine Heinstetter.....Marian Harlan
Johnny Atwood.....Harold Goodwin
Pinkey Dawson.....Brooks Benedict
Mr. Heinstetter.....Charles French
President of Republic.....Harvey Clark

Story by O. Henry. Scenario by Beatrice Van. Directed by Daniel Keefe.

The Story.—Johnny Atwood tries to grow stickerless cockleburs on his farm in Dalesburg, but he fails at that. He thinks Rosine Heinstetter loves Pinkey Dawson more than he, so Johnny gets an appointment as consul in a Central America republic. His joking response to a letter inquiring about the commercial possibilities of a shoe store in that country is taken seriously and Mr. Heinstetter and his daughter arrive with a large stock of shoes. The natives have never worn anything like shoes, so it is up to Johnny to create a demand, which he does by sending for several hundreds of pounds of cockleburs. These he distributes about the streets, and the natives flock to the store to get shoes. The incident assures him of success in the suit for Rosine Heinstetter's hand and heart.

Summary.—A delightful comedy worthy of feature honors in the theatre billing. It is a very natural, human and pleasant tale, excellently acted and produced. If really high class short pictures, telling complete, well constructed stories are in demand this one should score a big hit and a box office success.

"The Wrestler"

(Fox—Two Reels)

(Reviewed by Thomas C. Kennedy)

THE Fox company is off on the right foot with the new series of "Van Bibber" stories, adaptations of the works of Richard Harding Davis which are already known to a banana peel serves to upset the enemy. the series released last season. This production is a dressy one, with lots of luxury expressed in elaborate settings and the elegant costumery of the characters in the play.

The story shows the bungling yet fortunate Mr. Van Bibber as a hero of doubtful courage though successful performance as a wrestler. He defeats, with the aid of Providence, the best catch-as-catch-can that Russia, where the action takes place, can pit against him. The while he is "rescuing" Olganova, famous Russian dancer from the advances of Strangler Stransky, he quivvers in his boots but the violent pitching and lurching of a Russian express train enables him to throw the Strangler about as though he were a mere feather.

The director, R. P. Kerr has devised many ingenious gags to fill out the wrestling episodes, some remarkably clever inventions being included to make Van Bibber win all his bouts with the challengers to his crown as a wrestling champ. In one instance it's a rolling barrel which strikes the antagonist's legs from under him and in another a banana peal serves to upset the enemy. There are several bouts and each is supplied with fast action and good humorous incident, highly amusing in itself and splendidly suited to the characterization of the central figure in the play.

If this is a fair sample of the standard of comedy which Fox will offer in the new "Van Bibber" two-reelers exhibitors are assured of a group of short features which they may offer to the most discriminating audience and which will fit in with the highest type of entertainment they may obtain for the other units of the program.

The main role is played by Earle Foxe, whose appearance makes him a most suitable choice for the part. Foxe is an experienced screen actor and puts his comedy over effectively, though there is a tendency to over-stress the acting now and then. Florence Gilbert plays the feminine lead capably and others whose selection for the cast is more than justified by their performance are Frank Beal, Lynn Cowan, Jacques Durac, Lionel Braham and Carol Wines.

The Cast

Van Bibber.....Earle Foxe
Sylvia.....Florence Gilbert
Colonel Paddock.....Frank Beal
Van's Friend.....Lynn Cowan
The Duke.....Jacques Durac
The Strangler.....Lionel Braham
Russian Dancer.....Carol Wines

Story by Richard Harding Davis. Directed by R. P. Kerr.

The Story.—Van Bibber, wealthy fashion plate traveling with friends in Russia, is called upon to save a Russian dancer from the attentions of a famous wrestler, both of whom are fellow passengers on the train. He reluctantly goes to the task and with the aid of the lurching of the train succeeds in throwing the wrestler, which brings him fame and the unwanted devotion of the dancer. The jealous Duke, who loves Sylvia, Van's sweetheart, arranges another meeting with Strangler Stransky and Van's doom seems sealed, but by the weirdest breaks of good luck and terrible wrestling technic he manages to win.

Summary.—A highly amusing picturization of one of "Van Bibber's" adventures in Russia, with several hilarious wrestling matches in which the delicate society idler comes out victor, much to his own surprise. It is an offering of sound entertainment values and high quality. The production is especially dressy and the acting good throughout.

"My Own Carolina"

(Fox—One Reel)

HERE is the "travel" picture at its best. It is a Fox Varieties reel and the subject is Carolina and the editino of the work permits the spectator to take a trip through that lovely state, tasting, as does the experienced and leisurely traveler, the beauties, the pleasures and observing all of the phases of life in the locality. The photography is wonderfully clear and rich and in addition to affording the spectator opportunity to glean a good ide aof the nature of the life and country there, it provides much that is visually appealing. It is the type of picture that will win the admiration of people for the screen and increase the prestige of the cinema, for it is entertaining, beautiful and withall instructive.—T. C. KENNEDY.

Pre-release Reviews of Features

Sun Up

(Metro-Goldwyn—Six Reels)

(Reviewed by Laurence Reid)

"SUN UP" translated into terms of celluloid is not so convincing as it was upon the stage, chiefly because there's only enough material to carry it through three reels. The result is it has been padded out with romantic episodes—and several patriotic flourishes which give it a different ending than what the play revealed. It revolves around a grim old woman, addicted to smoking a corn-cob pipe. She is vengeful toward the Turner breed for killing her "pap" and her husband. She is also "agin" the gov'ment, as she puts it.

THEME. Melodrama of Carolina feudists which tells of how a son changes his vengeful mother with his spirit of forgiveness and sacrifice.

PRODUCTION HIGHLIGHTS. Miss LaVerne's graphic study of the grim old woman of the hills. The scene when the boy bids goodby to the girl. The moment when the deserter finds refuge in the old woman's cabin.

EXPLOITATION ANGLES. Bill as adaptation of successful play which is faithfully adapted in its central plot and characters.

SUMMARY. This is made into a rather grim study of life among the "hill-billies." It isn't so convincing as the play because of its simple plot being elaborated with incident not written into the original.

THE CAST

The Widow Cagle.....Lucille La Verne
Emmy Todd.....Pauline Starke
Rufe Cagle.....Conrad Nagel
Sheriff Weeks.....Sam De Grasse
Stranger.....George K. Arthur

Adapted by Edmund Goulding and Arthur Statter from the play by Lulu Vollmer. Directed by Edmund Goulding.

SYNOPSIS. The Widow Cagle is against law and government and holds a terrific hatred for the Zeb Turner clan—Zeb himself having killed her father and husband. When the United States enters the Great War her son, Rufe, enlists. He wanted to get away because he believed neighbor Todd's girl, Emmy, didn't love him. While he is absent the Widow shelters a young deserter—her reason being her hatred for the government. She doesn't know that he is a Turner until her boy returns. She commands Rufe to kill him, but the son has changed his mountaineer watchword—"A life for a life." But he does exact vengeance against the sheriff for insulting Emmy. In the end he makes over his mother to respect human life—and brings love into her heart in the bargain.



Edmund Goulding.

"Sun UP"
PRESS NOTICE

Next ——— the ——— theatre will present "Sun Up," a rugged and picturesque melodrama of life among the Hill Billies of Carolina. It is a powerful picture of burning hatreds and strong love. You will see a vengeful, who is against any form of law and government. She commands her son to kill any member of the Turner clan. But the boy goes to war and returns with different ideas. How he changes his mother, wins the girl, metes out punishment to the man who would dishonor her —and becomes an officer of the law provide the plot and the highlights of this picture, adapted from the successful play. It is finely acted by players who fit right into their characterizations

CATCH LINES

When you see "Sun Up" at the —— theatre next ——— you will be royally entertained. It is a graphic picture of mountaineers and feuds in the Carolina hills. Don't miss it.

Fort Frayne

(Davis Distributing Division—5000 Feet)

(Reviewed by Harold Flavin)

HERE'S a good bet for the small town exhibitor, both Ben Wilson and Neva Gerber having a good following among the patrons of these houses. This feature also possesses the added advantage of a story written by General Charles Young, a widely read author.

Some of the earlier scenes could be cut as they retard the action of the story, for example the sequence showing Mrs. Farrar brooding over her son's picture. Outside of this and one or two other instances the action is kept at a fast pace. There are a number of good fight scenes and enough gun play to satisfy the most ardent devotee of this type of story.

THEME. Concerns efforts of band of soldiers to keep Indians in check; also mystery angle of missing son, supposedly dead, who turns up and causes all sorts of trouble until he is killed.

PRODUCTION HIGHLIGHTS. The Indian uprising which calls the garrison away and the shooting of the Colonel. The mystery element concerning the "dead" son who crops up as the villain.

EXPLOITATION ANGLES. Play up the featured players, Ben Wilson and Neva Gerber; also the author of the story whose works have been widely read.

DRAWING POWER. Should prove a good drawing card in small towns. Will please the followers of the form of feature.

SUMMARY. Has a good story and the production is up to standard.

THE CAST

Capt. Malcolm Teale.....Ben Wilson
Helen Farrar.....Neva Gerber
Mrs. Daunton.....Ruth Royce
Royle Farrar.....Bill Paton
Col. John Farrar.....Lafe McKee

SYNOPSIS. Captain Teale, stationed at an outlying army post is in love with Helen Farrar, daughter of the Colonel of the troop which is continually engaged in fighting the Indians. During a skirmish the Colonel is mortally wounded and confides in Teale that his son, thought dead by the Colonel's wife, is in reality a fugitive. After the Colonel's death his wife engages a companion, who has married the son. Husband and wife meet at the post he having joined as a recruit. A series of unfortunate co-incidences involving Captain Teale, the Colonel's son and the son's wife, cause strained relations between Teale and the Colonel's daughter, but the trouble is straightened and all ends happily.



Ben Wilson.

Fort Frayne (Davis Dist. Div.)
PRESS NOTICE

There will be an unusually excellent story of early frontier life on the screen of the —— theatre on —— when "Fort Frayne" starring the ever popular Ben Wilson and Neva Gerber is shown. The picture has been fashioned for the entertainment for the entire family and Ben Wilson fairly outdoes his previous efforts. It is a tale of the early days on the border when the Indians, as yet unaccustomed to the advance of the white man, were continually on the war path in an effort to stem the flow of white people to their favorite hunting grounds. In addition to, this the main plot of the story, a mystery element is introduced which concerns the son of the Colonel of the troop, who, though reported dead, is very much alive and causing trouble.

CATCH LINES

An extra throb of the heart is felt in the scene where the heroine, heart broken because of her lover's supposed infidelity, bids him leave her forever.

The Lucky Horseshoe

(Fox—5000 Feet)

(Reviewed by Paul Yawitz)

SINCE the first day that Tom Mix found himself featured in pictures, reviewers have labelled each of his successive efforts as his *best*, and here is another reviewer who goes on record with the statement that "The Lucky Horseshoe" is the ultimate in Mixian entertainment. J. G. Blystone has directed the most finished product of his long career and stamps himself at once as a master of the technique of humorous detail and flashing action.

THEME. Comedy drama running from the modern West to the Don Juan period in Spain.

PRODUCTION HIGHLIGHTS. The superb action. The excellent selection of locale. The massive settings in the period scenes. The beauty of the women. The dancing of Ann Pennington.

EXPLOITATION ANGLES. This picture will please every type of audience and this fact should be announced to those whose mental classification of the star is that of a rough-riding western cowboy.

DRAWING POWER. There isn't a theatre in the world that will not show a profit on this production.

SUMMARY. "The Lucky Horseshoe" is one of the most romantic and appealing motion pictures which have come from the Fox factories in many seasons.

THE CAST

Rand Foster.....Tom Mix
Elvira Hunt.....Billie Dove
Denman.....Malcolm Waite
Mack.....J. Farrell MacDonald
Aunt Ruth.....Clarissa Selwynne
Dancer.....Ann Pennington

Author, Robert Lord. Scenario by John Stone. Directed by J. G. Blystone.

SYNOPSIS. Despite her protestations based on love for Rand Foster, foreman of the ranch left her at the death of her father, Elvira Hunt is hustled off by Aunt Ruth on a tour of European capitals. Her absence is over a period of two years during which she is wooed by a foreigner of alleged distinction, Denman by name. At home Rand patiently awaits her return and has in the meantime placed the ranch on a paying basis. Much to his surprise he finds Denman accompanying Elvira on her return and the wedding announced for the following week. Rand is despondent but is urged by Mack, his chief assistant, to take the lady by force. Mack tells him the story of Don Juan and how that romantic lover took the woman he loved regardless of circumstance and conditions. Denman then orders his servants to kidnap Rand and hold him until the wedding ceremony is over. Accordingly the cowboy is clubbed and bound and during his unconscious moments dreams that he is Don Juan in the court days of Barcelona. The dream sequence is highly interesting, but soon he awakes to the realization he must act quickly or he will have lost Elvira. Freeing himself with a knife he rides to the ranch-house in time to expose Denman and claim the bride for his own.



Tom Mix.

"The Lucy Horseshoe" (Fox)
PRESS NOTICE

"The Lucky Horseshoe" which comes to the———Theatre next ———, presents the versatile Tom Mix in one of his most exhilerating roles of his screen career. The action of the story, which is by Robert Lord and first appeared in magazine form, carries the Fox star from the wilds of the Arizona ranchland to the romantic atmosphere of Barcelona

An unusually excellent cast was selected by Director J. G. Blystone for the support of Mix. It includes such notables as Ann Pennington, whose dancing in the Ziegfeld Follies has captivated New York audiences for several seasons; Billie Dove also remembered for her Broadway appearances in the Follies; J. Farrell MacDonald, who came into his own with his comedy work in "The Iron Horse," Malcolm Waite, Clarissa Selwynne, and J. Gunnis Davis.

CATCH LINES

A brilliant comedy-drama in which Tom Mix scores another striking success.

Where Was I?

(Universal-Jewel—Six Reels)

(Reviewed by Laurence Reid)

WHILE this farce-comedy does not measure up to the two previous pictures starring Reginald Denny—namely, "Oh, Doctor," and "I'll Show You the Town," it, nevertheless, carries a sufficient quota of laughs. For one thing it hasn't enough plot to keep it going, so the director is forced to repeat the gags, most of which can be catalogued as broad farce.

THEME. Farce-comedy revolving around effort of youth to disprove the declaration of adventuress that he is married to her. The complications get him into all kinds of trouble before he proves himself a bachelor.

PRODUCTION HIGHLIGHTS. The moment that adventuress enters life of hero and proceeds to embarrass him. The ride in the taxi. The comedy which Chester Conklin puts over. The scenes in youth's home. The subtitles.

EXPLOITATION ANGLES. Now that Denny is over you won't have any trouble stimulating patronage. Play him up as one of the best light comedians of the screen. Bill picture as a lively farce carrying as many laughs as "I'll Show You the Town."

DRAWING POWER. Denny's name is widely known and he has become immensely popular. So give him prominent display. The title also has magnetic qualities.

SUMMARY. This Denny picture is not up to the caliber of his two previous efforts, though it carries a large supply of laughs. It is broad farce, obviously developed—and it is "gagged up" considerably.

THE CAST

Thomas S. Berford.....Reginald Denny
Alicia Stone.....Marion Nixon
Claire.....Pauline Garon
Henry.....Lee Moran
George Stone.....Tyrone Power
Bennett.....Otis Harlan
Elmer.....Chester Conklin

By Edgar Franklin. Directed by William Seiter.

SYNOPSIS. Young bachelor is the "go-getter" of his business. He embarrasses his partners with his romantic proclivities. The youth has become engaged to the daughter of a business rival when a girl enters his office and declares herself as his wife. He tries to disprove her statement by trying to find out where he was the night he was supposed to have married her. So accompanied by his valet he goes on a wild goose chase to locate the man who could provide the necessary information. The young man gets in deep trouble—and discovers that he has stolen a huge sum of money. The adventuress camps out in his home—and his fiancee calls on him. But when he is about to be arrested the "wife" reveals her true identity and saves him from being "framed." It was all a put-up job by the fiancee's father to break up his romance.



Reginald Denny.

"Where Was I?"
PRESS NOTICE

"Where Was I?" is the title of the new Reginald Denny picture which comes to the —— theatre on next ———. It is a hilarious farce-comedy which gives this splendid young comedian another opportunity to display his abundant talent. Here he is placed in one embarrassing situation after another. There doesn't seem to be any escape for him. Then comes a startling climax which clears away the complications. The picture contains some high-explosive laughs —is capitally staged and played with dash and precision by a company that includes Pauline Garon, Marion Nixon and Chester Conklin.

CATCH LINES

See Reginald Denny, the star who made "I'll Show You the Town," such a delightful picture, in his newest release "Where Was I?"—a picture of a bachelor who wants to be married, but is confronted with the fact that he is already a husband.

The popular star of "Oh, Doctor," and "I'll Show You the Town," is back on the screen of the ——— theatre.

Peacock Feathers

(Universal—6747 Feet)

(Reviewed by Harold Flavin)

AN entertaining picture is this featuring Jacqueline Logan and Cullen Landis which was directed by Svend Gade. It is a meritorious production both from the acting angle as well as the production given it; the introductory titles being shining examples of artistic efficiency and this is followed throughout the reels. While the story is somewhat familiar, the acting of the principals more than redeems it from the commonplace and, due to a smooth continuity and the fast tempo, it will interest the spectator from start to finish.

The director has lost no time in planting his characters and in getting his story started with the result that the spectator's interest is captured from the beginning and held while the actors 'do their stuff.'

THEME. Comedy drama of luxury loving young girl who marries poor man and suffers the consequences for a time but trouble is straightened out and they live happily ever after.

PRODUCTION HIGHLIGHTS. The beautiful introductory art titles. The fireworks display. The acting of Jacqueline Logan and Cullen Landis. The scene in which the newly married couple view their 'castle' for the first time. The scenes at the dinner table in the cabin.

EXPLOITATION ANGLES. There are any amount of fashion store tie-ups to be made with this title as the basis.

DRAWING POWER. Should draw well in any locality. Featured players are popular with the fans.

SUMMARY. Direction, acting and mounting leave nothing to be desired. It has a well told if somewhat familiar story and holds the interest.

THE CAST

Mimi Le Brun.....Jacqueline Logan
Jerry Chandler.....Cullen Landis
Andrew Fuller.....Ward Crane
Uncle George.....George Fawcett
Rev. Dr. Chandler.....Emmett King
Lionel Clark.....Prince Youcca Troubetzkoy

SYNOPSIS. Mimi Le Brun is introduced to Jerry Chandler by her cousin while on a trip to her home town and invites him to visit her. He does so and falls in love with her but she tells him it is impossible that they marry as he is poor and she needs luxury, also that she is engaged to a wealthy man whom she does not care for. Jerry's uncle dies and leaves him a ranch of which he has spoken of as a castle and Jerry, believing this to be the truth persuades Mimi to elope. They are disillusioned when they view the shack but after much discontent on the part of Mimi she finally accepts the situation. Mimi's rejected suitor turns up and she is about to run away with him but goes to Jerry, who has met with an accident, and they go into the final clinch.



Jacqueline Logan

Peacock Feathers (Universal)

PRESS NOTICE

LOVELY JACQUELINE LOGAN and the manly Cullen Landis score a big hit in "Peacock Feathers" which graces the screen of the ——— theatre on ———. It is a colorful, artistically mounted story of the luxury loving, but poor, girl who, although engaged to a wealthy man, elopes with a man she loves though his legacy turns out to be a myth. A picture with some wonderful artistic settings and a story that tugs at the heart strings from start to finish. Cullen Landis plays the role of the poor but honest young man who loves and almost loses the daughter of an aristocratic but impoverished family. Jacqueline Logan portrays the part of the girl.

CATCH LINES

She loved him but would have married the rich man for luxury.—She discounted the results of a loveless marriage—could you? Though accustomed to wealthy surroundings she, nevertheless, donned overalls to help her husband—would you?

Winds of Chance

(Frank Lloyd-First Nat'l—10 Reels)

(Reviewed by L. C. Moen)

IN "Winds of Chance," Frank Lloyd has evidently attempted to make a great epic of the gold rush, comparable in scope and handling to "The Sea Hawk," but he has largely been defeated by a story which fails, at least in screen form, to suggest any elements of greatness. The story is simply a pleasant romance interspersed by moments and melodrama, and the rush to the Klondike becomes a rather unimportant background to the development of the love affair.

Otherwise, there are many splendid moments in the picture, were they not swamped by the weight of non-essential sequences. Victor McLaglen and Viola Dana—and what troupers they both are!—contribute vivid and living portrayals, and easily walk away with the picture. Ben Lyon, a likeable and pleasing actor in suitable roles, is utterly unconvincing as the hero. Miss Nilsson is capable and convincing as usual. Excellent work is done in smaller roles by Hobart Bosworth, Dorothy Sebastian, Claude Gillingwater, Charles Crockett, John T. Murray, Philo McCullough and others.

THEME. Melodrama of the gold rush to the Klondike, in which hero goes through stirring adventures and finds love amid the frozen wastes.

PRODUCTION HIGHLIGHTS. The scenes of shooting the rapids with the barges. The scenes between McLaglen and Dana. The scene in which Rouletta is at the point of death.

EXPLOITATION ANGLES. Play up as a great Klondike epic by Rex Beach, directed by Frank Lloyd, the maker of "The Sea Hawk."

DRAWING POWER. The strong cast, plus the author and director, should make this draw well anywhere. Big enough for any house.

SUMMARY. Klondike melodrama, disappointing in certain respects but containing much fine material and some excellent acting. Well mounted and produced, on the whole.

THE CAST

Countess Courteau.....Anna Q. Nilsson
Pierce Phillips.....Ben Lyon
Rouletta Kirby.....Viola Dana
Sam Kirby.....Hobart Bosworth
'Poleon Doret.....Victor McLaglen
Laure.....Dorothy Sebastian
Tom Linton.....Claude Gillingwater

Adapted from Rex Beach's novel. Directed by Frank Lloyd.

SYNOPSIS. Hero comes to Klondike in gold rush. Broke, he carries packs for others. Becomes river pilot for Countess, and aided by French Canadian, takes boats over rapids safely. He and Countess are estranged. He becomes gold weigher in saloon. Framed up by men seeking revenge for earlier episode, and dance hall girl he has repelled, he is accused of theft and murder, but Countess and Frenchman save him. All ends happily.



Frank Lloyd.

Winds of Chance (1st Nat'l.)

PRESS NOTICE

BRINGING to the screen the thrilling events and human drama of the gold rush to the Klondike in '97, "Winds of Chance" will come to entertain patrons of the ——— theatre on ———. It is the latest production by Frank Lloyd, who gave to the screen the unforgettable historic sea epic, "The Sea Hawk."

A brilliant cast of noted players will be seen in the melodrama of the Klondike, including Anna Q. Nilsson, Ben Lyon, Victor McLaglen, Viola Dana, Hobart Bosworth, Dorothy Sebastion, Claude Gillingwater, Philo McCullough, John T. Murray and others.

One of the outstanding thrills of the picture shows three barges being taken over the treacherous rapids by the hero.

CATCH LINES

They came from everywhere, this vast army of adventurers. They came to raid the bosoms of the lofty mountains, the beds of rushing streams, the deep hearts of the valleys. The thing that lured them was Gold!

Havoc

(Rowland V. Lee Production-Fox—Nine Reels)

(Reviewed by Frank Elliott)

HERE is a picture, which we honestly believe, will start a new vogue for features with a World War background. It has been predicted both here and abroad that such a series would be born soon. "Havoc" is the first to blaze the trail and it also sets a standard which will make others hustle to equal. The story has to do with social life in Merrie England during the war and with adventure and heroism along the lines in France. And both phases of the plot have been packed with incident, color, drama, human interest, pathos and heart appeal.

THEME. A drama of social life in London during the war with some fine sequences shot along the battle line in France. Depicting the havoc wrought in the lives of two men by an unscrupulous woman who played with love.

PRODUCTION HIGHLIGHTS. The characterizations contributed by O'Brien, McGrail and Miss Livingston. The sequence in which Dick returning with a love token from Dunton, is vamped by Violet.

EXPLOITATION ANGLES. Tie up with your local American Legion posts. Play up the names of O'Brien, Bellamy and others who have box office value.

SUMMARY. Following the wave of plain, everyday pictures, it is a pleasure to see one that steps out of the rut and registers a wallop as does "Havoc."

THE CAST

Tessie Dunton	Madge Bellamy
Dick Chappell	George O'Brien
Roddy Dunton	Walter McGrail
Alice Deering	Eulalie Jensen
Violet Deering	Margaret Livingston
Babe	Leslie Fenton
Smithy	David Butler
Biddle	Harvey Clark
Sergeant Major	Wade Boteler
Regimental Adjuant	Captain Clavert
Alexis Betskoy	Bertram Gressby

From the play by Henry Wallace. Scenario by Edmund Goulding. Directed by Rowland V. Lee. Photographed by G. O. Post.

SYNOPSIS. Capt. Roddy Dunton and Lieut. Dick Chappell are both in love with Violet Deering, a society butterfly who trifles with men. Capt. Dunton becomes engaged to Violet. Dick takes his loss manfully. On leave from the front Dick delivers a letter from Dunton to Violet, who vamps Dick. Tessie, Dunton's sister, sees the two embrace. To save her face, Violet breaks her engagement to Dunton and gives Dick the job of announcing her act to Dunton. The captain, angry, orders Dick to remain in a dangerous outpost. Dick, survives, but is blinded. Dunton, remorseful, shoots himself. Dick returns, denounces Violet for the havoc she has wrought and then weds Tessie.



George O'Brien.

Havoc (Fox)
PRESS NOTICE

PORTRAYING the havoc wrought in the souls of men and women by the great war, "Havoc," a thrilling photoplay, comes to the ——— theatre on ———. It is not primarily a war picture, but a great drama of human hearts in their reaction to the brutal conflict.

The plot deals with a woman and two men—the woman a beautiful young girl who cannot decide between the two. The war breaks out and when the two are about to leave she chooses one.

This results in a gripping and nearly tragic climax, but eventually the sun breaks through the clouds and the havoc of war is dispelled.

George O'Brien, Margaret Livingston, Madge Bellamy and Walter McGrail portray the principal roles.

CATCH LINES

War wrought havoc in their souls—made beasts of men—and turned accepted standards upside down.

Dollar Down

(Co-Artists Production-Truart—Six Reels)

(Reviewed by William Campbell)

THERE is more propaganda than entertainment in this program picture. It is really a sermon on thrift and has to do with the adventures of a family that indulged in too much luxury on the "dollar down" method of obtaining it. All looks dark when a child comes through with her savings at the bank and saves the day for the heroine, hero and a couple of families. The production smacks of film making of other days. The settings are "stagey" throughout and although there are a few good players in the cast their struggles to put over unconvincing roles fall flat.

THEME. A domestic drama in which the "dollar down" methods of one family almost bring on ruin when the thrift methods of relatives prove a saving factor and keep the heroine from jail.

PRODUCTION HIGHLIGHTS. The scene in which the villain learns the tract on which the company has an option. The society reception to pay for which the girl is forced to pawn a ring not paid for.

EXPLOITATION ANGLES. Title offers chance to tie-up with the many Dollar Days being held in the towns. Work with the schools on the thrift idea. Might offer prizes for the best essays on thrift.

DRAWING POWER. Suitable for program houses that change their bills often, the small towns and the smaller community houses.

SUMMARY. A program picture pure and simple which has little entertainment value, being more in the form of a lecture on the value of thrift and the dire consequences of the "dollar down" stuff.

THE CAST

Alec Craig	Henry B. Walthall
Ruth Craig	Ruth Roland
Craig's sister	Claire McDowell
Gene, her son	Roscoe Karns
Jane, her daughter	Jane Mercer

By Jane Courthope and Ethel Hill. Directed by Tod Browning. Scenario by Fred Stowers. Photographed by Allen Thompson.

SYNOPSIS. Although Alec Craig has a good position as general manager of a manufacturing company, his wife and daughter have brought him close to ruin by their extravagance. Craig's daughter pawns a ring which is not paid for and Craig is on the edge of losing his job when the information on the company's option on a valuable site leaks out and he is blamed. Ruth, the daughter, takes the blame and then takes Steele who framed the girl into divulging the information into the air so that he is unable to exercise the option. Craig gets his job back and a niece saves the day when she supplies her savings to satisfy the pawnbroker who has the ring.



Tod Browning.

Dollar Down (Truart)
PRESS NOTICE

THE dangers of extravagance and too much buying on credit, "a dollar down and a dollar when they catch you," provide the theme of the feature attraction at the ——— theatre on ———, entitled "Dollar Down".

As suggested by the title, the story deals with a young married couple who proceed to buy all manner of expensive merchandise on the Dollar Down plan, until their financial resources are stretched to the breaking point.

An unusually strong cast portrays the principal roles, including Ruth Roland, a screen favorite, Henry B. Walthall, the sterling character actor, Roscoe Karns and Claire MacDowell. Tod Browning directed.

CATCH LINES

Do you buy everything on the Dollar Down plan? Are you guarding against "biting off more than you can chew?"

They bought everything on credit—and then the credit collapsed. Ruin faced them, when a little child—but see the picture.

The Wheel

(Victor Schertzinger Production-Fox—Eight Reels)

(Reviewed by William Campbell)

VICTOR SCHERTZINGER has transplanted John Golden's stage play by Winchell Smith to the screen in an eminently satisfactory manner. Edfrid Bingham is to be commended on the scenario and no small part of the credit for the success of the picture should go to Montague Glass who has written subtitles that are short, crisp and packed with humor when comedy situations give opportunity for his inimitable work.

THEME. A modern society drama of temptation and fast life in which "the wheel" comes close to ruining a scion of wealth, who is saved by his young wife.

PRODUCTION HIGHLIGHTS. The fight between Ford and Hamilton in the cabaret. The scene in which the hero gambles the check given him for an auto he has sold for his employers.

EXPLOITATION ANGLES.—Play up the fact that this is a picturization of the big John Golden-Winchell Smith stage success. Boost the names of the stars.

DRAWING POWER. The best houses should do business with this one backed by such names as Golden, Winchell Smith, Montague Glass, Schertzinger and the stars.

SUMMARY. An entertaining screen version of one of the Broadway stage hits which has been made into a picture packed with pep, excellent character portrayals, good direction, an interest-holding plot, a powerful climax and through it all, a web of subtle humor.

THE CAST

Elsie Dixon.....Margaret Livingston
Kate O'Hara.....Claire Adams
Edward Baker.....Mahlon Hamilton
Ted Morton.....Harrison Ford
Theodore Morton, Sr.....David Torrence
Mrs. Morton.....Julia Swayne Gordon
Nora Malone.....Clara Horton

From the play by Winchell Smith. Directed by Victor Schertzinger. Photographed by Glen MacWilliams. Scenario by Edfrid Bingham.

SYNOPSIS. Ted Morton has one weakness—the roulette wheel. Appealed to by parents to end wild life, he decides to quit game. Announces he is going to wed Kate O'Hara, a milliner. Father objecting, he leaves home. Kate and Ted wed. Edward Baker, proprietor of gambling house, coveting Kate, decides to "get" Ted. He buys costly car from Morton. Ted goes after check, but unable to keep away from wheel. Puts up company's check and loses entire amount. Returning home Ted confesses to Kate. Both seek funds in vain. Kate also loses on horse race. Then Baker repents and makes out a new check. Ted has learned his lesson.



Victor Schertzinger.

The Wheel (Fox)
PRESS NOTICE

THE subtle menace and allure of gambling, and its power to wreck human lives, are vividly portrayed in "The Wheel," a strong melodrama which will be the feature attraction at the ——— theatre on ———.

"The Wheel," originally written as a play by Winchell Smith, and produced by John Golden on the stage, was a tremendous success. It has been transferred to the screen under the personal supervision of Golden, retaining the strong dramatic values of the original.

Harrison Ford is the hero, with Mahlon Hamilton playing the other man. Margaret Livingston and Claire Adams play the leading feminine roles.

CATCH LINES

He gambled all on a turn of The Wheel—and lost.

The Wheel had an irresistable fascination for him. On it he staked honor and fortune—and lost!

Does the gambler ever win? Does gambling ever pay? See the answer in "The Wheel."

Shore Leave

(Inspiration Pictures, Inc.-First National—6856 Feet)

(Reviewed by Frank Elliott)

HAVING "done his duty by the army," in producing "Classmates," Richard Barthelmess now goes to sea and gives us a striking portrait of a care-free, jolly gob whose home is "wherever he hangs his middle cap." And while there is not the drama and tenseness here that we had in "Classmates," there is a wealth of human interest, heart appeal and above all a constant flow of comedy that is going to put audiences everywhere in good humor and prove for all time that "Dick" is a comedian, especially if he is given suitable material.

THEME. Setting forth the efforts of Connie Martin, New England dressmaker, to grab a gob who appears miraculously it seems when Connie sees spinsterhood appearing in the offing.

PRODUCTION HIGHLIGHTS. The meeting between "Bilge" and Connie. The party for the Smiths aboard Connie's old sailing vessel. The fight between Bilge and his pal, "Bat." The return of Bilge and consent to wed when he learns Connie is not a rich woman and has put her ship in trust for their first child.

EXPLOITATION ANGLES. Play up Richard Barthelmess. Put on a Navy Night. Tie-up with your local navy recruiting station.

DRAWING POWER. O. K. for the best houses in the land, city or town and should do business because of star's popularity and entertaining qualities of picture.

SUMMARY. Here's still another contribution to better pictures for the Greater Movie Season and no one is going to be disappointed.

THE CAST

"Bilge" Smith.....Richard Barthelmess
Connie Martin.....Dorothy Mackaill
"Bat" Smith.....Ted McNamara
Cap'n Bimby Martin.....Nick Long
Mrs. Schuyler-Payne.....Marie Shotwell
Chief Petty Officer.....Samuel Hines

By Hubert Osborne. Directed by John S. Robertson. Scenario by Josephine Lovett. Photographed by Roy Overbaugh.

SYNOPSIS. While on shore leave in little New England town, "Bilge" Smith meets Connie Martin, an orphan. Connie seeing spinsterhood in the offing takes advantage of her opportunity and "goes after" Bilge, seeing in him not only a husband but a skipper for an old sailing vessel, now in India, left her by father. Bilge kisses her and goes away, promising to return. He does, a few years later, but has forgotten Connie, who, however, gives a party for all the Smiths aboard. She knows Bilge by the name of Smith only. However, thinking Connie still rich, Bilge refusing "to live off'n a rich woman," goes away again. He returns, however, and weds Connie when she declares the ship has been put in trust for their first child.



Richard Barthelmess.

Shore Leave (1st Natl.)
PRESS NOTICE

TO add to his laurels as a dramatic actor Richard Barthelmess proves that he is a clever comedian as well in "Shore Leave," his latest picture, which will be shown at the ——— theatre on ———.

Just as "Classmates" showed him as a West Point cadet, "Shore Leave" features Barthelmess as a rollicking "gob," whose merry exploits make up an entertaining film story. It has been adapted from the Hubert Osborne play of the same name which was so popular in New York not long ago.

Barthelmess again has as his leading woman the talented and beautiful Dorothy Mackaill, who also provides many laughable scenes and is a splendid foil for his fun making.

CATCH LINES

He met his ideal while on "shore leave," but he forgot to come back.

She entertained all the Smiths in the Navy to find her hero—and what a time she had!

Newspaper Opinions on New Pictures

"Kiss Me Again," — Warners, Piccadilly, N. Y.

Times: "Is directed with such ease and charm that one is kept in a merry mood for its full length. It has many deft and delightful touches. Miss Prevost and Monte Blue are delightful in their roles. Mr. Louis is capital as the lawyer."

American: "The word 'masterpiece' has been so often misused that it no longer means very much. But this comedy really deserves to be called a masterpiece of directing. Lubitsch has made a picture so fascinating that you dread the end. Then the end comes, just when it should, and is only an added delight. The cast is splendid."

Daily News: "The direction is champagne. The plot whipped cream. And altogether let it be said right now that this is one of the best pictures of the year. You'll fairly purr with delight. It's the witty, sophisticated film stuff that is so rare. Lubitsch is a wonderful story-teller. He's disarming and subtle, risque and blandly innocent."

Daily Mirror: "With the skilled hand of the artist, Lubitsch has shaped a scintillating comedy from a bubbling, vaporish story. It is handled with delicious effectiveness, and the ending, especially, bears the stamp of the one and only Lubitsch. Marie Prevost and Monte Blue achieve brilliant histrionic heights under Lubitsch's direction."

Herald-Tribune: "Ernst Lubitsch, master of the smart and sophisticated in film comedy, has found the screen equivalent of spoken with 'Kiss Me Again.' It is perhaps the most coldly brilliant and sparkingly gay thing that has ever been seen in motion pictures. Certainly there is no comedy in New York, either on stage or screen, as suave and distinguished as this picture. Lubitsch is the Oscar Wilde of pantomime, the Max Beerbohm of shadows. There are hundreds of delightful directorial touches, bits of shrewdly humorous pantomime and scenes of subtle interplay of character."

Morning Telegraph: "Sophisticated audiences will eat it up and every other kind of audience will enjoy it too, for Lubitsch has inspired his popular cast to put over somewhat racy humor in gay and innocent style. It is as good as if not better than 'The Marriage Circle,' with more human appeal. From the very beginning it is sheer delight. Lubitsch, expert skater on the thin ice of farce, has never performed more gracefully. It takes a Lubitsch to appreciate a Marie Prevost."

Evening Post: "Monte Blue and Marie Prevost fit excellently into the Lubitsch pattern and John Roche is just too artistic for words. Clara Bow makes a fetching little vampire of an unusual type—in the movies. 'Kiss Me Again' is a comedy for people who like sophisticated and witty pictures. Judging from the merriment at the Piccadilly lots of people like them."

Evening Graphic: "Lubitsch has added another gem to the already glittering crown of his cinema achievements. 'Kiss Me Again' is a rare treat. It bubbles over with wit, charm and vivacity, is as 'Frenchy' as the Champs Elysees, and its situations are handled in the deftly sophisticated manner that has placed Mr. Lubitsch at the head of the list of very capable directors."

Evening World: "When weighty minds get together months hence to catalogue the year's best offerings they will be in duty bound to give this one a place very near the top. In fact, those classics which will succeed in gaining a higher rating will be extremely fortunate. Here is a picture which is the acme of artistry—a frothy thing, sparkling as champagne which is unfolded with a continual touch at once startlingly daring and disarmingly ingenuous."

Evening Journal: "First of all, 'Kiss Me Again' ought to have a sub-title, 'See This Again.' It is an exceptional comedy—sophisticated, brilliant, frothy, clever—absolutely delightful, and with a lilting leitmotif, if that means what we think it does. It's just the kind of plot which Lubitsch. with his inimitable touches, can make a piquant pleasure. Marie's a great little actress, and Monte and Roche are perfectly cast."

Sun: "A delightful photoplay."

"Evolution," — Red Seal, Rialto, Los Angeles

Times: "One of the year's most sensational photoplays."

Express, "A clever adaptation of the artifices of movie magic to abstruse research. Intelligent hands have made the picture and combined in it the charm of technical cinema achievement and the instruction of clear, terse titles within the grasp of all."

Record: "Delightfully instructive without being pedantic."

News: "Startlingly vivid and highly entertaining."

"Evolution," — Red Seal, New Theatre, Baltimore

Sun: "Rich in varied and weird features."

American: "Seldom, if ever, have I come upon a more impressive motion picture than 'Evolution,' the one Edward J. Foyles, member of the American Museum of Natural History, has fashioned so that Darwin's theory of the evolution of the species may be made clear to you. Last night it held a typical movie audience spellbound by its clearness, its conciseness, its innate simplicity. After an hour's duration the onlookers burst into spontaneous applause. Such applause was most certainly deserved."

"The Freshman"—Pathe Trade Show, London, England

The new Harold Lloyd comedy, being released in this country by Pathe under the title of "The Freshman" will be presented in England as "College Days." The following excerpts are from newspaper reviews of the picture published after a trade screening at the New Oxford Theatre, London.

Sunday Herald: "'College Days', the latest Harold Lloyd film, must be numbered among the few finest comedies ever produced. The Lloyd method is well known; he employs men to inject funny ideas into the plot. Hitherto they have been too prone to depend on mere knockabout, but this time they have tempered gagging with subtlety. What is more, they have allowed the actor to round off the situation, to sharpen their point by his own fast-improving pantomime; that is to say, the comedian makes the situations funny, instead of the situation making the comedian funny."

Daily Express: "Harold Lloyd's new comedy, 'College Days,' is not only a sensational laugh, but a most revealing picture of American fotball, in which 'men are men and necks are nothin'. 'College Days' is an enthralling film. and contains more of the real America and its likeable young people than anything ever seen here. In his latest picture, 'College Days,' Harold Lloyd proves himself again the best of all exponents of mirth. There is no other film player who even remotely approaches him in the presentation of laughter. The manner in which Harold scores this goal in the last minute of the game makes 'College Days' perhaps the most mirth-provoking picture ever made. It is, in fact, what I believe they call in America a 'wow.'"

Weekly Dispatch: "There is something quite new in Harold Lloyd's comedy, 'College Days'. The spectacled comedian introduces a subtle note of pathos which. combined with his usual body-shaking fun, is quite irresistible. It is not Chaplin type of pathos but something quite Harold's own—the same kind of lovableness which convinces us all so utterly that he is a nice fellow. The football scenes are thrilling and funny to the last degree."

Star: "Harold Lloyd is better than ever in 'College Days.' which kept a crowded house in almost continuous laughter at the New Oxford yesterday afternon. Our highbrows who always appreciate Chaplin, Lloyd, and Keaton, must not miss this one. 'College Days' reflects the spirit of youth, and its exuberance is such that it is doubtful whether Lloyd or any other star has been manhandled and 'leg-pulled' so much before."

Morning Post: "The new Harold Lloyd picture, 'College Days,' presented at the New Oxford Theatre yesterday afternoon is assured of popularity. A knockabout, rough-and-tumble element is prominent in these adventures of the 'boob' at an American College, but it is genuinely funny, and there is no doubt about the film being laughter-provoking."

Referee: "This is a jolly film, showing us not only some acting from Harold Lloyd absolutely at his best, but quite a deal of the happier side of young America. It is sure to be popular—at any rate to judge from the laughter at the New Oxford's 'showing.' Altogether good, young and full of wholesome fun."

Evening News: "Early as it is to discuss Harold Lloyd's next comedy which at present is not due for release until next January. I cannot resist a hint that it is one of his very best. I was two hours late for lunch through seeing 'College Days', as it is called, and yet I laughed heartily all the time it was showing."

Times: "'College Days', Mr. Harold Lloyd's new film, is one of the best he has made, and as a result, one of the most amusing films yet seen. In it Mr. Lloyd once again proves not so much that he is himself a great comedian, as that he is a great creator of comic situations. The humor never flags."

"The Gold Rush"—United Artists, Strand, New York City

World: "Charlie Chaplin's new film comedy, 'The Gold Rush', is entertainment good enough for anybody in the world. There is every reason to suspect that it will be considered by many as the best thing which Mr. Chaplin has done. In it there are episodes as hilariously comic as have been placed on the screen in years, and there hovers over it a strain of moving pathos. If I were you I certainly would not consider missing 'The Gold Rush.'"

New York Times: "'The Gold Rush' is a comedy with streaks of poetry, pathos, tenderness, linked with brusqueness and boisterousness. It is the outstanding gem of all Chaplin's pictures, as it has more thought and originality than even such masterpieces as 'The Kid' and "Shoulder Arms.' There is more than mere laughter in 'The Gold Rush.' Back of it, masked by ludicrous situations, is something of the comedian's early life—the hungry days in London, the times when he was depressed by disappointments, the hopes, his loneliness and the adulation he felt for successful actors. Mr. Chaplin's acting in this film is more sympathetic than in any of his previous productions."

New York American: "In the years to come, when the name of Charles Chaplin is only a memory, 'The Gold Rush' will be spoken of as an example of the comedian's art. Yes, 'The Gold Rush' is a great picture. Charlie Chaplin is the one person who can write, direct and act without getting in his own way."

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Regional News from Correspondents

San Francisco

MR. and Mrs. Hables, of the Joy theatre, King City, were recent San Francisco visitors, as were Max Weiss of the Silver Palace, Sacramento, Louis Marks of the Rialto, same city and Mrs. H. W. Poole of the Pine Tree Theatre, Klamath Falls.

Jack Purvis of the Universal office, his friends are sorry to state, spent most of vacation period in bed.

Jack Frazier and Milton Diederichsen, local Universal salesmen, have returned all tanned up from their vacations.

The many friends of Mr. and Mrs. Ben F. Simpson have been pleased to learn that Mrs. Simpson is recovering from her recent sickness due to an operation. Mr. and Mrs. Simpson are both well known not only on the Pacific Coast but in the several motion picture centers. Simpson is branch sales manager for the Associated Exhibitors.

H. G. Rosebaum, formerly branch manager of the local Paramount Exchange, has been appointed District Manager in the Dallas territory.

James Clark, formerly connected with the San Francisco exchange of Paramount, has been appointed special representative of the company's advertising sales department.

Central Penn

A TWO-STORY addition is to be made to the building which houses the Third Street Theatre in Easton, by the Pomfret Realty Company owners of the property.

As an added attraction to the motion picture shows, the Victoria Theatre, Mahanoy City, has booked Professor George Schwartz, formerly of the Department of Music of Columbia University, New York City, for a limited number of weekly engagements to help attract the crowd during the warm weather of the late summer. Professor Schwartz plays operatic and other musical selections on the pipe organ. The Victoria is one of the theatres of the chain operated by the Chamberlain Amusement Enterprises.

Another Chamberlain house, the Victoria in Shamokin, offered as a special attraction during the week of August 10, daily musical programs by Michael Slowitzky's Orchestra, from Mahanoy City.

Summer business was stimulated at the motion picture and concert pavilion at Schuylkill Park, Pottsville, during the week of August 10, by the introduction of several novelty features.

The home office of the Comerford Amusement Company, in Scranton, which conducts a big chain of theatres in the hard coal mining regions, has a new stenographer in the person of Miss Helen Walsh, who succeeds Miss Lilian Wicker, who recently was married.

A combined "double show" of movies, minstrels and vaudeville was offered during the week of August 10 in the Star Theatre, Canonsburg.

It is reported that the recent negotiations for the sale of the Franklin theatre, Allentown, by John Buck to Joseph Capkovic, failed of materialization and the theatre will continue to be operated by Mr. Buck.

The Strand Theatre, Allentown, introduced for the week of August 10, in addition to the picture program, a special concert by Charles Fenstermacher and his orchestra of eight pieces.

A hall completely equipped for motion picture shows and other forms of entertainment, including a stage and other theatre devices, has just been erected at an expenditure of $18,000, as a sort of community center, by the municipal authorities of Rehrersburg, in cooperation with the Keystone fire company. Part of the building, which covers a plot 40 by 115 feet, is used as a fire house. It is a two-story structure.

The Victoria Theatre, Mahanoy City, one of the Chamberlain Enterprises chain, has introduced special summer prices of ten cents for children and twenty-five cents for adults.

The ordinance passed by the City Council of York, permitting the new Strand theatre, just built there by the Nathan Appell interests, to use an electric display sign on the canopy overhanging the sidewalk in front of the theatre, provides that the city shall receive a fee of $100 for the permit. The new ordinance supersedes a city law of long standing which prohibited the use of such signs, and it was passed only after a spirited controversy.

One hundred orphan children of the Children's Industrial, Day Nursery and Sylvan Heights homes, in Harrisburg, were guests of George Vint, manager of the Grand Theatre in that city, at a special motion picture show on the afternoon of August 11. Each week now the orphans are the guests at a similar show at the Grand, on which occasions children of the playgrounds, other than the orphans, are admitted at the nominal price of 5 cents.

If psychology has anything to do with making people think they are cool in the hot summer months, the management of the Hippodrome Theatre, York, has solved the problem. A very cooling appearance has been given to the front of the theatre by the placing of an electric fountain above the main entrance. It is flanked by artistic paintings of icebergs on which colored lights play at night.

Omaha

H. L. GOLDBERG, general manager of the World Realty Company theatres, has recently returned from California, where he arranged for coming attractions for the World, Sun, Moon, Muse and Empress theatres.

F. A. Van Husan, president of the Western Theatre Supply company, just returned from a buying tour in Chicago.

Miss Celia Green, stenographer for the Metro-Goldwyn exchange, has returned from a two weeks' vacation motoring around Nebraska.

Charles Barron has been appointed exploitation manager for United Artists. He has been associated with the New York office for some time and just recently came to assume his new position here.

J. E. Flynn, district manager for the Metro-Goldwyn exchange, is spending a couple of weeks' vacation in Northern Minnesota.

William Hawley, exhibitor of North Platte, Nebraska, where he operates the Keith and Sun theatres, was here this week visiting the local exchanges.

Edgar E. Duncan, city commissioner of Lincoln, Nebraska, formerly owner of the Colonial theatre, was a visitor at the exchanges this week. Although he does not own a theatre at the present time he is still interested in theatrical affairs and his friends would not be surprised if he would enter the exhibiting field again.

F. M. Baxter, formerly connected with the Fox Film exchange in Kansas City, has joined Warner Brothers here. He will handle part of the Iowa territory.

Miss Hazel Anderson, secretary to Mr. Flynn, district manager for Metro-Goldwyn, is having a two weeks' outing at Lake Minnetonka, Minnesota.

A surprise on his own screen awaited Harry Watts, manager of the Rialto theatre, when he returned after a few days' visit to Chicago. August Terman, assistant manager, had built up a novelty organ number featuring the song, "Grow With Growing Omaha." The words were written by Mr. Watts some time ago to music composed by Julius K. Johnson, formerly organist and manager at the Rialto.

The Western Theatre Supply company is opening a new branch store in Des Moines, Iowa, at 416 West Tenth street, for the benefit of the Eastern Iowa exhibitors.

Harry Goldberg, general manager of the World-Realty company theatres and Mrs. Goldberg played the leading role in a "Midnight Show" last Thursday. Just as they were entering their garage after leaving the theatre a holdup man stepped up, covered them with a pair of revolvers, and demanded their jewelry. When Mrs. Goldberg screamed he threatened to kill them both. Mr. Goldberg's bulldog, "Lady," began to howl and the bandit repeated his threats. He took a four carat diamond ring, valued at $1500 from Mrs. Goldberg and $10 from Mr. Goldberg, overlooking a diamond on his finger.

The robbery of the Goldbergs was the climax of the bandit's career of the evening. He had held up three garages and stolen two automobiles earlier in the evening. At one place, he tore the telephone from the wall so the alarm could not be spread. The bandit made his escape.

Earl A. Bell has been appointed Omaha branch manager for Warner Brothers. He was formerly connected with the legitimate theaters here, including the American Music Hall, now the Strand theater, the Krug theater and the Burwood theater, now the Gayety. He then entered the film game and was with the Fox Film company for five years. Leaving Fox he handled Warner Brothers pictures in Omaha and Kansas City for three years. Recently he was in Indianapolis for Warner Brothers and was transferred here as branch manager, taking effect August 3. He took the place of Ed F. Tarvel, who resigned to enter the real estate game in Florida.

Chicago

A POSTAL card from Sam Abrahams of the Gold Theatre, marked Napoli, Italy, says he is feeling fine but wishes he could get Motion Picture News every week.

The Lyric Theater at Polo, is now being operated by B. J. Vogt, former St. Charles theatre operator.

E. E. Saunders of Harvard, expects to open his new five hundred seat house in about sixty days. It is said he will continue to operate the Palace with westerns as his principal attraction, while the new house will be a first run feature theatre.

R. C. Williams of the Majestic Theatre, Streator, has returned from a vacation spent in the north woods and reports he is feeling fine for the winter's work. Another exhibitor who has been vacationing in Northern Wisconsin, is Frank Schaefer, who is also on the job feeling fit.

Al Bachman, for the past two years, assistant manager of the Randolph Theatre and one of the most popular theatre men in the city, has been promoted to manager. Mr. Bachman has the unique record of having been assistant to five different managers during his connection with the Randolph and every one of them left with a good word for Al's ability and loyalty.

Elmer and Julius Herschberg, owners of the Grove Theatre, Morton Grove, have taken over the Peverley Theatre, Lyons, Illinois.

Sales Director Ned Depinet of Universal Film Company, and R. V. Anderson, of International News, are making their headquarters at Universal's local exchange this week. Mr. Depinet was here for a conference with Manager Alexander.

E. A. Eschmann of First National, has appointed Gradwell Sears as branch manager of Associated First National's Cleveland exchange. Mr. Sears has been city sales manager at Chicago for several years and is known as a popular and efficient executive. Carl Leserman succeeds to the position made vacant by the promotion of Sears. Another First National promotion is that of Jack Holland, who has been named country sales manager with traveling territory. Earl Silverman has been transferred from country territory to city.

The Rialto Theatre, first run Bloomington house, has been sold to E. E. Alger and H. Ramsey of Ramsey & Alger, who operate a chain of theatres including houses in Paxton, Urbana, Peru, Rantoul, and other Illinois cities. Walter Taylor was the former owner.

Eddie Brichetto, formerly connected with Metro, has been appointed city sales manager for Universal Film Company.

The Home Theatre at Culver, Indiana, has been taken over again by Billy Link.

The Lincoln Theatre at Valparaiso, Indiana, operated by Charles Bailey, which has been closed during bankruptcy proceedings, is scheduled to open on August 21st.

Country Sales Manager W. W. Brumberg of Universal, journeyed to Moline, Illinois, last week.

J. Bikos of the Gem and Eagle Theatres, Gary, has purchased the Derby Theatre at Chesterton, Indiana, from J. O'Connor.

Hoeffler & McConnell of Springfield, Illinois, were visiting along film row this week setting in pictures, and while in Chicago, also arranged various vaudeville bookings.

Debonair Joe Koppel is back in town after a four thousand mile motor trip through the east, which included a visit to New York City. Joe says now that he is back from his vacation he will need a few days to rest up.

William Wendall of Universal, who is captain of the Headquarters Company of the 33rd Division, is sojourning at Camp Grant, Rockford, Illinois, for two weeks, where his division is in training.

Henri Ellman of Capitol Exchange, has returned from a trip to Cincinnati and Indianapolis. At Indianapolis he conferred with Frank Heller, who is manager of the Capitol Film Exchange in that city. Charles Lindau has been appointed booker and city salesman for Capitol.

Among visiting film men seen on the row this week were Stanley Rollo, sales manager of Shulberg Productions; A. J. Xydias, president of Sunset Productions, who was here in the interest of his Epic series and H. Rogers, representing Sam Saxe of Lumas Productions.

Jack Cooney of Cooney Brothers, made a hurried trip to New York City last week.

Manager C. W. Spanuth is reopening the Ashland Theatre at 49th and Ashland, which has been closed for several months. Extensive alterations and improvements have been made during the time the theatre was dark.

Minneapolis

THE Garrick theatre, Minneapolis, under its new arrangement for exclusive showing of Metro-Goldwyn pictures, is putting in a new $50,000 Wurlitzer organ to go with its augmented orchestra. It will have also a changeable-removable stage, unique in the theatre world, with removable peristyle and arranged so that the whole aspect of the theatre can be changed. C. C. Perry, manager, is giving the new Metro theatre his personal supervision. The staff is made up of former Finkelstein & Ruben employes.

H. G. Finkelstein of F. & R. is back from New York where he has been hunting for new musical features with which to augment the film programs of the F. & R. houses.

J. A. Dundas of Sioux Falls, manager of the Strand theatre, does his viewing in chunks. He has spent more than a week in Minneapolis looking over product.

S. A. Shirley, district manager of Metro-Goldwyn, with offices at Chicago, checked up on the way the local organization at Minneapolis is handling the new product this week.

George Kyle of the Spring Valley, Wis., theatre, did his buying in Minneapolis during the week.

Herman Schwahn of Eau Claire and Frank Kohner of Chippewa Falls, dropped into the Metro offices the other day. Schwahn reports rapid work on his new theatre.

The Metro Trackless train put on full speed ahead to reach Minneapolis in time for the "Greater Movie Season" Parade Saturday.

Guy Crandall of Minneapolis is back from Sturgeon Bay, Wis., where he spent his vacation on the home place. He reports an astounding development of the district since he left there. He discovered that property which had once been offered to him for $275 had lately sold for $15,000, but he came back determined to make up for the lost opportunity.

Fred Harding, who has been assistant manager and publicity director for the Hennepin Orpheum theatre in Minneapolis has been made manager of the Orpheum in Springfield, Ill.

E. T. Gomersall hasn't been able to do more than dust off his desk for the past month. After vacation and a trip to Chicago he is now on a visit to Waterloo and Oelwein, Iowa.

Thomas Gavin has just been taken on as exploitation man for the northwestern territory for Fox Films, working out of the Minneapolis office.

Earl M. Retz of the Strand theatre at LaMont, S. D., was a visitor at the Fox office when in Minneapolis.

Don J. Nairn, assistant manager, of the Fox Film Company, hit for the pine woods this week on his vacation. He declared he wouldn't sleep on anything but pine needles until he got back. His last contact with civilization was at Nisswa, Minn.

Oren Woody, special representative of Associated Exhibitors, from New York, was encountered in the Pathe office Friday. He said he was on a survey of the field.

The Screen Classics Corporation, recently organized in Minnesota has established headquarters at 319 Loeb Arcade. Officers are S. H. Harrison, president. O. S. MacConnell, secretary-treasurer, and L. H. (Micky) Coen, manager. The intention is to distribute about 50 independent pictures. Coen was formerly with Paramount and Metro-Goldwyn here.

A. J. Cooper of the LaCrosse Amusement company, LaCrosse, has bought the Casino theatre at Tomah, Wis., and the Bell theatre at Sparta.

Work on the Beyerstedt theatre at Winona has already begun and is being rushed and Bert Beyerstedt, in Minneapolis contracting for his productions, said he expected to open on Thanksgiving day with a handsome place.

Frank Koppelberger of the LaCrosse theatres company drove up to Minneapolis the other day. The price war in LaCrosse is said to be over.

Eph Rose, F. B. O. manager, reports that L. G. Roesner of the Colonial theatre at Winona dropped in recently.

F. W. Franke, Universal district auditor from the home office, New York, has been looking them over at Minneapolis.

Miss Florence Harris and Miss Bertha Grossman of the Universal offices are on vacations this week.

Fred J. McConnell, of Universal's short product department, is getting a little Minnesota air this week and leaving the New York office flat. He spent the week end in Minneapolis.

Gerald Chapman (not the bandit) the Universal branch manager in Sioux Falls, S. D., brought his wife to Minneapolis hospital the other day. She is reported in good condition following an operation.

Detroit

JAKE and Alex Schreiber, who for a number of years have operated the Blackstone and Frontenac theatres have split their partnership and henceforth will be in no way connected with each other. Jake will own and manage the Blackstone while brother Alex will content himself with the Frontenac.

Max Ruben of the Amusement Supply company has been appointed chairman of the local committee on arrangements in connection with the 1926 convention of the Association of Motion Picture Equipment Dealers of America, which will be held in Detroit.

Jules Levy, general sales director of Universal, was in Detroit during the past week.

Fred T. Grenell, whose specialty is theatre publicity, has moved his offices to 1057-1060 Book building, where he has much larger quarters. Grenell has had much success as a press representative for the local celebration of Greater Movie Season.

Thomas P. Ronan has been appointed manager of the Palace theatre in Flint, a Butterfield house.

New York and New Jersey

LEON O. MUMFORD, a pioneer motion picture theatre manager, is to be general director of the executive staff at the Capitol Theatre, Newark's new exclusive photoplay house at Broad and Market Sts. which will open during the month of September. In this same locality, seventeen years ago, Mr. Mumford opened "The Arcade", a type of theatre that has entirely disappeared.

The policy of the Capitol will be to show the finest pictures obtainable, and at a reasonable admission, and will also feature the super-productions that have heretofore been shown in the legitimate houses at a large increase.

Recently Mr. Mumford has been associated with the City and Tivoli theatres in the Roseville section, and as he first came to Newark from the old Manhattan theatre where Gimbel's store now stands, he is again leaving a Broadway playhouse, the Gotham at 135th Street, which has a seating capacity of three thousand.

Members of the Fox New York Exchange sales staff, under the able direction of Harry Buxbaum are anticipating what is to be known as "A Million Dollar Dinner" which will be held during the month of September at the Ritz-Carleton Hotel. This will be a reward for the efforts of the New York and New Jersey staff at the culmination of a huge drive that is now being made to bring in a stipulated amount of business, and from all reports that are coming in, there doesn't seem to be any danger of the boys being disappointed.

Several changes have taken place on the Fox sales staff and it looks as though Harry Buxbaum's machine gun corps is about complete. Gus Solomon and Ed Schnitzer, two heavy hitters that were formerly with Producers Distributing Corp. and who won first and second prizes during the latter's National sales drive, have recently signed up. Mr. Solomon will be located in New York City and Mr. Schnitzer will cover a portion of Brooklyn. Bernard Scholtz, known as the "Humorist" will cover South Brooklyn. Before joining the Fox organization, Mr. Scholtz was also under the banner of Producers Dist. Corp. for a period of three years and previous to that connection, was with Warner Bros. for two years. He is an old Western Press Association man, was at one time connected with the Paris Police Commission and in addition to his sales duties, is publicity manager for "Fox Folks," a Fox house publication. And then there is Frank Walsh who started in the theatrical business at the age of seventeen with Sam Harris and who was at one time a special representative for Universal in Canada and later on connected with D. W. Griffith. Mr. Walsh resigned from the Fox staff last spring, recently came back under the new regime and will cover Long Island and Up-State. Julius Schwartz is the only one of the old force that is left. He is a veteran of the organization, having been a Fox salesman for twelve years with a fine record and extremely well thought of by local exhibitors. Mr. Schwartz handles the lower section of New York City. Herb Kaufman, who left a fine record with the Metro sales force, will cover Upper New York. Under Joe Lee, the manager of the New Jersey division and who was recently associated with Milton Kussell at Paramount New York Exchange, are Fred Langtree, Chas. Kenneth and Joe Levee. As we stated before—the dinner seems to be a certainty.



Gardner James who will play the male lead in "The Gilded Highway," J. Stuart Blackton's production for Warner Bros.



Max F. C. Goosman, Home Office Manager of Vital Exchanges, Inc.

John Hammel, Paramount New York Exchange chief, has returned from a trip up thru New York State. During the past few weeks the City of Buffalo has come under Mr. Hammel's management.

The next meeting of the M. P. T. O. of New Jersey will be held on the 28th of August at Wildwood, N. J., where the members will be the guests of Director William C. Hunt. Mr. Hunt's Wildwood theatre is the Casino and in addition he operates the Hunt Circuit which is composed of about twelve houses.

Next week Thursday, a group of Manhattan Beachites, headed by President Joseph M. Seider, will pay a visit to the Long Island City Studios of the Famous-Players-Lasky Company where they will go on a tour of inspection of the present day methods of production.



Paul Bern, who has just been signed by Louis B. Mayer to direct a series of pictures for Metro-Goldwyn-Mayer.

Jacob Unger, who operates the Court theatre, Newark, N. J., suffered considerable damage from a fire that occurred in his theatre last Sunday. A couple of weeks ago this same theatre was broken into and acts of vandalism committed. It is thought that the fire was of incendiary origin.

The friends of Julius Joelson will regret to hear of the death of his father which took place last Saturday night. Mr. Joelson operates several theatres, namely, the Crescent, Melrose and Belmore in New York and the Parthenon in Brooklyn.

Small and Strassberg will open their new Terminal theatre on September the 15th. The Terminal is a 1500 seat house and located at Dean St. and 4th Ave., Brooklyn.

Chas. Goldrever and Morris Fleischman will also open the Manor at Ave. K and Coney Island Ave., about October 1st. The Manor is a 2000 seat house.

Bill Atkins, assistant to Chas. O'Reilly the President of the T. O. C. C. of N. Y., is vacationing with his auto for a well earned rest up through the New England States. Mr. Atkins has charge of the Bohemian, Annex, Rex and 68th St. theatres.

Callers among the exchanges this week include Pete Woodhull of Dover, N. J., Dave Kaiserstein, who has the Dewitt at Bayonne, George Jerodsky, of the Regent at Summerville, William Keegan of the Hildinger and Newberry Circuit, James Ritter, and Joe Schoen of the Palace theatre, Bound Brook.



Leon O. Mumford, General Director of the Capitol theatre, Newark, New Jersey.

Before leaving on a trip to Europe, Sam Bullock, former Sec'y of the Ohio M. P. T. O., made his headquarters at the office of Jos. M. Seider.

Matt McNamara has remodeled his Midwood theatre located on Ave. J, Brooklyn, and has also increased the seating capacity.

Leo Brecher, who operates a chain of five theatres in New York City, is reported as about ready to open up a couple of new ones on the upper East Side.

Joe Steinkritz, recently returned from a week's rest in the country, has installed a new marquee on his Regent theatre at 81st Street and 1st Ave. He has also completed extensive remodeling and redecorating.

Local exhibitors are still coming and going on vacations. Irving Goldfarb, part owner of the Gates theatre, Coney Island, is leaving this Sunday to spend a two weeks' vacation at Lake Huntington. J. Idsen of the Montauk on Pitkin Ave., Brooklyn, has returned from a two weeks' auto tour. Ben Guttman, who operates the Atlantic theatre at 2646 Atlantic Ave., Brooklyn, will leave sometime this week for a two weeks' rest. W. Wollen, of the Hendrix theatre, 2245 Pitkin Ave., has returned from his vacation.

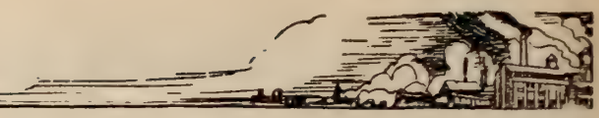
Harry Brandt has assumed full charge of the Cumberland theatre, Cumberland St., Brooklyn. Manager Ackman, formerly in charge has resigned.

Two more Brooklyn theatre openings are scheduled for this coming week. The Blake, at 138 Blake Ave., and under Sam Zahler, will open Thursday of this week. Mr. Zahler also operates the Review, The New Singer and the Miller under the firm name of the Rapthal Amusement Co.

Gus D. Stamatis's Apollo theatre, formerly called the Throop and located at Throop and Fulton Sts., Brooklyn, has been enlarged and remodeled and will have its opening on Monday, August the 24th.



Albany



SOME of the exhibitors in central New York have adopted novel methods of overcoming the trouble that is being experienced through electrical storms putting the lighting systems out of business for the time being in various places. At the Lincoln theatre in Troy, Manager Tony Veiller has placed a large electric flashlight in the rear of his theatre and no sooner does the power go off and the lights fade, than the flashlight is turned on. One night last week the lights in the theatre went out no less than five times, the projection machine stopping and then starting up as the power came back. In Richfield Springs, William Maxion, manager of the house, and Al Bothner, who is connected with the Smalley chain, using a flashlight as a spot, entertained the crowds one night last week with songs for nearly two hours, while the lights were out.

There is considerable speculation around Albany these days as to what name will be chosen for the new theatre which is being erected by the Strand interests. A good many people are suggesting that the theatre be known as the State, a name that will identify it with Albany's principal street as well as the fact that the city is the capital. Just who will be named as manager of the theatre which will be opened in March, is still undecided. Now that the Strand has taken over the Albany and the Regent theatres from the Sucknos, it is thought likely that Herman Vineberg, manager of the Mark Strand in Albany, may also be given the management of the two additional theatres.

Edward Lyons, manager of the Capitol theatre in Albany for the past year, resigned during the past week, and has returned to New York. It is said that this house will go over to burlesque for three days, beginning in the early fall, and it is also rumored that Oscar Perrin, who suddenly resigned last week from the Buckley chain, may become its manager.

Robert Bendell, former manager for Selznick in Albany, and later on scouting for the Schine brothers for new theatres, is now engaged in the theatrical real estate business in Albany, and cleaned up handsomely during the past week in transactions involving the Albany and the Regent theatres in Albany, as well as the Lincoln in Schenectady.

Charles Walder, who has been manager of the Fox exchange in Albany for several months, and who was formerly connected with the Goldwyn exchange as manager, resigned during the past week and left almost immediately for Florida, where he will enter the real estate business. Mr. Walder has been succeeded by James F. Dermody, manager of the Fox exchange in New Haven, and whose home is in Elmhurst. When Mr. Dermody arrived in town he brought with him Austin Interrante, as a salesman.

The Rialto, in Little Falls, which is perhaps better known under its former name of the Gate- . and which was absorbed by the Schines some months ago and closed for repairs, reopened last Wednesday under most auspicious conditions. There were several floral tributes from Albany's exchanges displayed in the lobby.

Alec Herman, manager of the First National exchange, is spending a two weeks' vacation in Far Rockaway. Helen Schleiger, of the Pathe exchange, is enjoying a two weeks' vacation at Lake Bomoseen. Edward Hochstim, a Pathe salesman is taking his vacation at Long Beach. Margaret Wolf, of the Universal exchange, is spending two weeks at the Hague. James Tunney, a shipper at the same exchange, is back from his vacation.

Joseph Schleiger, former assistant booker at the Pathe exchange, is now doing the shipping for Jack Krause, of the Bond exchange, succeeding Frank Matthews. Martin Schif, traveling auditor for Universal, has been spending a couple of weeks in going over the books at the local exchange. Sidney Katz, who is connected with the home office of F. B. O., but who is very well known in Albany, was here for a portion of last week.

When Carolyn Himmelberger, of the First National exchange returned last week from a vacation spent at Unadilla, a sparkler adorned one of the fingers of her left hand. No sooner did she enter the office than she was the center of a congratulating group of young ladies.

Jules Levy, sales-director for Universal, was met by H. C. Bissell, local manager for the company, at Plattsburg, and the two journeyed the past week through the Adirondack region, calling on practically all of the exhibitors from the northern border down to Albany.

Lee Langdon, one time booker for First National, and who has been connected in the past with several exchanges and known to exhibitors far and wide, is once more back on Film Row after an absence of several months. Mr. Langdon will act as the local representative for the Freedom Film company of Buffalo, which may shortly open an exchange in Albany if the business warrants.

Ben Davis, who has been looking after the financial end of the Schine circuit and who was formerly a Fox representative in Texas, resigned from the Schine organization last week. Mr. Davis was in Albany for a day or so, dropping in at several of the exchanges as well as the Albany Film Board of Trade. He made no announcement as to his future plans.

Bob Wagner, of Little Falls, very well known among the exhibitors of central New York, and who managed the Gateway theatre in that city until it was taken over by the Schines, is now connected with Renown and covering the Albany territory. Sam Freed was at one time local representative for Renown. At one time in his career, Mr. Wagner was connected with an animal act and as a trainer is said to have ranked with the best of them.

Efforts are being made by Jake Rosenthal, in Troy, to revive the old time illustrated songs. He has engaged a singer for each Tuesday night at the Rose and if the songs catch on, they will be featured one night a week. Mr. Rosenthal is admitting children each Tuesday during August at 5 cents. During the past week, Mr. Rosenthal has been entertaining his brother-in-law from Massachusetts, who appeared on the scene with a big Packard car, and as a result the Rosenthals have been doing quite a bit of touring, including a Sunday at Sharon Springs and one or two days at the Saratoga racetrack.

Although the American, in Troy, was due to reopen on August 15, delay on the part of companies supplying certain equipment, resulted in the opening being postponed for a week. Edward Trembly, who has been doorman at the Lincoln theatre in Troy, will act as superintendent of the house with Walter Roberts handling the theatre along with the Troy.

The program for the outing of the Albany Film Board of Trade at Luther's hotel on Saratoga Lake, on Monday, September 14, made its appearance during the past week. A. J. Herman will direct the day's entertainment The first event will be a baseball game at one o'clock between the salesmen and the managers. At 2:15 o'clock, there will be various races and contests and at 3:15 o'clock, according to the program, there will be water sports. Dinner will be served at 4:30. The first supply of tickets, numbering 500, has been virtually exhausted owing to a heavy demand from all sections, even including New York city. The First National exchange disposed of their first allotment and sent back for thirty more tickets last week. Jack Krause, manager of the Bond Photoplay exchange here, has taken 17 tickets, while other exchanges are doing almost as well.

The Lincoln theatre in Troy will observe its third birthday between August 29 and September 4. Manager Tony Veiller is now busy on a program which will be a part of the celebration and which will call for special music, much in the way of decorations and also one of the biggest pictures of the early fall.

Jake Golden, manager of the Griswold in Troy, observed his Old Home Week, starting on Monday, August 17, with added attractions each night, together with double features. On Monday and Tuesday nights, Mr. Golden featured Steve Harrington, a local soloist, while Thursday night brought an amateur revue of ten acts together with the D. and H. quartette. On Friday and Saturday nights, Mr. Golden featured Forrest L. Willis, a composer as well as pianist and singer, and whose selections had been broadcasted from the WGY station in Schenectady.

L. J. Carkey, who has managed the Schine theatres in Carthage, has assumed his new duties as district manager for Schines, having jurisdiction over a dozen theatres, with headquarters in Little Falls. Mr. Carkey has been succeeded by his brother, J. W. Carkey, in Carthage.

John Garry, manager of the Empire in Glens Falls, who has been at his home recovering from an operation for appendicitis, came back on the job two weeks sooner than he expected. When Mr. Perrin resigned from the Buckley chain, Alex Sayles was suddenly shifted from the Empire where he was stationed while Mr. Garry was recuperating, to the Leland, in Albany, making it imperative for Mr. Garry to return at once.

R. C. Kimball, who has been journeying along Film Row for several months picking up film for parcel post, has leased Woodman Hall in Westerlo, and opened it as a motion picture theatre last Saturday. Bob Grady, formerly of Vitagraph, has given up the Wawanda theatre at Haines Falls, the lease reverting to Rusk and Andrews, the original owners. H. C. Rawley, of Earlville, has sold his theatre there to a Mr. Bricker.

There is nothing the matter with the summer home which Harry Hellman, owner of the Royal in Albany, recently bought at Crooked Lake, but when it comes to the fishing in the lake, Mr. Hellman has a long story and one filled with many a note of disappointment. Mr. Hellman had planned to do a great deal of fishing. He bought for himself much in the way of expensive tackle as he believed the stories told of full creels. And now the sad part of it is that the summer is almost over and the only thing that Mr. Hellman has been able to catch are a few small sunfish and perch. The Hellmans will remain at their summer home until well into October.

E. H. Harriman, Jr., of Methuen, Mass., former owner of the Casco theatre in Portland, Me., was in town during the week, calling on J. H. MacIntyre, local manager for Famous Players, who was formerly stationed in Portland.

Adolph Kohn, the new owner of the Pastime theatre in Granville, is now improving the house in many respects preparatory to reopening the latter part of the month. Harry Rose, of Schenectady, has just been named as manager of Jimmy Rose's chain of houses. Henry Windekneckt, who is associated with Mr. Rose and who has been stationed much of the time at the Bijou in Troy, has found it necessary to devote more of his time to his business as postmaster. Mr. Rose announces that he will close his house in Queechy Lake on August 31, and will reopen in Kinderhook on September 1, with straight pictures. Mr. Rose appeared last week with a brand new Nash sedan.



Salt Lake City



A. P. ARCHER, of the Educational Pictures Denver office, has been here this week conferring with Clyde H. Messinger, manager of Educational here.

George Hayes, former manager of Associated Exhibitors in this city, is now on the road for Educational out of the Denver office.

A. G. Pickett, manager for Famous Players-Lasky here, has returned from a flying trip through the Montana territory.

Frank H. Smith, salesman for Famous Players-Lasky, has just returned from a trip through Nevada.

The Metro-Goldwyn salesmen traveling out of the Salt Lake office have come in from their territories to attend a sales conference conducted by Manager Cloward in regard to the policies of Metro-Goldwyn for this season. Those in attendance are: Joseph F. Samuels, who covers the Utah territory; E. E. Harris, working in Montana; Jack Connors, newly appointed salesman for Idaho.

C. A. Orr, manager of the Opera House, Grace, Idaho, is in this city, accompanied by his wife, and is arranging for new productions for his house.

W. E. Shipley, owner of the Gem and Empire theatres in this city, has just returned from a month's vacation which he spent in Yellowstone Park, Banff [illegible] Canada, and throughout the Northwest. He was accompanied by Percy Peterson, manager of the two houses.

Ed C. Mix, manager of the local Associated Exhibitors Exchange, is back from a three days' trip through Northern Utah and Southern Idaho.

R. H. Stackhouse who has charge of the Warner Brothers Exchange in this city, is working in the Great Falls section of Montana this week.

George Iensen, Montana salesman, D. T. McElhinney, Idaho salesman, are now working their respective territories for Warner Brothers.

W. F. Gordon, manager of the Associated First National branch here, left this week for New York City where he will attend the convention of company representatives.

Vete Stewart, crack salesman for Associated First National, returned from a swing through the Southern Idaho territory, and leaves this week for the central Utah section.

E. M. Gibson, assistant manager of the F. B. O. exchange, is in Denver spending his vacation with relatives. He expects to be gone two weeks.

George Mayne, owner of the Preferred Pictures and Super-Feature Independent Exchange, was recently appointed receiver of Pleasure Park here. This park is the new open air theatre and dance hall which was opened this summer. Mayne reports a good business is now being enjoyed and anticipates that it will be but a short time until the place is on a firm financial basis again. Mayne is leaving the latter part of this week to work the entire Idaho territory, in the interest of the new productions which he recently purchased.

Lon Hoss, newly appointed salesman for George Mayne, has been assigned to cover the Utah territory and leaves this week on his initial trip. Hoss was formerly connected with the Universal exchange in this city.

Max Roth, personal representative for James R. Granger, general sales manager for Fox, who has been in this city for three weeks, leaves the latter part of this week for Los Angeles. Roth has been in conference with manager A. A. Schayer of the local office and the following changes have been made in the sales organization: A Singelow, formerly covering the Montana branch, has been transferrd to the Idaho territory; W. M. Hughart, formerly manager for First National in Butte has been added to the sales force and assigned to the Montana territory; J. L. Tidwell has been reappointed to the Southern Utah section.

Carl Stearn, manager of United Artists exchange, has just returned from a trip through Southern Utah, and is in Idaho making the key cities.

C. F. Parr, who has charge of the Producers Distributing Corporation exchange, is still in the Montana territory.

Allen Burke, local manager for DeLuxe Features, is leaving this week for the Yellowstone Branch, and expects to make an extended trip through Idaho.

James R. Keitz, manager of Greater Features exchange is back from Southern Utah. Since returning he has added a new salesman to the force in the person of Clifton Pearce, who was formerly located as an exhibitor in Brigham, Utah. Pearce is now out of the Greater Features office on an extended trip through Western Wyoming and Eastern Idaho.

Dad Rand, famous as the local movie humorist, has been entertaining "Film Row" and affording them much enjoyment this week. Rand is the manager of the Isis Theatre of this city.

The Orpheum Theatres, which opened the first of August, after having been dark since the early part of the summer, is enjoying a splendid patronage. The house is playing a picture policy only at present, and is setting a precedent for theatres in this city by operating with eight changes of program a week. E. A. Harris, who came from San Francisco to manage the theatre for the Ackerman and Harris interests which control the house, says that it is probable that vaudeville might be added to the program later in the season.

Out of town exhibitors who visited the local exchanges this week included N. Allermand, owner of the Star Theatre, Price, Utah; John W. Johnson, operating the Iris Theatre, Midvale, Utah; F. T. Duvall, who manages the Gem Theatre, Murray, Utah; John Rugar, managing the Orpheum and American Theatres, Park City, Utah, and W. H. Burt, owner of the Rialto Theatre, Twin Falls, Idaho.



Cincinnati



A POCKET billiard match of no little importance will take place in Huntington, W. Va., the opponents in the game being Cecil Tipton, manager for the Hyman Theatrical interests and Ed Cook, Famous Players salesman. The contest is to be a 100-point affair. Abe Hyman, head of the Hyman interests, is to be the referee and his task will not be easy as both participants are out for blood, with Tipton slightly the favorite in the blood-curdling affair.

Harry Dodge, Famous Players manager in Columbus O., and Carl Weeks, salesman for the same office, spent the week end in the city after attending a general conference held for the salesmen and managers of the Louisville, Indianapolis, Columbus and Cincinnati exchanges at the Hotel Gibson on Saturday August 15. Chas. Regan, district manager for Paramount, presided.

Another devotee of golf in the Famous Players office is Mildred Bocklage, who is reputed to be wielding a mean putter for one so green at the game.

Walter Rand, doing special exploitation work for Universal, spent several days in the city.

I. Libson, head of the Libson Theaters, returned from his vacation at the sea shore looking much better after his long needed rest.

Al Sugarman, city salesman and short subjects manager for Universal, is touring the cities on the great lakes while on his vacation. He is accompanied by his wife and boy and from the latest news to reach the office Al was having a wonderful time.

Florence Shumaker, office manager for Universal, returned from her vacation of several weeks.

Herman Bly, of the Valley Bly Theater in this city, was seen on one of his very rare visits to the film buildings the other day.

Morris Frankel, handling several of the Frankel theaters in this city, purchased many pictures while on his weekly visit to the Broadway Film Bldg., last Monday. Another of the Frankel managers to be seen at the Broadway Film Building this morning was Moe Wilchins, who is recuperating from a severe illness of several weeks' duration.

Two other local exhibitors of prominence to make large purchases and bookings of pictures for the coming season were Dr. Kolb who heads a large chain of suburban theaters, and Izzy Schwartz of the Metropolitan.

Chas. Lowenburg, Universal exploiter, will leave on his vacation shortly with Cuba as the ultimate destination.

Elmer Shaw, a newcomer to the film game, has joined the Universal sales force. L. E. Davis, one of the cleverest salesmen in the game, is back with Universal after a short absence. This makes Davis' fourth time with this firm.

Lou Snitzer, owner of several theaters in Cincinnati and Hamilton, will leave for Florida soon to look after his real estate interests in that state.

I. Frankel, head of the Frankel interests returned from Miami, Fla., last week where he has been for some time, resting and taking care of his various holdings in the latter city.

J. E. Little, head of the Little Theater Circuit with headquarters at Bramwell, W. Va., was a busy little fellow around the film buildings the other day booking pictures for his various theaters.

Another exhibitor to visit the film buildings and exchanges was Harry Kaplan of the Dunbar Theater, Columbus, O.

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Kansas City

"TELL me something," requested a friend of Adolph Eisner, manager of the Circle theatre, Kansas City, and former president of the M. P. T. O. Kansas City, "how do you do it?"

He was referring to a "S. R. O." crowd for the second show on "blue Monday" night. Whereupon Mr. Eisner pointed to a sign above his head, which read: "Ten Cents To All."

"There's a way to operate small, cheaper houses and there's a method of operating large first-run theatres downtown, but as long as a fellow doesn't confuse the two methods of operation he's a good bet for a successful exhibitor," was the response.

Having operated both the large first-run and the "shooting gallery" type of theatres, Mr. Eisner's logic seems to be based upon sound facts, since he has transformed the Circle from a "flop" to a money maker in less than a month. Paint, decorations, poster sheets and a 10-cent admission did it.

It was "Greater Hustling Season" along Kansas City's movie row last week. A. W. Day, assistant P. D. C. branch manager, returned from his territory, while Louis Reichert, P. D. C. branch manager, was in Wichita, Kas., lining up business.

Mike Lewis, special representative for Paramount, revived old acquaintances in Kansas City, along with a business visit. He formerly was a salesman out of the Kansas City Paramount office.

C. D. Hill and R. L. McLean, district manager and representative, respectively, for P. D. C., spent a busy week in Kansas City.

Back only a few days, Harry Silverman, Independent Film Company representative, departed for the territory again, to be gone until September.

Bob Withers, Enterprise branch manager, who returned from a successful ten-day trip in the territory, asserts that exhibitors are much more optimistic than they were a month ago.

These exchange managers were away on selling tours: C. A. Schultz, Warner-Vitagraph; T. O. Byerle, First National; C. E. Gregory, Metro-Goldwyn; Harry Taylor, Universal, and Louis Reichert, P. D. C. A. H. Levy, former Fox representative in Washington, D. C., now is with the Kansas City branch, according to M. A. Levy, branch manager.

Miss H. Geerdts, Warner-Vitagraph booker, became so "inoculated" with the Florida land "get rich quick" excitement that she resigned to accept a position with a land company in the southern state.

W. Kaster, former veteran New York film man, has joined the Kansas City Universal sales force.

George Hartman, formerly with Vitagraph, has joined the Associated Exhibitors' selling force and will cover Missouri.

J. M. Duncan, special Warner-Vitagraph representative, was in Kansas City assisting Branch Manager C. A. Schultz in getting the Warner 40 placed as soon as possible.

A fire at the Lyric theatre, downtown Kansas City motion picture theatre owned by I. F. Deo and J. T. Wilson, Wednesday night destroyed five reels of film and damaged the booth and projection machine, but there was no damage to the house and the crowd filed out orderly.



Betty Jewel in the cast of "Invisible Wounds," the Robert T. Kane production for First National.

Herb Welsh, veteran Kansas exhibitor, has taken over the Orpheum theatre at Atchison, Kas., while Edward Dorrell, former manager, has returned to his home in Topeka, Kas.

The Lewis theatre, Independence, Mo., has been added to the chain of Glenn Dickinson, who now controls two houses in Manhattan, Kas., two in Lawrence, Kas., three in Junction City, Kas., and one in Independence, Mo.

Among the out-of-town exhibitors in the Kansas City market last week were; W. J. Gabel, Grand Beloit, Kas.; Charles Sears, Sears Circuit, Nevada, Mo.; C. M. Pattee, Pattee theatre, Lawrence, Kas.; William Cuff, Strand theatre, Chillicothe, Mo.; Ben Levy, Hippodrome, Joplin, Mo.; S. E. Wilhoit, Jefferson, Springfield, Mo.

Glen Klock of the Klock theatre, Ottawa, Kas., soon is to become a benedict, it is rumored in authentic circles. The girl, the time and the place, however, is a bit in the dark.

Clarence "Bones" Smith, he of the high tenor voice, former manager of the Tenth Street theatre, Kansas City, Kas., has decided to try life on "the other side of the fence" a while, having joined the sales force of Associated Exhibitors in Kansas City. He will travel in Kansas.

Not 99 per cent, but actually 100 per cent co-operation has been obtained by William Burford of the New Burford theatre, Arkansas City, Kas., in putting over a campaign in conjunction with "Old Home" week, he says. All civic and educational, as well as church organizations are lending a hand.

Phil Wagner, manager of the Beldorf theatre, Independence, Kas., has his own ideas on promoting his theatre in the public eye. Here is a line he used in conjunction with his newspaper advertising the other day:

"A summer resort in the heart of Independence — The Beldorf, the coolest spot in town."

Cleveland

J. E. FONTAINE, for the past three years manager of the local Famous Players Lasky exchange, has been transferred to Pittsburgh as branch manager. He succeeds Mike Hughes, who has suffered a nervous breakdown. E. H. Brauer, Columbus manager has been made manager of the Cleveland exchange, and Carl Weeks, of the Columbus sales force, has been appointed Columbus branch manager. The members of the Cleveland Paramount exchange gave Fontaine a big farewell party at Rainbow Gardens. Thirty young folks were present, including division manager H. W. Dodge who came up from Columbus especially for the party. They presented Fontaine with a gold wrist watch as a remembrance of the three pleasant and harmonious years they have worked together.

J. L. Sears has been appointed manager of the local First National exchange to fill a vacancy following the resignation of Norman Moray who has changed his business from reel estate to real estate. Sears has been connected with the Chicago First National office as city sales manager.

Stanley Hand, First National home office representative, has folded up his tents and has wandered back to New York. He had charge of the local exchange in the interim of Norman Moray's resignation and J. L. Sears' appointment as resident manager.

The Film Bldg. Register was well patronized this week. Among the out-of-town visitors duly signed were L. B. Cool, of the Feiber and Shea theatres in Akron and Canton; John Pekras, Elyria; M. H. Hoffman of the Star theatre, Amsterdam and the Star theatre, Alliance; Raymond Wallace, Ohio theatre, Alliance; Ed. Shreffler, Opera House, Shelby; James McMahon, McTodd theatre, Willoughby; and Manager Smith of the Apollo, Oberlin.

Art Buck, of the Colonial theatre, Fostoria, has just returned from a four weeks' motor trip through Yellowstone and the National Park. Buck is full of enthusiasm both for the trip and for the sights. He drove every day he was gone, had only two punctures on the round trip and encountered nothing but pleasure. He even found the bears in the Park friendly and fed them out of his hand.

Sam Bullock, until very recently field representative for the M. P. T. O. of Ohio, sailed last Saturday on the Leviathan for a trip to Europe. Bullock says it's a straight pleasure trip, but that doesn't mean that he has to keep his eyes closed to European picture conditions.

Flavius E. Looney, head shipper of the Progress Picture Company, has just returned from a vacation trip to Columbia, Tennessee.

Louis Weiss, of Artclass Pictures, was in the city the forepart of last week, in close consultation with the independent exchange managers.

William Raynor, manager of Reade's Hippodrome has just returned to his lake shore home where the breezes are guaranteed to blow, from a short business trip to New York.

George Schade of Schade's theatre, Sandusky, is again on the ticket for City Commissioner. It's a repeat campaign for Schade, as he has just completed a term as city commissioner.

A. E. Ptak, manager of the Lyceum theatre, Cleveland, has trailed the other exhibitors who have gone to Florida in search of treasure. He left last week and didn't leave any return date.

Messrs. Bly and Miller have sold the Liberty theatre, Geneva, to Ward Johnson.

Frank Mahalec announces that, beginning this week, he will run the Majestic theatre full time again. He was running on short time during July.

Sam Barck, of the Market Square theatre, is back from a short trip to Detroit and along the St. Clair river.

H. S. Hurlbert, manager of the Odeon theatre, Canton, is spending his vacation with his family in Canada where the fish are guaranteed to bite.

Seattle

ANNOUNCEMENT was made in this city last week of the appointment of W. K. Beckwith, former booker and office manager of H. A. Black's local Warner Brothers exchange, as manager of the new Warner Brothers exchange in Portland, which was opened early in August. Mr. Beckwith has already been installed in his new office by Harry Lustig, Western division manager of Warner Brothers, who has spent the last two weeks in this territory. Mr. Nave, formerly associated with L. K. Brin when the latter was the Warner franchise holder in the Pacific Northwest, now occupies Mr. Beckwith's post in the local office.

J. A. Gage, manager of the Educational Pictures Exchange, last week announced that he has completed negotiations for the leasing of the former Warner Brothers exchange on the northeast corner of Third avenue and Virginia Street and will begin immediately the removal of his office into the new quarters. Extensive alterations are now being made in the large office for Educational, and Mr. Gage is planning to entirely refinish and paint the premises before moving in. The new exchange is generally accepted as the most prominent office on Film Row, having been occupied by Metro Pictures up to the time of their consolidation with Goldwyn, and then having been taken over for Warner Brothers, by L. K. Brin.

Sid Hershberg, owner and manager of the Orpheum and Liberty Theatres in Havre, Montana, spent a few days here recently en route to his home town from California. He has been in the southern state for the last several weeks, on a combined business and pleasure trip. His present stay in this city was the first in many months.

William H. Drummond arrived in this city last week to accept the management of the Producers Distributing Corporation exchange, replacing Charles E. Feldman, whose resignation was announced last month. Mr. Drummond has had several years' experience in the motion picture field on the Pacific Coast, having left the Pathe exchange in San Francisco to accept his new post in this territory. After a short time getting acquainted in this city, he expected to make a brief tour of the larger cities in the Washington and Oregon territories.

Announcement was received on Film Row this week to the effect that the Myrick Theatre in Billings, Montana, had been taken over by Gene O'Keefe, prominent Montana exhibitor and former theatre man of this city. The house was formerly owned and operated by Lloyd A. Kennington, who took it several seasons ago from E. J. Myrick, also of this territory. Mr. O'Keefe now owns and operates the Babcock and Regent Theatres in Billings. He will rename the recently acquired house the Lyric, and will continue to operate all three as first-run theatres.

Jean Anthony Greif, former concert organist at John Hamrick's Blue Mouse Theatre, last week ended his engagement at that house and has returned to Tacoma, where he formerly appeared in a number of picture theatres. His engagement in that city at this time will be at one of the houses operated by Jensen-VonHerberg for the H. T. Moore Enterprises, presumably the Rialto, although definite announcement to that effect has not yet been made.

Fred Walton, owner and manager of a number of motion picture houses in Bellingham, spent several days in this city last week, stopping off long enough to see the Greater Movie Season parade. He returned to his home town to inaugurate the season there the following day.



Lew Cody, who has just signed a long term contract with Metro-Goldwyn-Mayer. He will be featured, for the most part, in roles of the light comedian type.

A. H. Huot, manager of the Film Booking Offices exchange, left this week on a business trip to Spokane and the Eastern Washington territory. During his absence, the F. B. O. exchange is undergoing a thorough renovating and cleaning, and it was a subject of debate on Film Row whether or not Mr. Huot would recognize his own office upon his return from the trip.

William Code, owner and manager of the Paramount Theatre, bid good-by to his patrons and friends last week, and set out for a vacation trip to California. He expected to be away for several weeks, and announced that he would bring back some new innovations for the audiences at his house upon his return.

Mr. and Mrs. W. C. Roach of the Selwood Theatre in Portland visited a number of the film exchanges here last week, for the first time in a number of months. They were returning from a vacation spent in and around this territory. Mr. Roach announced that he will soon have a definite opening date for his new Oregon Theatre in Portland, which is reported to be one of the most modern neighborhood theatres in the Pacific Northwest.

William Armour, owner and managing director of a number of motion picture theatres in Montesano, Elma, McCreary and other towns of this state, spent a short time in this city recently. He bought and booked a number of new season's productions for his circuit during his visit in Seattle.

Word was received here this week from O. McPherson of Kendrick, Idaho, to the effect that he still will retain the ownership and management of the Kendrick Theatre in that city. Reports were current recently to the effect that the house was to be turned over by Mr. McPherson to a Pacific Northwest theatre operating company, but the truth of this report is denied by the present director of the house.

Reports received from Edwin J. Rivers, former assistant manager and publicity director of Charles McKee's Heilig Theatre, indicate that he is entirely successful in his new venture as manager of a recently opened neighborhood theatre in Los Angeles. Local newspapers are still minus much of the enthusiasm and merriment that Eddie used to afford with his feature stories and press stunts for the Heilig.

John G. VonHerberg, of the Jensen-VonHerberg circuit, left his local office for a few days last week for a business trip to Yakima, where his organization operates two motion picture houses.

Denver

THE new Washington Park D & R Theatre celebrated its grand opening last Thursday night. It is the first of the three D & R Theatres now under construction in Denver to be completed. The capacity of the theatre is approximately 450 seats. It is located at 1028 South Gaylord Street in the heart of the Washington Park residential district. The second D & R Theatre to be thrown open to the public will be the Highland Theatre, located at 32nd and Lowell Boulevard and will be open about September 15th. The third theatre in Denver will be known as the Egyptian D & R Theatre located at 32nd and Clay. It is scheduled to be opened by October 15th.

Harry Lustig, new district division manager for Warner Brothers, arrived in Denver this week from Salt Lake City for a visit with the local branch of his organization.

Ed Schoelkoph, owner and manager of the Opera House, Idaho Springs, Colorado, is a visitor in the city. He reports a good season which means that Idaho Springs is as usual a favorite tourist resort.

Messrs. Krier and Kastner, well known exhibitors of Walsenburg and Boulder, Colorado, were visitors in the city during the past week. It is rumored that they have consolidated their theatres with the interests of the Western Enterprises Inc. although definite announcement of such arrangement has not yet been made.

B. P. McCormick, manager of the Liberty Theatre, Florence, Colorado, and the Opera House, Canon City, Colorado, has returned after an extensive tour of the South and Southwest.

Eugene Gerbase, manager of the local Universal Film Exchange, and C. M. Van Horn, manager of Pathe, are at present making the key cities of the New Mexico territory.

Charles R. Gilmour, Denver manager for Warner Brothers, announces the appointment of E. J. Lustig as salesman in the New Mexico territory. Mr. Lustig is the brother of Harry Lustig, western division manager for Warner Brothers.

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Buffalo

HOLLIS A. SHILLING, for many years manager of the Flickinger store in Fairport, N. Y., has resigned to take over the management of the Rivoli theatre in the Shilling block. Mr. Shilling announces that new projection machines will be installed in the Rivoli and many improvements made in the building. The ventilation and lighting systems also will be changed.

Lockport, N. Y. stage employees have formed a new union with Austin Taylor, stage manager of the new Palace theatre, as president. Robert Spedding is vice-president and Grover McGowan, secretary-treasurer. The new union has been formed with the advent of two new theatres, the Rialto and the Palace, one a Schine house and the other under Paramount lease. The latter opened July 18 and on Labor Day will add Keith vaudeville to its picture program.

The Eastman, Rochester, orchestra, refreshed from its three weeks' vacation, is back on the job with Conductor Victor Wagner holding the baton for all performances. During the absence of the orchestra the musical accompaniments have been played by the organ.

Leo Murphy, salesman, and Percy Emslie, booker, have both resigned from the Buffalo Warner Brothers staff. Mr. Murphy has been engaged by Manager Fred M. Zimmerman as a Producers Distributing corporation salesman, while Mr. Emslie is returning to his first love—the hotel business. Clarence Snyder, former booker at F. B. O., is now holding down the same job at Warner Brothers.

Howard S. Riehl is now handling the Artclass product for Renown Pictures corporation in the western New York territory.

It's a hard life. No sooner than he arrived home from a trip to Europe, Joseph A. Schuchert Sr., owner of the Colonial and Columbia theatres on Genesee street, Buffalo, hopped off again for a tour of the Yellowstone National Park. Joe Jr., says tain't fair.

J. Walter Bengough, Esq., manager of the Jefferson theatre in Auburn, N. Y., was seen in Niagara Falls the other night talking with Charlie Hayman of the Strand and Cataract theatres. Walter is vacationing. Lionel Edel, assistant manager of the Lumberg at the Falls went to New York last week. Must be a big deal in the air.

The Lyceum theatre in Ithaca, N. Y., the home of Bill Dillon, president of the M. P. T. O. of N. Y., Inc., will play stock this season, but during the dull holiday season when the university is not in session, three acts of vaudeville and motion pictures will replace the stock company until about the middle of January. During the past season the Lyceum has been used almost exclusively for motion pictures.

George Reister has been appointed general manager for the Erie, Pa., division of the Rowland & Clark theatre interests. His selection was determined upon several weeks ago, when plans for speedy completion and reopening of the Aris theatre were detailed by James B. Clark, president of the theatre chain bearing his name. Managers of local houses remain unchanged with Thomas Fordham in charge of the Strand; N. C. Wagner at the State and Hiram Sallan at the Perry. Theodore Thompson, of Erie, who has been identified with picture house management for several years, has been engaged to manage the Aris theatre, which was destroyed by fire recently and which is being rebuilt. It will be ready within a period of several weeks. Jerome Casper who has supervision of all theatres controlled by Rowland & Clark, is giving the Aris work his personal attention.

C. R. Rogers has purchased from Mrs. Anna Shuss two frame buildings on north Center street, Corry, Pa., and later will raze them to afford space for an addition to the Grand theatre, at present a motion picture house. When remodeled, the house will be used for legitimate attractions.

George J. Walker, 8 Milton street, Buffalo, has been appointed manager of Shea's Court street theatre, succeeding the late Henry Carr. For more than a score of years, Mr. Walker has been connected with the Shea organization, for the past several years as assistant to Mr. Carr, who died in June.

William J. MacFarlane, who is interested in the theatre business in Canandaigua, N. Y., where he is also Mayor, will again head the Republican ticket at the coming election.

W. L. Winn, representing the National Screen Service, is seen around Film Row every afternoon in Buffalo.

G. Emerson Dickman, Fox salesman par excellence, has appointed Carl H. Fahrenholz his confidential secretary. Carl has assumed his new job in addition to his duties as managing director of the shipping department at the Buffalo exchange. The other evening "Emmy" and Carl started out together to drum up business, but the mysterious part of it is that Carl was seen in Niagara Falls, in Shea's Hippodrome, Buffalo and with Ben Wallerstein of the Broadway theatre, Buffalo, all in one evening. Carl was trying to find "Emmy." It is rumored that Mr. Dickman is soon to write his memoirs as a film salesman. Several companies are said to be dickering for the film rights to the work.

George Rosing of the Fillmore theatre, Buffalo, has built a summer home at Crystal Beach. He has just returned from a trip to South America where he went for his health.

Frances Aichinger, manager of the Cozy Corner, Buffalo, has just been married to George Hill. Frances or Mrs. George is one of the livest woman managers in this neck of the woods.

Earl Kramer, manager of Buffalo's Universal office, is sporting one of the new Cadillac models. He broke it in the other day by driving to Rochester where some unfeeling motorists knocked the bumper on Earl's new boat for a row of orchestra seats.

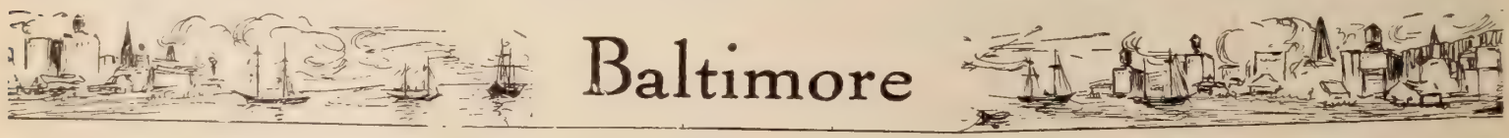
Maurice A. Chase, president and general manager of Chase Pictures corporation, announces the opening of his Buffalo office at 258 Franklin street. Mr. Chase is handling the Preferred product in New York state. He has also opened an office at 676 Broadway, Albany. Mr. Chase is one of the best known film men in the state, he having formerly been vice president of Selznick and district manager for Universal as well as holding positions with other companies in the past.

Mrs. Ida Meranda has resigned as office secretary of the Film Board of Buffalo and has been succeeded by Miss Helen M. Powers, a sister of Ray Powers, assistant manager of the First National exchange. Mrs. Meranda has gone to Detroit.

Syd Samson of Bond Photoplays corporation, Buffalo, visited Saratoga Springs the other day to watch the ponies do their stuff. While there he met Dave Harrison and Morris Fitzer, Syracuse exhibitors. Syd picked a Spark Plug that is running yet—the other way.

A meeting of the directors of the Buffalo and Albany zones will be held soon in Buffalo to discuss arbitration. The by-laws recently drawn up have been O.K'd by the two zones. The date of the meeting will be announced in a few days by J. H. Michael, chairman of Buffalo Zone.

J. Berkowitz, manager of the Buffalo office of First Graphic Pictures, is receiving many congratulations on the Buffalo material published in the First Graphic Bulletin which is being issued monthly by his company. H. L. Berkson is managing editor of the newsy little sheet.



Baltimore

THE fire damaged property of the Lyceum theatre, 1209-1213 North Charles street, owned by the James L. Kernan Company, will not be used as a funeral establishment by William Cook who has an option on the property.

The application to rebuild the structure for his purposes has been disapproved by Charles H. Osborne, Building Inspector of Baltimore.

When Guy L. Wonders, manager of the Rivoli theatre arrived at his home recently, he found the electric current was shut off from the second floor. Upon investigation it was found that the house cat had tampered with one of the sockets in the cellar causing a short circuit.

Lee McLaughlin, publicity manager of Keith's Hippodrome, has resigned from that position and will take a vacation before becoming associated with the James L. Kernan Company to be connected with the work this season at the Maryland, Auditorium and Academy theatres.

The Victoria theatre, 415 East Baltimore street, was reopened to the public on Friday, August 21, by H. A. Blum, the proprietor.

Another fire occurred in the projection room of the Cluster theatre, 303 South Broadway, on Friday night, August 14, resulting in Henry Cluster being burned about the arms and body severely. Mr. Cluster was treated for the burns at John Hopkins Hospital. About 500 patrons in the theatre at the time knew nothing of the fire for the show was continued after a short wait despite the blaze which was extinguished finally by chemicals.

A theatre building will be constructed at Portsmouth, Va., by the Portsmouth Improvement Company, of which Paul G. Blanford is president. The structure will measure 57 by 112 feet and cost about $45,000. The plans were designed by Charles M. Major, architect.

A two story theatre building measuring 75 by 125 feet is now being constructed at Pineville, Ky., by Dr. J. S. Conn and W. Handley Goddie. Plans were designed by John J. Nolan, architect, Cincinnati. Cost of the structure will be about $60,000.

Canada

A BUILDING boom is in progress in St. John, N. B. where several of the leading film company branches are going ahead with the erection of specially designed fire-proof structures.

One of the new buildings, to be erected on Princess Street, back of the Imperial Theatre, is to accommodate Regal Films, Limited, and Famous-Lasky Film Service, Ltd., and Henry Nathanson of Toronto, brother of N. L. Nathanson, managing director of Famous Players in Canada, has been a visitor in St. John, to arrange details.

The site for the other film exchange building is the old Gem Theatre which was burned down some time ago. This structure will be used by the St. John branch of First National Pictures of which William Melody is the local manager. Louis Bache of Toronto, Canadian general manager for First National, made the trip to St. John recently for the purpose of looking over plans and other details for the new building.

Harold Bishop, the new manager of the Metropolitan Theatre, a big house in Winnipeg, Manitoba, has gathered about himself a strong group of staff executives who are holding sway since the reopening of the theatre in August. The new musical director is Albert Demkier, formerly assistant to Earle Hill, conductor of the orchestra at the Capitol Theatre, Winnipeg. George Parker, also formerly at the Capitol, has charge of the mechanical staff while Harold St. John Naftel, well-known in Western cities as well as formerly in Detroit and other American centres, is appointed the organist.

J. Coleman has announced that his company, the Coleman Electric Company, Toronto, will move from its present premises at 21 Dundas Street East to the ground floor at 258 Victoria Street, Toronto, on October 1. The Coleman company does a large business in theatrical equipment, catering exclusively to moving picture theatres. It has handled Powers, Simplex and Motiograph projectors and other lines for years.

John Golding, manager of the Imperial Theatre at St. John, N. B., for many years, made a special hit with a large group of local and visiting club members on the recent occasion of the visit to the city of the Boston Canadian Club and its ladies' auxiliary. Both Canadian clubs in St. John as well as the Boston people were guests of Mr. Golding at a theatre performance and a number of the guests were also entertained at the charming home of Mr. and Mrs. Golding.

H. C. Robinson of Beamsville, Ontario, has announced that he is selling his theatre there, which has a seating capacity of 375.

Fire of unknown origin broke out at 9.30 at night on August 14 in the Grand theatre building, 9-11 Adelaide Street West, Toronto, the loss being estimated at $1,-100. The Grand, which is owned by the estate of Ambrose J. Small who disappeared from Toronto over six years ago, has been closed for some months past. The fire is believed to have started in the rear of a confectionery store which occupies a portion of the building.



Harriett Hammond, recently signed by Hunt Stromberg, will make her debut on the Producers Distributing Corporation program in "The Idyll of Red Gulch."

The date of the reopening of the Russell Theatre, Ottawa, which was recently acquired by Famous-Players interests, has not been announced. Leonard Bishop, manager of the Ottawa Regent, has been appointed manager of the Russell.

The Regent Theatre, Toronto, reopened August 15 with a new manager in charge, Donald Brown a Scotchman by birth, who arrived in the Ontario Capital after wide theatrical experience in South Africa and Australia. Mr. Brown was personally selected as manager of the Toronto Regent by John Arthur, general director of both the Hippodrome and Regent Theatres, which are among the leading houses of the Famous Players Canadian Corp.

The Strand Theatre, a downtown theatre on Yonge Street, Toronto, reopened Saturday night, August 22, under the management of Nester Lavene who was formerly identified for years with the Star Theatre, Toronto. The house has been renamed Abbott's Strand Theatre and the structure itself has undergone considerable altering. It was in the Strand Theatre that motion pictures were first presented regularly some 20 years ago as a part of the vaudeville shows presented by Jerry Shea who now has his own big house on Victoria Street.

J. M. Franklin, manager of B. F. Keith's Theatre, Ottawa, Ontario, since last September 1, is relinquishing the lease of the Franklin Theatre, another local downtown house which he operated before securing control of the Keith palace, which was formerly the Marcus Loew house in the Canadian Capital. The Franklin will be reopened September 1 by other interests.

Des Moines

ELMER TILTON, manager of the First National office of Des Moines, took a bad spill when he hit a slippery road between Waterloo and Cedar Rapids. The car turned over but was not badly damaged although it had to be towed into town. Mr. Tilton escaped almost without a scratch.

The deal for the sale of the two theatres at Chariton, Iowa, owned by E. P. Smith, did not go through. The houses were to have been purchased by a couple of business men from Hawarden. The sale was not completed and the Lincoln and the Strand became again the property of Mr. Smith. Mr. Smith has also purchased the Newtonia Theatre at Newton, which was operated by Joe Ireland.

All the Des Moines exchanges picnicked on August 15 at Sycamore Grove, excepting the bunch from Pathe and from Producers' Exhibiting Association. About a hundred were there and enjoyed chicken and eats galore. There was a baseball game in which everyone took part, the players being changed every second inning. The winning team split the twenty-five-dollar prize put out by the losing team. It was a nice little get-together and a good time was had by all.

Metro-Goldwyn lost a salesman when Harry Herman, who represents them in the southern territory, was offered the position of manager of the Orpheum Theatre at Clinton for the A. H. Blank Enterprises. The theatre has been closed for a time and the opening planned by Mr. Herman is set for Sept. 1.

Van Dyke and Young have reopened their theatre at Pella, Iowa. The house has been closed while redecorating has been in process.

Milton Overbrook, who used to be at Rock Island, managing a house there for A. H. Blank, is now the manager of the Capitol Theatre at Davenport. The Davenport house was run for several years by Ralph Blank who left to go into another line of business. Mr. Overbrook was in Des Moines as booking manager for Mr. Blank and was also manager of the Rialto Theatre in Des Moines for about a year. The Capitol was recently equipped by the Exhibitors Supply Company with two new Simplex machines complete with Peerless lamps..

Mrs. E. R. Alexander, also known by her maiden name of Esther Frost, is leaving the office of the Pathe exchange. She will join her husband who is in Miami, Fla. Mrs. Alexander has been honored with a number of farewell parties. Her mother entertained the girls of the Pathe office who presented Mrs. Alexander with a farewell gift, a hatbox. Miss Belle Miller, Thelma Washburn, Gretchen Kelleher, Rose Browder, Edna Vicker, and Ruby Crow were there. The same week Gretchen Kelleher also entertained the Pathe girls in Mrs. Alexander's honor. Mrs. Alexander's place as stenographer for Pathe will be taken by Belle Miller, while Gretchen Kelleher will take her place as sales control clerk. Ruth Burgum has been added to the staff as biller to fill the vacancy made by the transfer. Miss Burgum has at different times and in different capacities assisted her father, who is manager of the Garden Theatre, Des Moines, so the film business is not new to her.

Harold Davis, cashier for Metro-Goldwyn, will visit Knoxville, Iowa, Kansas City and New Orleans on his vacation.

C. M. McNall is the new assistant manager of the Capitol Theatre, Des Moines. He comes from Cedar Rapids. Mr. Shipley, who was formerly assistant manager of the Capitol, is now managing the Regent Theatre at Saginaw, Mich.

Harry Simpson of the Garden at Sigourney came in and booked some new pictures. C. F. Madden of the Masonic Theatre at What Cheer was also a caller in Film Row. John Waller of Osceola and Mr. Michaels of Leon called on Mr. Swarz of the Premier exchange. W. C. Hoadley of the Opera House at Garden Grove was also in to see about contracts.

Elsworth Hull is the new cashier of the F. B. O. exchange.

A. H. Blank has bought a half interest in the Rialto Theatre at Cedar Rapids.

In the opinion of Miss Mary Benjamin, secretary of the Des Moines Film Board of Trade, a much larger per cent of theatres have closed for the summer season than were closed last year.

John Veenschoten, manager of the Hiland Theatre, one of Des Moines' suburban houses, was called to Boyden, Iowa, by the severe illness of his mother. John Hohnson, booker of the First National exchange, is managing the theatre during his absence.

Clyde Pratt, formerly of the First National office, is now on his way to Florida. He's not going into the film business but will take a flyer in real estate.

St. Louis

THE St. Louis film colony was unanimous in extending its sincere condolences to Mr. and Mrs. William Goldman because of the death of their son, Randolph Goldman, 11 years old. The little chap was injured fatally Wednesday, August 12, when he fell from a tricycle in the lobby of the Majestic Hotel, St. Louis, where he was visiting his grandmother, Mrs. Sophia Sievers.

When he fell his head struck the marble lobby floor fracturing his skull. He died at a hospital a few days later. The funeral was held on Sunday, August 16.

Mr. Goldman is the owner of the Kings, Rivoli and Queens theatres and long a prominent figure in St. Louis film circles.

Col. David L. Stone, commanding officer at the Jefferson Barracks has won his fight for free movies for the boys at the army camp. Heretofore only Army pictures could be shown at the barracks theatre, but the boys were not satisfied with such thrillers and longed for the big stuff. In addition the rookies and regulars had to pay to see the shows. Through an arrangement made with the managers of the various St. Louis film exchanges Col. Stone has made it possible to give free shows of good films for the soldiers in the future.

Dr. H. R. Pitner, whose experience as a motion picture exhibitor dates way back to the nickelodeon days, has arranged to sell his Rex Theatre at Fairfield, Ill., to the Sexton Manufacturing Company, who also own the Pershing Theatre in Fairfield and Orpheum at [illegible]

Frank B. Hocking is general manager of the Sexton theatrical interests.

Dr. Pitner has been in ill health for some time past and was forced to give up active practice some two years. He is a fine gentleman, and a friend to all the film boys and they regret to see him getting out of the business. He is the father of Harry Pitner who covers Southern Illinois for First National.

Phil H. Heyde of the Elks Theatre, Olney, Ill., is confined to his bed by illness.

"Bib" Clarke of the Opera House, Effingham, Ill., who underwent an operation about a month ago is convalescent and expects to be hitting on all cylinders again about September 1. The boys are glad to hear that he is ready to put on the harness again.

Sterling, Ill., is to have a new motion picture and vaudeville theatre. William Schrader of Sterling is the owner and plans have been drawn by Bradley & Bradley, Rockford, Ill. The house will be 250 by 136 feet and one-story high. It will cost approximately $50,000.

J. Baker of Baker & Dodge, owners of the Grand theatres at Keokuk, Ia., plans to spend his vacation in Michigan.

Harry Weaver of the Grand Theatre, New London, Mo., is going to Minnesota for a few weeks.

Mrs. N. E. Fett of the Cozy Theatre, Kahoka, Mo., was called to her old home in Iowa by the death of her father.

The theatre at Wayland, Mo., has been closed. It is possible that it may be leased to new owners.

Claude McKean who recently was appointed manager of the new Fox Exchange at Memphis, Tenn., is expected back in St. Louis this week. He has been on an extensive trip studying conditions in his new territory.

S. Solig, formerly booker for Fox office at Kansas City, Mo., passed through St. Louis en route to Florida. Naturally he plans to enter the real estate business in that state.

Jack Underwood of Enterprise spent several days in the territory.

Visitors of the week included: Tom Reed, Duquoin, Ill.; Messrs. Reber & Hirsch, Pacific, Mo.; Jimmy Boyd, Blytheville, Ark.; Harry Miller, Festus, Mo.; A. C. Mercier, Perryville, Mo.; Leo Bernstein, Springfield, Ill.; P. A. Feitz, Highland, Ill., and H. E. Nelson, Quincy, Ill.

During a severe electrical storm at Galena, Kans., the lightning struck the motor twice in the large pipe organ installed there, burning it entirely out, but doing no other damage to the theatre. As the organ was fully covered by insurance there will be no loss to the theatre owner.

Walter Kinkaid, of the Kinkaid Theatre, at Mulhall, Okla., is convalescing from a recent operation at Guthrie.

The New Theatre, at Salina, Kans., one of the oldest buildings there, will soon give way to a seven-story hotel structure.

The Klock Theatre, at Pittsburg, Kans., of which R. H. Klock is manager, is to be remodeled. The remodeling of the building is to cost $10,000.

The Rex Theatre, at La Grange, Mo., has been purchased by Mr. and Mrs. J. Willis.

Oklahoma Theatres just closed indefinitely include the Orr in the city of the same name; the Broadway at Kiefer, the Lyric at Raymona, the Alhambra, Tulsa; the Cozy, Matador, and the Lyric at Spearman.

The Senate and Osage Theatres, at Shidler, Okla., have been merged.

Gayety Theatre, at Springfield, Mo., which has been closed for renovation is now reopened.

It is reported that Ned Pedico of Guthrie, Okla., is planning to build a new theatre in Guthrie.

L. A. Bover of Sapulpa, Okla., has purchased the St. Denis Theatre, and will change the name to the Iris.

L. W. Ramey, district manager for Fox Film Co., visited in Oklahoma City, Okla., this week.

Bill Para, of Oklahoma City, Okla., booker for Metro-Goldwyn-Mayer, was appointed Traveler. He is succeeded by L. A. Maurin, also of Oklahoma City.

H. W. Reddoe, of Oklahoma City, Okla., is traveling for Metro-Goldwyn-Mayer.

A. C. Bromberg, President of Progressive Pictures, was an Oklahoma City visitor enroute home from California.

A vote is soon to be taken at Lawton, Oklahoma, to close the theatres at that place on Sunday.

J. W. Williams, president of Independent Film Service Company, was a visitor in Oklahoma City, Okla., from Dallas, Texas.

J. D. Wineland, owner of a theatre at Picher, Okla., and his wife, who are enjoying a motor tour through the east, are spending several days at Washington, D. C.

Mr. Otto Feese, of the Best Theatre, at Parsons, Kansas., has been visiting N. W. Huston, of the Columbia Theatre, at Columbus, Kans.

Miss Maisie Shades, and T. D. Kelly, both Paramount employes here, were married.

Milwaukee

FRED SEEGERT, manager of the Regent Theater on the Northwest Side, has returned to Milwaukee after a two weeks' vacation in the northern lake region of Wisconsin. Upon his return he found the house doing excellent business with prospects for the fall season bright.

H. J. Fitzgerald, manager of the Milwaukee branch of First National, has returned to the office after a two weeks' vacation which he spent in moving into and getting acclimated to his own brand new home in Washington Highlands.

Ed. J. Weisfeldt, production manager of Saxe's Wisconsin Theater, has returned from two weeks spent in New York on business for the mammoth picture house. Eddie assures his friends on film row that stage presentations at the Wisconsin will be easily 100 per cent better this year than last (which is going some!) While in New York he made arrangements that will lead to some mighty interesting announcements from his office in the near future, he states.

Following its preliminary two weeks' run under Universal management, the Alhambra Theater has been closed for remodelling. It will reopen August 29 after many comprehensive alterations, both inside and out, have been completed under the supervision of Dan Lederman, Universal's real estate and construction agent, who has been in the city for several months arranging for the "big turmoil" from which the Alhambra will emerge as one of the finest houses in this section.

Bill Roob, manager of the Grand Theater at Port Washington, dropped in at the Milwaukee exchanges for a pow-wow last week. His congenial smile was easy to understand after he explained how nice business is coming along up his way.

Exhibitors dropping in at the Milwaukee offices of Progress Pictures Co. during the past week, were greeted by an unfamiliar scene, for the outer offices had been entirely rearranged for greater efficiency and space economy. Those who boast of exploring proclivities found that the spirit of the thing had been carried out in all departments and that the distributing branch now is something of a model in convenient arrangement. J. G. Frackman, branch manager, beamed upon visitors across the freshly polished surface of his desk.

M. J. Weisfeldt, district manager for F. B. O., again paid a visit to the Milwaukee branch of the organization during the past week.

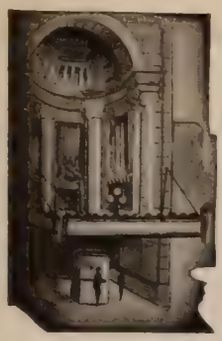
E. M. Michelson, operator of the Palace and Orton Theaters at Madison, was among the exhibitors who made their periodical appearance at Milwaukee's film row during the week. He endorsed the optimistic sentiments advanced by other visiting up-state exhibitors, and says his houses are doing a very satisfactory late summer business.

Rapid progress is being made on the two new picture houses under construction at Fond du Lac, Wis., and it is expected that the promoters will soon be announcing names for their respective theaters. One of the houses is to be added to the Saxe chain of houses throughout the state, while the Fischer interests will annex the other.

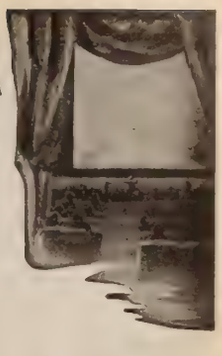
Direct distribution through the newly established Milwaukee branch of the Producers Distributing Corporation is now in effect and rapid progress is being made in the remodelling of the front offices of the exchange. Charles Lundgren, branch manager, has announced the addition of George Lemonoff, formerly of the Minneapolis office of P. D. C., to the sales force of the Milwaukee branch. He will travel the Fox River Valley.

Sam Thirion, manager of the Bijou Theater at Green Bay, Wis., motored down to Milwaukee Monday with his family. In addition to calling on the boys along film row he showed the sights of the city to his family.

"Doc" Holah and his Seeing America First motor unit, making pictures of leading cities and spreading propaganda for Universal, has left Milwaukee after creating a series of sensations for two weeks. He will take his troupe of boosters through Wisconsin and then head east to Detroit.



CONSTRUCTION & EQUIPMENT DEPARTMENT



How to Secure Effective Theatre Lighting

Use of Illumination in Early Days; Recommendations for Modern Houses*

By G. G. Thompson**

(Continued from last week)

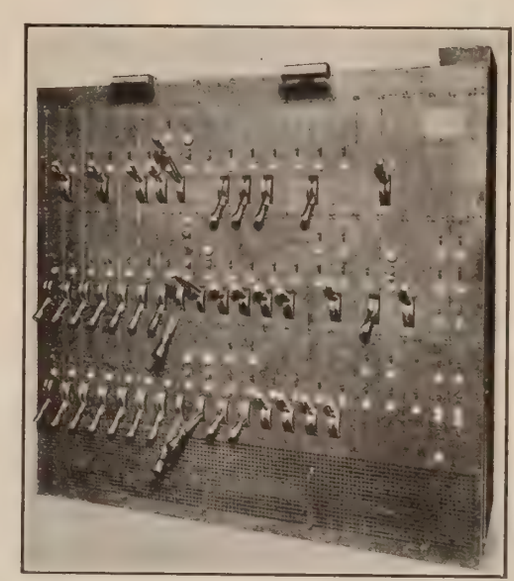
SOME theatre managers have already experimented with color organs, consisting of electric switchboards manipulated like a console of an organ, by means of which a "score" composed of sequences of changing colors is "played," this arrangement of colors purporting to interpret in terms of color the musical score or motion picture which at the same time is being played or shown.

Another application of colored theatre lighting for psychological effect is the use of "cool" colors in summer, and "warm" colors in winter. For example, a theatre illuminated with blue or bluish-purple light will seem cooler and therefore more attractive and restful on a hot day or evening. Conversely, illumination with a warm color like rose or amber renders the theatre more attractive on the cold days and evenings of winter.

As outlined above, the character of the performances to be staged imposes certain requirements on the theatre and to obtain the best results the theatre must be especially built to accord with the purpose it is to serve. As there are only a few theatres in each of the largest cities in the country which limit their productions entirely to drama, practically all theatres, outside New York City and a few of the larger cities, should be built either for miscellaneous productions or for moving pictures, or for a combination of motion pictures and vaudeville.

Owners Should Retain Theatre Architect

We cannot emphasize too strongly the need that when a theatre project is first conceived the owner retain an architect who has specialized in the building of theatres. There are those in the United States who, because of their wide experience in this line of work, can give very valuable assistance, not only in the design of the architectural features but in the general arrangement of the theatre and the proper selection of its location. Also, I would strongly recommend retaining an engineer who specializes on theatre and stage illumination to supervise this portion of the work. Fortunately there are some engineers in this country specializing in this branch on a purely professional basis.



Controlite installed in Proctor's Grand Theatre, Albany, N. Y.

Before making specific recommendations as to the illumination of the theatre, it is advisable to get the viewpoint of the owner as to the type of production which will be played, and also what clientele he is trying to reach. In too many cases the owner simply has the idea that a theatre can be made to pay in a certain locality but has no intention of operating the theatre himself and does not know the type of production for which it will be leased when completed. Also, they frequently express a desire to have the finest equipment for theatre illumination that it is possible to produce, but as the building approaches completion, they try to cut this last item to the minimum possible and yet call the theatre complete and ready to lease for production.

In the design of a theatre to be used for moving pictures, either alone or in combination with other attractions, a totally indirect system of illumination should be used. With a totally indirect system of illumination it is possible to use the entire ceiling and some of the side wall as a source of illumination, and with this wide area the theatre can be illuminated quite brightly without having the brilliancy of this source of illumination exceed that of the average white surfaces in the motion picture and thus make it possible to use as high a degree of illumination as .2ft. candles without distracting from the clearness of the picture. The advantages of having this comparatively high illumination in the theatre are 1st: That the patron may find his way about the theatre without stumbling or the use of aisle lights—2nd: To relieve the gloom in the theatre, and 3rd: to decrease the eyestrain. Colored illumination should be arranged for all theatres of this type and is being provided in the better classes of such theatres, particularly in the Central and Western States. It is also highly advisable to provide a sufficient amount of white illumination for a reading light during intermission.

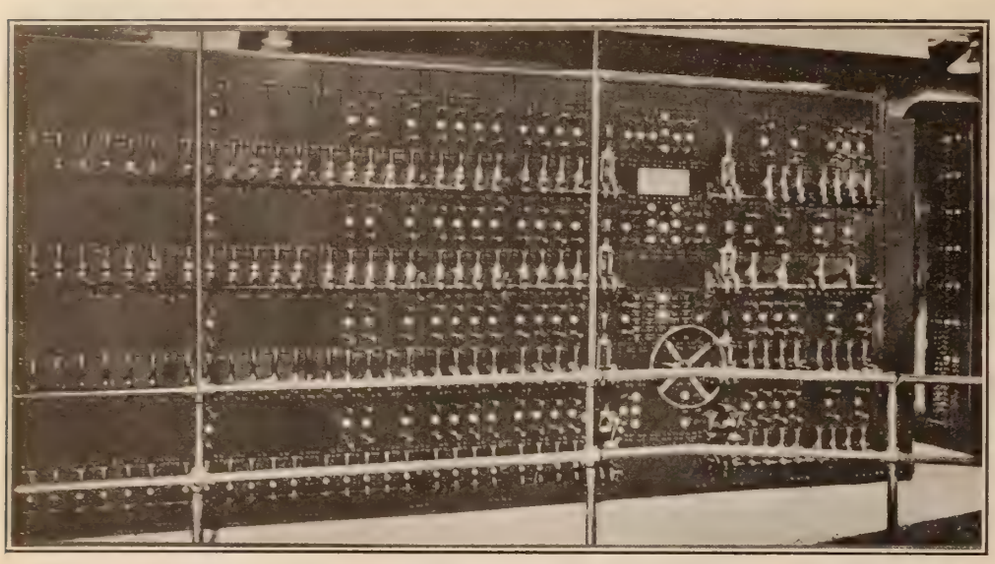
Advises Using Three-Color Lighting

It is quite customary to provide white and two colors, red and blue. This limits obtainable color effects to red, purple and blue. We believe much more beautiful results could be obtained if three primary colors were provided in addition to the white. The illumination during the picture should almost entirely be in color. This illumination is at a very low intensity so that it is not necessary to have as high a degree of illumination in the color as in the white. However, the absorbent factors of the present medium of color are so high that about the right results are obtained if the same wattage lamps are used in each color as in the white.

In order to attract attention and draw crowds it is highly advisable to illuminate the lobby very brilliantly. During the daytime the lobby should also be illuminated sufficiently so that it will not appear dull in comparison with the daylight outside. While very beautiful results can be obtained in the illumination of the lobby with coves, there is no real objection to the use of crystal fixtures and semi-indirect fixtures provided they harmonize properly with the decorative scheme. From the lobby in toward the auditorium the illumination should be gradually reduced so that one entering from the outside will not be blinded but will have sufficient illumination to see his way about even under the contrasts which are necessary during the projection of the picture. Good practice would seem to call for the illumination of the foyer near the lobby at about 5 ft. candles decreasing toward the theatre and the lounge, mezzanine and rest rooms at from 2 to 3 ft. candles.

* Paper presented before the Society of Motion Picture Engineers.

** Engineer of the Ward Leonard Electric Co.



Main switchboard, Cleveland Auditorium, Cleveland, Ohio.

How to Secure Effective Theatre Lighting

(Continued from preceding page)

Theatres have been very well illuminated with indirect fixtures, coves and soffit fixtures with from 10 to 20 watts per seat in each color.

The above factors may seem high to some but cover a totally indirect system. Using semi-indirect and with some direct fixtures it is possible to provide good effective illumination with as low as 4 watts per seat per color.

It seems to the writer that there should be some cooperative effort made to raise the standard of the illumination of the small standard moving picture theatre. If sufficient attenion is paid to the lighting during the construction of the theatre, just as good illumination can be provided in the small urban theatre as in the large moving picture palaces built in the larger cities. This should not require a very excessive installation or maintenance expense.

In order to provide beautiful and harmonious lighting in the moving picture theatre. it is necessary to have an adequate system of control. It is not only essential to provide switches for the different sections of lighting, but suitable dimmers should be installed and arranged so that they can be operated either by the projectionist or by someone in close touch with him. It is very advisable to provide master levers to control the separate color groups and in the larger theatres a slow motion hand wheel should be furnished so that it is possible for the operator to gradually increase one color and at the same time reduce another. The switching and control equipment should be compact and convenient and, if possible, both the switching and dimming functions should be either combined in one piece of apparatus or arranged so the switches are adjacent to the dimmer control.

Lighting Control in Smaller Theatres

In smaller houses where the lighting is regulated from the picture booth, this control equipment is located as part of the wall between the projection room and the motor generator or machinery room. One of the largest circuits on the Pacific Coast regularly mounts the light control switches in the front wall of the projection booth between the picture machine and arranges the dimmer control handles on a long shaft extending over the inside face of this wall just above the port holes. The dimmer plates themselves are mounted above the ceiling of the projection room. Master levers are provided for operating any or all of the dimmers in unison. These are located between each of the machines so that wherever the operator is standing he can reach forward and adjust the lights. We consider this arrangement a very good one. The operator should be entirely responsible for good projection, and to be responsible for good projection he should have complete and accurate control of the lighting.

Recommendations for Effective Stage Lighting

stage is provided for prologues and vaudeville production, a standard type of stage lighting should be provided which will give a general illumination of the stage with the white lights of from 50 to 80 ft. candles. This will require the use of borders about every 6 to 8 ft. in depth of stage and with a wattage of from 150 to 200 watts per lineal foot. For this type of theatre we would recommend the use of the same wattage in each of the colors provided. This will make it possible to obtain very beautiful color settings with the use of comparatively inexpensive draperies and stage sets. The foot lights should be from 4 to 8 ft. less than the width of the proscenium arch and should have from 150 to 200 watts per lineal foot. An iron stand with an equivalent number of spot lights is frequently provided in place of the standard proscenium trough. The direction of these can be adjusted to meet special conditions. A series of incandescent pockets should be provided on each side of the stage, and also one in the center and one at the rear of the stage. It is considered good practice to provide a pocket opposite the end of each border, having one receptacle for each color provided in the border. The dimmers for these pockets should be arranged one in each color group. Where a complete stage is provided, it is advisable to locate the control for all lighting, both house and stage adjacent to the proscenium arch at the right-hand side of the stage.

For the purposes of the average moving picture house, the resistance type of dimmer equipment will fully cover the requirements of adequate lighting control. For very large theatres where extensive lighting effects are to be employed, the reactance type is recommended. This is a recent development, the first installation being made in the Cleveland Auditorium.

Details of Dimmers

As is well understood by engineers present the principal elements of the resistance type of dimmer are the resistor plates, the movable contacts and the mechanical arrangement for manipulating the latter over the fixed contacts and the arrangement of the whole in a form most conducive to safety and convenience of operation. A dimmer is of course in continuous operation during the whole time the lights are dimmed. Consequently, in motion picture theatres, where the lights are dimmed by far the greater part of the time, it is especially important that the resistor elements in the dimmers employed should be capable of continuous duty with complete safety.

The most usual form of old type dimmer construction is that known as the top-of-board dimmer. With this arrangement the dimmer and switchboard were constructed independently, and the dimmers being mounted on top of the switchboard by the contractor. Since theatres in general have tended to demand more and more light, the dimmers have, of course, required a correspondingly larger space. The number of circuits in the switchboard, however, has not increased so greatly, and therefore the space required for the switchboard has not increased proportionately. This has resulted in many installations where the dimmers are mounted with three or even four rows of operating handles above the switchboard. Where the switchboard is built very compact so that it does not exceed a height of 4½ or 5 feet, this has not been so objectionable, but in many instances the switch-

(*Continued on page* 1071)



Operating booth in the Tivoli theatre, Los Angeles, showing handles to dimmers located above.

ACROSS THE CONTINENT

North South



East—West

American Seating Company

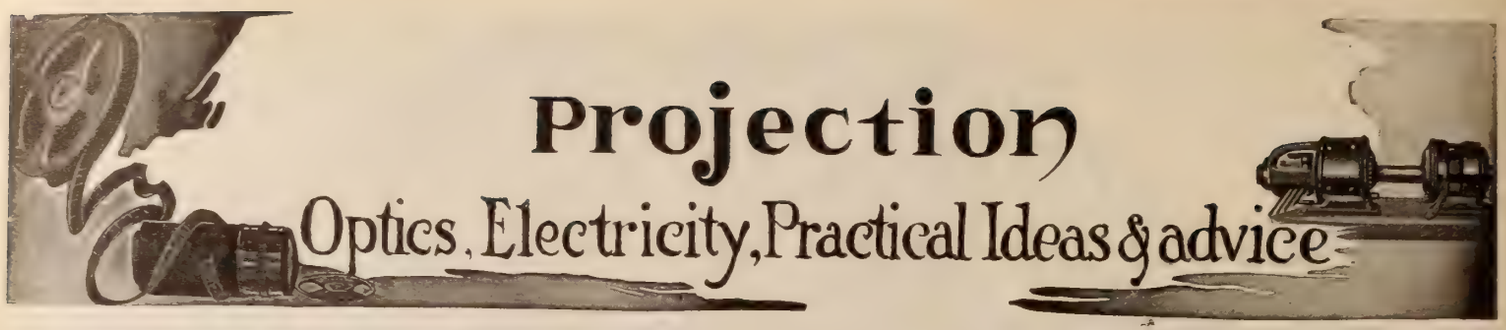
Theatre Chairs

American Seating Company

CHICAGO

Offices in All Principal Cities

Installation Everywhere



Inquiries and Comments

Projection School

A LITTLE while ago George McBride, of Trafford, Pa., wrote in requesting information on the whereabouts of a school for projection which would enable him to secure the necessary training to become a projectionist. His letter appears below.

Dear Sir:—

I am writing for a little information, which I hope you will be able to give me. I would like to know if there is any school in New York City that gives a course in Motion Picture Projection, that is, a course that covers the new kinds of lamps and the other various improvements.

I live in a small town, so I do not have much opportunity to become acquainted with different kinds of apparatus. I am, therefore, writing in the hope that you know and can tell me of such a school.

Thanking you for this information, I am

GEORGE MCBRIDE

No Such Thing

We are sorry, Friend McBride, but there is no such school in existence, either in New York or elsewhere. By this we mean a school devoted to motion picture projection alone, or having on its curriculum a course covering all the subjects with which any projectionist worthy of the name should be familiar.

An attempt seems to have been made along these lines, however, as a year or two ago a New York college announced a course in general motion picture instruction which, however, leaned more to the producing end than it did to the exhibiting of pictures. Whether or not this course is still being given we do not know at this time.

Generally speaking, training in the rudiments of picture projection of any kind is received via the grinding, laborious route of experience coupled with studying articles, appearing, for the most part in trade journals and the proceedings of technical societies.

This is at best but a slow process and the miscellaneous information so collected by the student tends to form a disconnected, heterogeneous mass of facts which are so hard to digest and correlate as to well nigh discourage all further effort to learn the underlying principles governing this interesting subject.

The general lack of literature describing in a connected manner the laws governing motion picture projection is partly accounted for by the fact that it was only as recent as 1915-1916 that these laws were first formulated and expressed in plain understandable English.

These laws by the way are really understood by a comparatively very limited group of people since both the laws and their explanation have been circulated mostly by word of mouth instead of through the medium of publications.

Restricted Field

Probably the real reason why no projection school exists lies in the fact that, after all, the projection field is inherently quite restricted or limited.

The attitude on the part of the union to charge relatively large initiation fees has often been severely criticized for various reasons but right or wrong it accomplishes its object of protecting the members which is its principal purpose in life. A supposedly secondary purpose of the union is to promote education among its members so as to make the unionist stand above the non-union man and this really holds true in many instances since a number of locals hold regular meetings at which instructive lectures and demonstrations are given. But, as far as getting into the union is concerned here is where the rub comes in. In order to be eligible for union membership the applicant must already be a full-fledged projectionist and the only way in which he can learn the tricks of the trade and the more complicated things concerning projection is by being already a union man.

In other words, in order to get in you must know how and practically the only way you can learn how is by getting in.

Subjects Covered

To get back to the subject of a course in motion picture projection, however, even though such a thing is not available we would say that the following subjects would be included within the scope of such a course.

OUTLINE

1— Mathematics
- (a) Arithmetic
- (b) Geometry
- (c) Trigonometry

2— Physics
- (a) Mechanics
- (b) Optics
- (c) Electricity

3— Mechanics of the Projector

4— Experience in Handling Projectors

How to do it

The first subject, Mathematics, and the first and third items under Physics can be learned in any High School, Night School, or Correspondence School.

The third and fourth subjects should obviously be acquired by serving an apprenticeship in the projection room of a theatre under the tutelage of an experienced projectionist. This really constitutes the practical end of the course and ordinarily would come at the end of it.

The Stumbling Block

The second item under Physics, or the subject of Optics really forms the stumbling block of the course and is largely responsible for the inability of students to become proficient at the projection game. There is no place one can go to in order to obtain a concise, complete explanation of the phenomena contained under this branch of physics. Ordinary college physics does not treat of the special optical problems encountered in picture projection and there is no book available which satisfactorily explains, in simple English, the particular optical problems found in picture projection.

It is true that books have been written on this subject which endeavor to explain, in a crude manner, the principles underlying this specialized branch of physics but without exception all these books fail in that they present merely a miscellaneous collection of facts (and many which are not facts) arranged without rhyme or reason which only serve to utterly confuse anyone endeavoring to correlate the various statements with one another.

The thing that is sorely needed, and which, so far, has been utterly lacking, is a clear, concise, orderly presentation of the laws governing all picture projection starting with stereopticon lanterns and ending with motion picture projection.

The foundation for such a book is contained in a paper by Dr. J. A. Orange, which unfortunately was so general it its nature that it is practically impossible to get the full significance of his statements unless the reader already had a good understanding of the subject.

Until such a book on motion picture optics appears the only hope for projectionists endeavoring to learn something of this subject lies in gleaning information here and there from trade and technical journals which obviously leaves much to be desired so far as the beginner is concerned.

Movie Comic Operas Staged on Picture Screen

Movie comic operas can easily be staged on the screen, declares Walter C. Simon, noted composer, and one of the leading organists in the country, who is at present playing at the Strand theatre.

"By throwing the verses on the screen, during the telling of a light play, and playing music which fits the words exactly, a movie comic opera can be produced," he explained. In that way the audience can carry the verse and the rhythm with the music, the tempo being set by the organist.

"To be sure, effects of all kinds must be used in such a presentation. Every good organist should have any number of such changes ready, for I feel that any picture is made more realistic by their application."

It's expected

"Eastman" and "Kodak," in black letters in the margin, identify the genuine Eastman product—the film that carries quality through to the screen.

Eastman Positive Film assures the kind of photographic reproduction that audiences are entitled to—and expect.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Motion Picture Outfit for Home Use Placed on Market by Pathex, Inc.

ONE of the most important developments in recent years in the field of motion-picture equipment has just been announced with the release on the market of a new camera and projector designed exclusively for non-theatrical purposes. The handling of each machine has been so simplified as to be almost automatic; and because of this facility of operation, the invention is expected to accomplish much in the popularizing of the motion-picture in such circles as have not already been won to the screen.

The American sponsors of the invention have been organized as the Pathex, Inc., which is a subsidiary of Pathe Exchange, Inc. Pathex, Inc., is promoting the new camera and projector in America under license from Pathe Cinema of Paris, the patentees. The invention has already been demonstrated to be a positive success in France and other European countries where many thousands of the Pathex sets are being sold monthly.

The invention comprises a motion-picture camera and projector so small as to be enclosible in a small-sized hand-bag, the combined weight of both machines being about five pounds. Both camera and projector are the acme of scientific construction and engineering technique and represent the fruits of over several years of continuous study and experimentation, it is claimed. The specially manufactured film stock to be used in this apparatus is non-burning. The entire Pathex set, including motion-picture camera, projector and accessories, is procurable at less than $100 retail.

The Pathex camera is 3⅜ inches long, 4⅛ inches high, and 1⅝ inches wide. The lens is an f3.5 non-adjustable fixed focus anastigmat. "Close-ups" of objects in motion can be made at five feet, and the camera can be used immediately thereafter to photograph distant views without any focus adjustment. A calibrated lens adjuster permits the operator to vary the diaphragm opening in accordance with light conditions. A chart, simplified for the use of the amateur, indicates at a glance the proper lens adjustment to be employed. A view finder is conveniently located on top of the camera. A footage indicator on the side ef the camera shows automatically how many feet of film have been exposed and how much remains in the film-magazine to be used.

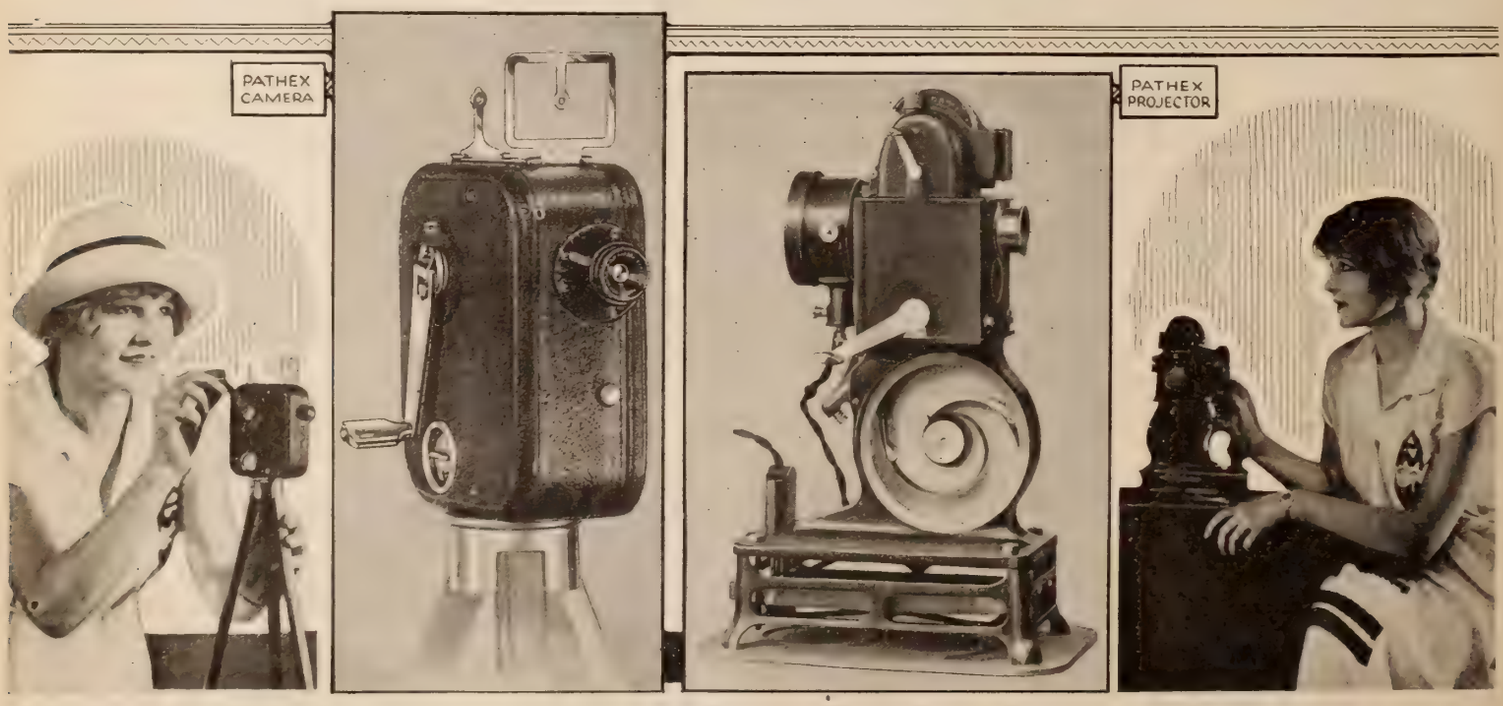
The film stock employed in the Pathex camera and projector is of the reversible variety; that is, the negative film exposed in the camera is reversed by a special process to a positive. Accordingly, the same film is used in the projector that has been previously exposed in the camera. The film magazine contains thirty feet of film, is light-proof, and can thus be inserted in the camera in full daylight. The individual frame as 2/8 by ⅜ inch, and there are 1100 such frames in the thirty-foot reel, making the Pathex reel equivalent to 69 feet of standard film. A special feature of the Pathex film is that the perforations are located in the center of the film strip between the individual frames instead of on the edges as in the case of the standard film. A pull-down claw, seated directly in front of the film track and below the lens, engages and disengages in these perforations as the crank is turned, thus drawing the successive frames of the film in line with the lens aperture. The film magazines can be procured at any Pathex agency at less than two dollars each. When the entire thirty-foot reel has been exposed, the film magazine is removed from the camera and forwarded to the Pathex laboratory where the film is developed and returned, at no extra cost, to the owner in a ready-to-use reel for the projector.

The Pathex projector, like the camera, combines to a marvelous degree efficiency of operation with compactness of space. The projector is 12½ inches high and is fastened to a base 7 inches long and 3¾ inches wide. It has all the essential mechanisms of the standard projector—lamp house, upper and lower magazines, adjustable lens, shutter, intermittent, and an ingenious arrangement of cogs and friction rollers to assure a steady pull on the film strip as it is drawn by the pull-down claw before the projecting lens. The projector is equipped with a 12-volt lamp, current for which is secured from the ordinary house circuit by merely plugging into a convenient outlet or lamp socket. Pictures can be projected on as small an area as the human hand with good visibility. A sheet or wall space up to 3 by 4 feet can be used with the same clarity of detail. An especially ingenious feature of the Pathex projector is an "automatic stop," which halts the movement of the film at such frames as contain sub-titles and holds the film in check until the spectator has had time to peruse the reading matter. In this way, a sub-title takes the space of only one frame or at the most two frames, thus effecting an immense saving in footage over the standard projection.

The Pathex Company has prepared a wide variety of interesting subjects in ready-made exhibition form for home projection. These subjects, which are procurable at a very moderate cost at the same stores handling the camera and projector, cover animal life, industry, art, science, drama, comedy, sports, travelogues, etc. These exhibition films are provided in two sizes—thirty or sixty feet long.

Closes Negotiations for Large San Francisco Theatre

Harry M. Seigler, who has recently purchased the southwest corner of California and Fillmore Streets, San Francisco, announces that he has closed negotiations for one of the largest residential theatres in San Francisco to be immediately erected on this and adjacent property owned by him. Negotiations for this theatre, which were closed by Clyde A. Griffin, call for the erection of a theatre building, which is said to cost the sum of $250,000 and seating 2,000 people. The theatre has been leased to Sampel H. Levin, one of the pioneers in the motion picture industry in this city at a rental in excess of $500,000 for a term of 20 years.



Allene Ray, Pathe serial star, operating Pathex Camera and Projector.

How to Secure Effective Theatre Lighting

(*Continued from page* 1066)

boards have been built 6½ feet high so that the dimmer operating handle would sometimes be 7½ to 8 feet above the floor. To operate such a board the stage electricians have had to first close the switches and then climb upon a bench two or three feet high to operate the dimmers. With an equipment of this character it is impossible to obtain good results. In many instances where the switchboard is particularly large, a balcony had to be built for the operation of the dimmers. This meant that either the dimmers were not used at all or an extra operator had to be employed on this balcony during the period of the show.

The most modern theatre dimming installations comprise the combined switchboard and interlocking dimmer bank in which the switches and dimmers are interconnected electrically and mechanically. Each dimmer plate and its switch are controlled from a single operating handle. The dimmer switches open automatically at the dimmed position. The interlocking control permits the grouping of dimmers so that movement of a master handle or master wheel will control one or more dimmers as a unit, without interfering with the independent control of any single dimmer. Where desired, cross interlocking control may be provided which by the movement of one handle or wheel, permits the dimming of any group of lamps while any other is simultaneously brightened. This cross-interlocking arrangement, it will be seen, is extremely convenient where it is desired to fade one color into another. In the most modern dimmer installations, the switchboard and dimmer bank structure is finished with a dead front panel, protecting the operator from chance contact with live parts, the operating handles projecting from the panel being adequately insulated from current-conducting members. These newest installations also are designed with numbered indicators in connection with the operating handles so that each circuit handle can be previously set at any desired dimming point and at the appointed time a master handle operated to flash on the entire group of circuits with all lamps dimmed to the pre-arranged degree of intensity. The indicator on each control handle also enables the house electrician and theatre management to work out a lighting program where elaborate lighting effects are employed with assurance that the lighting score will be carried out exactly as previously found most effective in the light rehearsals.

A summary of the features to be sought in up-to-date theatre lighting control installation may be stated as follows:

The installation should comprise a complete switchboard and a complete dimmer bank in combination.

The dimmer and its switch should be controlled by one handle, an arrangement which makes it easy to operate without flashing the lights on or off, yet permitting the lights to be flashed if desired.

All dimmer-switch handles should be within easy reach.

All circuits should be subject to simultaneous control by moving a single handle or slow motion wheel. A slow motion wheel, it should be understood, is a hand wheel operated through gears to control interlocking master handles.

Any circuit or group of circuits should also be capable of operation independently or in unity with others.

Dimmer plates should be mounted directly in back of the control handles where they are readily accessible.

No dimmer plates should be in a parallel, thus reducing to a minimum the danger of burnouts of plates.

All fuses should be in one place, preferably at the rear of the control board.

Design of switch contact and arrangement of dimmer circuits should be such as to minimize arcing.

The dimmer control installation should be designed on an integral unit basis to facilitate any desired additions to or changes in circuits.

In planning the construction of a new theatre or reconstruction of an existing theatre, if dimming equipment is to be installed the dimmer manufacturer should be called into consultation at the earliest stage of the proceedings. When requesting proposals for dimmer equipment, effective cooperation can be most promptly secured from the maker of the dimmers if the following information is at once submitted:

1. Voltage of lamp circuits.
2. Where dimmers are to be connected to two or three-wire circuits.
3. List of circuits to be controlled, with the name of each indicated so that the dimmer handles may be furnished with proper name plates.
4. The number of watts per dimmer.
5. The type of dimmer control; independent handle interlocking, cross interlocking or remote control if interlocking or cross interlocking dimmers are to be used.

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Architect's sketch of Omaha's new house to be erected by A. H. Blank Theatre Co. of Nebr., a new organization. The theatre will occupy a site 207 by 132 feet.

New Steubenville, Ohio, Capitol to Open Labor Day

THE new million dollar Capitol Theatre in Steubenville, Ohio which has been under construction for more than a year will be formally opened Labor Day with five acts of Keith Vaudeville and Feature Pictures.

J. K. Papulias, President and A. G. Constant, General Manager of the Tri-State Amusement Company are dedicating to their home city an amusement institution that is not only the pride of Steubenville, but it is claimed, the entire Ohio Vally as well. Few theatres it is said possess the beauty, the appointments and luxurious appeal that have been incorporated into the New Capitol and it is conceded the last word in Theatre construction in which time and money have not been considered. The building covers an area of 27,000 square feet of space and includes a large number of stores, offices and a De Luxe Ball Room.

Messrs. Papulius and Constant also operate and control the Strand and Olympic Theatres in Steubenville as well as Stanton Park and the Strand and American theatres in East Liverpool, O.

Forrest C. Templin, well known among the Vaudeville and Legitimate profession has been chosen as House Manager of the Capitol and we bespeak for him new laurels to his successful past. Mr. Templin was formerly associated with the Rembusch Chain in Indiana and the Gray interests of New England.

Forrest C. Templin, well known Manager has resigned from the Smith Amusement Co., Warren, O. to accept the position of Manager of the New Capitol Theatre, Steubenville, O., which will be formally opened Labor Day.

Marr & Colton to Build Factory on West Coast

J. J. COLTON of the Marr & Colton Organ Company of New York, is in San Francisco at the present time looking over different sites on which to build an organ factory. Although not officially given out, it is expected the large factory to be built in this section by this firm will be erected at Fullerton. It has been found necessary to build a factory in Cal., it is reported, because of the amount of business done by this firm in this section and the West.

General Contract is Let for Class "A" Cal. House

General contract has been let in connection with the construction of a one-story class "A" Egyptian style theatre and store building to be erected at Fruitvale, Alameda County, Cal., to cost about $125,000. Plans for the structure were prepared by Architect A. A. Cantin, Flatiron Building, San Francisco.

Wilmer & Vincent Harrisburg House to Be Improved

Further details of the plan to extensively improve the Colonial Theatre, Harrisburg, Pa., as announced by C. Floyd Hopkins, general manager of the Wilmer & Vincent theatre interests in that city, will involve a financial outlay of $35,000. The improvements, which will be practically all to the interior of the theatre, already have begun and are expected to be completed about the first of September. They include complete refurnishing and redecorating of the interior and lobbies; erection of a new stairway to the balcony; and beautification of the stage settings, and elaborate changes in the lighting effects of the whole house. A New York firm designed the stage settings and local contractors are doing most of the rest of the work. All visible lighting fixtures will be of crystal, under the new plan of illumination.

FEATURE RELEASE CHART

Productions are Listed Alphabetically and by Months in which Released in order that the Exhibitor may have a short-cut toward such information as he may need. Short subject and comedy releases, as well as information on pictures that are coming, will be found on succeeding pages. (S. R. indicates State Right release.)

Refer to THE MOTION PICTURE NEWS BOOKING GUIDE for Productions Listed Prior to March

MARCH

Feature	Star	Distributed by	Length	Reviewed
Adventurous Sex, The	Clara Bow	Assoc. Exhib	5039 feet	Mar. 21
Air Mail, The	Special Cast	Paramount	6976 feet	Mar. 28
Beauty and the Bad Man	Special Cast	Prod. Dist. Corp	5794 feet	May 9
Beyond the Border	Harry Carey	Prod. Dist. Corp	4469 feet	April 25
Billy, The Kid	Franklyn Farnum	Inde. Pict. Corp. (S. R.)	4800 feet	
Blood and Steel	Desmond Holmes	Inde. Pict. (S. R.)	5300 feet	
Border Justice	Bill Cody	Inde. Pict. Corp. (S. R.)	5432 feet	Nov. 8
Coast Patrol, The	Kenneth McDonald	Barsky (S. R.)	5000 feet	
Confessions of a Queen	Terry-Stone	Metro-Goldwyn	5820 feet	April 4
Crimson Runner, The	Priscilla Dean	Prod. Dist. Corp	4775 feet	June 6
Daddy's Gone A'Hunting	Joyce-Marmont	Metro-Goldwyn	5851 feet	Mar. 7
Denial, The	Special Cast	Metro-Goldwyn	4791 feet	Mar. 21
Double Action Daniels	Buffalo Bill, Jr.	Weiss Bros. (S. R.)	4650 feet	
Dressmaker from Paris, The	Rod La Rocque	Paramount	7080 feet	Mar. 28
Fighting Romeo, A	Al Ferguson	Davis Dist. Div. (S.R.)	5000 feet	Aug. 15
Fighting the Flames	Haines-Devore	C. B. C. (S. R.)	5800 feet	
Forbidden Cargo	Evelyn Brent	F. B. O	4850 feet	April 11
Goose Hangs High, The	Constance Bennett	Paramount	6186 feet	Feb. 14
Great Divide, The	Terry-Tearle	Metro-Goldwyn	7811 feet	Feb. 21
Head Winds	House Peters	Universal	5600 feet	Mar. 28
Hunted Woman, The	Seena Owen	Fox	4954 feet	April 4
I Want My Man	Sills-Kenyon	First National	6175 feet	April 18
Jimmie's Millions	Richard Talmadge	F. B. O	5167 feet	Feb. 28
Just Traveling	Bob Burns	Sierra Pict. (S. R.)	4400 feet	
Last Laugh, The	Emil Jannings	Universal	6519 feet	Dec. 20
Let'er Buck	Hoot Gibson	Universal	5547 feet	Jan. 3
Mad Whirl, The	May McAvoy	Universal	6184 feet	Dec. 6
Marriage in Transit	Edmund Lowe	Fox Film	4800 feet	April 11
Men and Women	Special Cast	Paramount	6223 feet	Mar. 28
Monster, The	L. Chaney-J. Arthur	Metro-Goldwyn	6435 feet	Feb. 28
My Wife and I	Special Cast	Warner Bros	6700 feet	June 6
New Lives for Old	Betty Compson	Paramount	6796 feet	Mar. 7
New Toys	Richard Barthelmess	First National	7250 feet	Feb. 21
One Year to Live	Special Cast	First National	6064 feet	Feb. 28
Percy	Charles Ray	Assoc Exhib	5384 feet	Feb 28
Playing With Souls	Special Cast	First National	5831 feet	Mar. 14
Price of Pleasure, The	Valli-Kerry	Universal	6618 feet	June 13
Recompense	M. Prevost-M. Blue	Warner Bros	7480 feet	May 2
Renegade Holmes, M.D	Ben Wilson	Arrow (S. R.)	4947 feet	
Riders of the Purple Sage	Tom Mix	Fox	5578 feet	Mar. 28
Romance and Rustlers	Yakima Canutt	Arrow (S. R.)	4994 feet	Nov. 15
Sackcloth and Scarlet	Alice Terry	Paramount	6732 feet	Mar. 7
Sally	Colleen Moore	First National	8636 feet	Mar. 28
Scar Hanan	Yakima Canutt	F. B. O	4684 feet	April 4
Scarlet Honeymoon, The	Shirley Mason	Fox	5080 feet	Mar. 21
Seven Chances	Buster Keaton	Metro-Goldwyn	5113 feet	Mar. 28
Sign of the Cactus, The	Jack Hoxie	Universal	4938 feet	Jan. 10
Sky Raider, The	Capt. Charles Nungesser	Assoc. Exhib	6638 feet	April 4
Speed	Betty Blythe	Banner Prod. (S. R.)	6000 feet	May 30
Too Many Kisses	Richard Dix	Paramount	5759 feet	Mar. 14
Waking Up the Town	Jack Pickford	United Artists	4802 feet	April 11
Where Romance Rides	Dick Hatton	Arrow	4301 feet	
Zander the Great	Marion Davies	Metro-Goldwyn	5851 feet	May 16

APRIL

Feature	Star	Distributed by	Length	Reviewed
Adventure	P. Starke-T. Moore	Paramount	6713 feet	April 25
After Business Hours	Hammerstein-Tellegen	C. B. C. (S. R.)	5800 feet	
Bandit Tamer, The	Franklyn Farnum	Inde. Pict. (S. R.)	5000 feet	
Border Vengeance	Jack Perrin	Madoc Sales (S. R.)	4500 feet	
Charmer, The	Pola Negri	Paramount	6076 feet	April 18
Code of the West	O. Moore-C. Bennett	Paramount	6777 feet	April 25
Courageous Fool, The	Reed Howes	Rayart (S. R.)		
Crowded Hour, The	Bebe Daniels	Paramount	6558 feet	May 9
Dangerous Innocence	LaPlante-E. O'Brien	Universal	6759 feet	Mar. 21
Declasse	Corinne Griffith	First National	7869 feet	April 4
Eyes of the Desert	Al Richmond	Sierra Prod. (S. R.)	4500 feet	
Fifth Avenue Models	Philbin-Kerry	Universal	6581 feet	Jan. 24
Fighting Parson, The	Al Ferguson	Davis Dist. Div. (S.R.)	5000 feet	
Fighting Sheriff, The	Bill Cody	Inde. Pict. (S. R.)	4500 feet	May 30
Friendly Enemies	Weber and Fields	Prod. Dist. Corp	6288 feet	May 9
Galloping Vengeance	Bob Custer	F. B. O	5095 feet	April 11
Getting 'Em Right	George Larkin	Rayart (S. R.)	4669 feet	
Gold and the Girl	Buck Jones	Fox	4521 feet	April 4
Go Straight	Gladys Hulette	B. P. Schulberg (S.R.)	6107 feet	May 23
Heart of a Siren, The	Barbara La Marr	First National	6700 feet	Mar. 21
How Baxter Butted In	M. Moore-D. Devore	Warner Bros	6650 feet	July 11
Justice Raffles	Henry Edwards	Cranfield & Clarke (S. R.)	6000 feet	
Kiss in the Dark, A	Special Cast	Paramount	5767 feet	April 18
Kiss Me Again	M. Prevost-M. Blue	Warner Bros	7200 feet	June 6
Love's Bargain	M. Daw-C. Brook	F. B. O	5641 feet	April 25
Madame Sans Gene	Gloria Swanson	Paramount	9994 feet	May 2
Man and Maid	Special Cast	Metro-Goldwyn	5307 feet	April 18
My Son	Nazimova-J. Pickford	First National	6500 feet	April 25
Night Club, The	R. Griffith-V. Reynolds	Paramount	5732 feet	May 16
One Way Street	Special Cast	First National	5596 feet	April 11
Proud Flesh	Special Cast	Metro-Goldwyn	5770 feet	April 25
Rearing Adventure, The	Jack Hoxie	Universal	4657 feet	Feb. 14
Ridin' Comet, The	Yakima Canutt	F. B. O	4354 feet	May 16
Rough Going	Franklyn Farnum	Indep. Pict. Corp. (S. R.)	4800 feet	
Shackled Lightning	Frank Merrill	Hercules Prod. (S. R.)		
She Wolves	Alma Rubens	Fox	5783 feet	May 9
Spaniard, The	Cortez-Goudal	Paramount	6676 feet	April 18
Sporting Venus	Special Cast	Metro-Goldwyn	5936 feet	May 23
Stop Flirting	Special Cast	Prod. Dist. Corp	5161 feet	June 6
Straight Through	Wm. Desmond	Universal	4867 feet	
Tale of a Thousand and One Nights	Special Cast	Davis Dist. Div. (S. R.)	6500 feet	Feb. 14
Tearing Through	Richard Talmadge	F. B. O	4714 feet	May 23
That Devil Quemado	Fred Thomson	F. B. O	4768 feet	April 4
Two-Fisted Sheriff, A	Yakima Canutt	Arrow (S. R.)	4149 feet	Dec. 6
Way of a Girl, The	Boardman-M. Moore	Metro-Goldwyn	5025 feet	April 18
Western Engagement, A	Dick Hatton	Arrow		
Wings of Youth	Madge Bellamy	Fox	5340 feet	May 16
Winning a Woman	Perrin-Hill	Rayart (S. R.)	4865 feet	

MAY

Feature	Star	Distributed by	Length	Reviewed
Alias Mary Flynn	Evelyn Brent	F. B. O	5559 feet	May 30
Any Woman	Alice Terry	Paramount	5963 feet	June 13
Awful Truth, The	Agnes Ayres	Prod. Dist. Corp	5917 feet	July 11
Bandit's Baby, The	Fred Thomson	F. B. O	5291 feet	June 20
Baree Son of Kazan	Wolf (dog)	Vitagraph	7 reels	May 2
Barriers of the Law	Holmes-Desmond	Indep. Pict. (S. R.)	5400 feet	
Burning Trail, The	William Desmond	Universal	4783 feet	April 18
Chickie	Mackaill-Bosworth	First National	7767 feet	May 9
Crackerjack, The	Johnny Hines	C. C. Burr (S. R.)	6500 feet	May 23
Every Man's Wife	Special Cast	Fox	4365 feet	July 4
Eve's Lover	Irene Rich	Warner Bros	6540 feet	Aug. 8
Eve's Secret	Betty Compson	Paramount	6305 feet	May 9
Fear Fighter, The	Billy Sullivan	Rayart (S. R.)		
Fighting Demon, The	Richard Talmadge	F B O	5470 feet	June 20
Fugitive, The	Ben Wilson	Arrow	4892 feet	
Golden Trails		Sanford Prod. (S. R.)	5 reels	
His Supreme Moment	B Sweet-R Colman	First National	6600 feet	April 25
Lilies of the Streets	J. Walker-V. L. Corbin	F. B. O	7160 feet	April 25
Little French Girl, The	Alice Joyce	Paramount	5625 feet	June 13
Lunatic at Large, A	Henry Edwards	Cranfield & Clarke (S. R.)	6000 feet	
Makers of Men	Kenneth McDonald	Barsky Prod. (S. R.)	5000 feet	
Necessary Evil, The	Dana-Lyon	First National	6307 feet	May 23
Old Home Week	Thomas Meighan	Paramount	6888 feet	June 6
Phantom Rider, The	Al Richmond	Sierra Prod. (S. R.)	4750 feet	
Private Affairs	Special Cast	Prod. Dist. Corp	6132 feet	Aug. 15
Quick Change	George Larkin	Rayart (S. R.)		
Raffles, The Amateur Cracksman	House Peters	Universal	5557 feet	May 30
Rainbow Trail, The	Tom Mix	Fox	5251 feet	April 25
Red Love	Lowell-Russell	Lowell Film Prod. (S. R.)	6500 feet	May 23
Saddle Hawk, The	Hoot Gibson	Universal	5468 feet	Mar 7
Silent Sanderson	Harry Carey	Prod. Dist. Corp	4841 feet	June 20
Scandal Proof	Shirley Mason	Fox	4400 feet	June 6
School for Wives	Tearle-Holmquist	Vitagraph	6750 feet	April 11
Shock Punch, The	Richard Dix	Paramount	6151 feet	May 23
Snob Buster, The	Reed Howes	Rayart (S. R.)		
Soul Fire	Barthelmess-B Love	First National	8262 feet	May 16
Speed Wild	Maurice B "Lefty" Flynn	F. B. O	4700 feet	June 20
Tamer, The	A Nilsson-L Stone	First National	7861 feet	May 23
Texas Bearcat, The	Bob Custer	F. B. O	4770 feet	
Tides of Passion	Mae Marsh	Vitagraph	6279 feet	May 9
Up the Ladder	Virginia Valli	Universal	6023 feet	Jan 31
Welcome Home	Special Cast	Paramount	5909 feet	May 30
White Fang	Strongheart (dog)	F. B. O	6579 feet	June 20
White Thunder	Yakima Canutt	F B O	4550 feet	
Wildfire	Special Cast	Vitagraph	6 reels	June 20
Wolves of the Road	Yakima Canutt	Arrow	4375 feet	
Woman's Faith	Reubens-Marmont	Universal	6023 feet	Aug 15
Woman Hater, The	Helene Chadwick	Warner Brothers	7000 feet	Aug. 22

JUNE

Feature	Star	Distributed by	Length	Reviewed
Are Parents People?	Bronson-Vidor	Paramount	6586 feet	June 6
Dangerous Odds	Bill Cody	Inde. Pict. (S. R.)	4800 feet	
Desert Flower, The	Colleen Moore	First National	6837 feet	June 13
Double Fisted	Jack Perrin	Rayart (S. R.)		
Down the Border	Al Richmond	Sierra Prod. (S. R.)	4750 feet	
Faint Perfume	Seena Owen	B. P. Schulberg (S.R.)	6228 feet	July 11
Grounds for Divorce	Florence Vidor	Paramount	5712 feet	July 4
Hearts and Spurs	Buck Jones	Fox	4600 feet	June 20
Human Tornado, The	Yakima Canutt	F. B. O	4472 feet	
I'll Show You the Town	Reginald Denny	Universal	7400 feet	June 6
Introduce Me	Douglas MacLean	Assoc. Exhib	5980 feet	Mar. 21
Just a Woman	Windsor-Tearle	First National	6500 feet	June 6
Light of Western Stars	Special Cast	Paramount	6652 feet	July 4
Lost—a Wife	Special Cast	Paramount	6420 feet	June 27
Making of O'Mailey, The	Milton Sills	First National	7571 feet	July 4
Man from Lone Mountain, The	Ben Wilson	Arrow	4530 feet	
Man in Blue	Herbert Rawlinson	Universal	5706 feet	Feb. 21
Marry Me	Special Cast	Paramount	5586 feet	
Meddler, The	William Desmond	Universal	4890 feet	May 23
Mike		Metro-Goldwyn		
Mist in the Valley	Alma Taylor	Cranfield & Clarke (S. R.)	5500 feet	
My Lady's Lips	Clara Bow	B. P. Schulberg (S.R.)		
Paths to Paradise	Bronson-R. Griffith	Paramount	6741 feet	June 27
Pioneers of the West		Sanford Prod. (S. R.)	5 reels	
Ridin' Easy	Dick Hatton	Arrow	4483 feet	
Ridin' Thunder	Jack Hoxie	Universal	4354 feet	May 23
Rough Stuff	George Larkin	Rayart (S. R.)		
Shattered Lives	Special Cast	Gotham (S. R.)	6 reels	July 4

Feature	Star	Distributed by	Length	Reviewed
Smooth as Satin	Evelyn Brent	F. B. O	6003 feet	July 4
Texas Trail, The	Harry Carey	Prod. Dist. Corp	4720 feet	July 18
Tracked in the Snow Country	Rin-Tin-Tin (dog)	Warner Brothers	6900 feet	Aug. 1
White Monkey, The	La Marr-T. Holding	First National	6121 feet	July 4
Wild Bull's Lair, The	Fred Thompson	F. B. O	5280 feet	Aug. 15
Youth's Gamble	Reed Howes	Rayart (S. R.)		

JULY

Feature	Star	Distributed by	Length	Reviewed
Bloodhound, The	Bob Custer	F. B. O	4789 feet	
Cold Nerve	Bill Cody	Inde. Pict. (S. R.)	5000 feet	
Danger Signal, The		Columbia Pict. (S.R.)		
Don Daredevil	Jack Hoxie	Universal	4810 feet	
Don't	S. O'Neill-B. Roach	Metro-Goldwyn		
Drug Store Cowboy, The	Franklyn Farnum	Ind. Pict. Corp. (S.R.)	5100 feet	Feb. 7
Duped	Holmes-Desmond	Ind. Pict. (S. R.)	5400 feet	
Fighting Youth		Columbia Pict. (S.R.)		
Lady Who Lied, The	L. Stone-V. Valli	First National	7111 feet	July 18
Lady Robinhood	Evelyn Brent	F. B. O	5582 feet	Aug 22
Manicure Girl, The	Bebe Daniels	Paramount	5959 feet	June 27
Marriage Whirl, The	C. Griffith-H. Ford	First National	7672 feet	July 25
Mysterious Stranger, The	Richard Talmadge	F. B. O	5270 feet	
Pipes of Pan	Alma Taylor	Cranfield & Clarke (S. R.)	6200 feet	
Ranger of the Big Pines, The	Kenneth Harlan	Vitagraph	5800 feet	Aug. 8
Scarlet West, The	Frazer-Bow	First National	8391 feet	July 25
Secret of Black Canyon, The	Dick Hatton	Arrow		
Strange Rider, The	Yakima Canutt	Arrow		
Taming the West	Hoot Gibson	Universal	5427 feet	Feb. 28
Trailed	Al Richmond	Sierra Prod. (S. R.)	4750 feet	
White Desert, The	Special Cast	Metro-Goldwyn	6345 feet	July 18

AUGUST

Feature	Star	Distributed by	Length	Reviewed
American Pluck	George Walsh	Chadwick	5000 feet	July 11
Beggar on Horseback, A	Ralston-Nissen	Paramount	6800 feet	June 20
Business of Love, The	E. Horton-M. Bellamy	Astor Dist. Corp		
Children of the Whirlwind	Lionel Barrymore	Arrow		
Don Q	Douglas Fairbanks	United Artists		June 27
Drusilla With a Million	Special Cast	F. B. O	7391 feet	May 30
Fine Clothes	L. Stone-A. Rubens	First National	6971 feet	Aug. 15
Girl Who Wouldn't Work, The		B. P. Schulberg (S.R.)		
Gold Rush, The	Charles Chaplin	United Artists		Aug. 8
Halfway Girl, The	Doris Kenyon	First National	7570 feet	Aug. 8
Headlines	Alice Joyce	Assoc. Exhib.		July 25
Her Sister From Paris	C. Talmadge	First National	7255 feet	Aug. 15
In the Name of Love	Cortez-Nissen	Paramount	5904 feet	
Kivalina of the Ice Lands	Native Cast		6 reels	July 11
Knockout, The	Milton Sills	First National		
Limited Mail, The	Monte Blue	Warner Brothers	6250 feet	
Love Hour, The	Ruth Clifford	Vitagraph	5900 feet	
Lover's Oath, The	Ramon Novarro	Astor Dist Corp		
Lucky Devil, The	Richard Dix	Paramount	5935 feet	July 18
Lucky Horseshoes	Tom Mix	Fox		
Manhattan Madness	Dempsey-Taylor	Assoc. Exhib	5500 feet	July 25
My Pal	Dick Hatton	Arrow		
Night Life of New York	Special Cast	Paramount	6998 feet	July 4
Overland Limited, The		Gotham Prod. (S. R.)	6389 feet	Aug. 8
Parisian Love		B. P. Schulberg (S.R.)		
Penalty of Jazz, The		Columbia Pict. (S.R.)		
Quo Vadis	Emil Jannings	First National	8945 feet	Feb. 28
Range Justice	Dick Hatton	Arrow		
Romola	Gish Sisters	Metro-Goldwyn	About 12 reels	Dec. 13
Shining Adventure, The	Percy Marmont	Astor Dist. Corp		
Slave of Fashion, A	Special Cast	Metro-Goldwyn		
Speed Demon, The		Columbia Pict. (S.R.)		
Street of Forgotten Men	Special Cast	Paramount	6366 feet	Aug. 1
Ten Commandments	Special Cast	Paramount	9980 feet	Jan. 5-24
Unholy Three	Lon Chaney	Metro-Goldwyn	6848 feet	Aug. 15
That Man Jack	Bob Custer	F. B. O	5032 feet	Aug. 22
Unwritten Law, The		Columbia Pict. (S.R.)		
Wife Who Wasn't Wanted, The	Irene Rich	Warner Brothers	6400 feet	
Wizard of Oz	Larry Semon	Chadwick	6300 feet	Apr. 25
Wrongdoers, The	Lionel Barrymore	Astor Dist. Corp		

SEPTEMBER

Feature	Star	Distributed by	Length	Reviewed
Amazing Quest, The	Henry Edwards	Cranfield & Clarke	3500 feet	
As No Man Has Loved	Edward Hearn	Fox	10000 feet	Feb. 28
Below The Line	Rin-Tin-Tin (dog)	Warner Brothers	6100 feet	
Black Cyclone	Rex (horse)	Pathe		May 30
Bobbed Hair	Prevost-Harlan	Warner Brothers	6700 feet	
California Straight Ahead	Reginald Denny	Universal		
Classified	Corinne Griffith	First National		
Coast of Folly	Gloria Swanson	Paramount		
Crack of Dawn	Reed Howes	Rayart (S. R.)		
Cyclone Cavalier	Reed Howes	Rayart (S. R.)		
Dark Angel, The	R. Colman-V. Dana	First National		
Freshman, The	Harold Lloyd	Pathe		July 25
Graustark	Norma Talmadge	First National		
Havoc	Special Cast	Fox	9200 feet	
High and Handsome	"Lefty" Flynn	F. B. O	7 reels	
If Marriage Fails	J. Logan-C. Brook	F. B. O	6006 feet	May 23
Keep Smiling	Monty Banks	Assoc. Exhib.		Aug. 1
Little Annie Rooney	Mary Pickford	United Artists		
Lost World, The	Special Cast	First National	9700 feet	Feb. 21
Marrying Money		Truart (S. R.)	5800 feet	
Midshipman, The	Ramon Novarro	Metro-Goldwyn		
New Champion, The		Columbia Pict. (S.R.)		
Parisian Nights	E. Hammerstein - L. Tellegen	F. B. O	6278 feet	June 20
Prince of Broadway, The	George Walsh	Chadwick		
Sealed Lips		Columbia Pict. (S.R.)		
Shore Leave	Barthelmess-Mackaill	First National		
Some Pun'kins	Chas. Ray	Chadwick		
Souls for Sables		Tiffany (S. R.)	6500 feet	
S. O. S. Perils of the Sea		Columbia Pict. (S.R.)		
Sun Up		Metro-Goldwyn		
Teaser, The	Laura La Plante	Universal	696 feet	May 30
Three in Exile		Truart (S. R.)	5800 feet	
Three Weeks in Paris	M. Moore-D. Devore	Warner Brothers	5900 feet	
Throwback, The	Special Cast	Universal		
Timber Wolf, The	Buck Jones	Fox	4809 feet	
Trouble With Wives, The	Vidor-T. Moore	Paramount	6374 feet	Aug. 15
Unchastened Woman, The	Theda Bara	Chadwick		
Wheel, The	Special Cast	Fox	7264 feet	
White Outlaw, The	Jack Hoxie	Universal	4830 feet	June 27

OCTOBER

Feature	Star	Distributed by	Length	Reviewed
Bells, The	Lionel Barrymore	Chadwick		
Dollar Down	Ruth Roland	Truart (S. R.)	5800 feet	
Everlasting Whisper, The	Tom Mix	Fox		
Fate of a Flirt, The		Columbia (S. R.)		
Flower of Night	Pola Negri	Paramount		
Feature	Star	Distributed by	Length	Reviewed
Golden Princess, The	Bronson-Hamilton	Paramount	8584 feet	
Great Sensation, The		Columbia (S. R.)		
His Buddy's Wife	Glenn Hunter	Assoc. Exhib	5600 feet	July 15
Iron Horse, The		Fox Film Corp	11335 feet	Sept. 13
John Forrest	Henry Edwards	Cranfield&Clark(S.R.)	5000 feet	
Lew Tyler's Wives		B. P. Schulberg (S. R.)		
Lovers in Quarantine	Daniels-Ford	Paramount		
Morals of Men		Tiffany (S. R.)	6500 feet	
New Brooms	Hamilton-Love	Paramount		
Pals		Truart (S. R.)	5800 feet	
Perfect Clown, The	Larry Semon	Chadwick		
Pony Express, The	Betty Compson	Paramount		
Sally of the Sawdust	Fields-Dempster	United Artists	9500 feet	Aug. 15
Sporting Chance, The		Tiffany (S. R.)	6500 feet	July 4
Thank U	Special Cast	Fox		
Tumbleweeds	Wm. S. Hart	United Artists		
Under the Rouge	Tom Moore	Assoc. Exhib	6500 feet	July 25
Winds of Chance	A. Nilsson-B. Lyon	First National		

NOVEMBER

Feature	Star	Distributed by	Length	Reviewed
Age of Indiscretion		Truart (S. R.)	5800 feet	
Ancient Highway, The	Holt-Vidor	Paramount		
Best People, The	Special Cast	Paramount		
Blue Blood	George Walsh	Chadwick		
Camille of the Barbary Coast	Busch-O. Moore	Assoc. Exhib	5600 feet	Aug. 1
Cobra	Valentino-Naldi	Paramount		
Fifty-Fifty	L.Barrymore-H.Hampton	Assoc. Exhib	5564 feet	June 20
Fight to a Finish, A		Columbia (S. R.)		
Fighting Heart, The	Geo. O'Brien	Fox	6978 feet	
King on Main St., The	Adolphe Menjou	Paramount		
Lightnin'		Tiffany (S. R.)	6500 feet	
On Dress Parade	Griffith-Brian	Paramount		
Price of Success, The	Alice Lake	Columbia (S. R.)		
Silent Witness, The		Truart (S. R.)	5800 feet	
Stage Struck	Gloria Swanson	Paramount		
Transcontinental Limited	Special Cast	Chadwick (S. R.)		
Vanishing American	Dix-Wilson	Paramount		
Winner, The	Charley Ray	Chadwick (S. R.)		

Comedy Releases

Feature	Star	Distributed by	Length	Reviewed
Across the Hall	Edna Marian	Universal	2 reels	
Adventures of Adenoid	Aesop's Fables	Pathe	1 reel	April 25
After a Reputation	Edna Marian	Universal	2 reels	
Air Tight	Bobby Vernon	Educational	2 reels	June 13
Alice's Egg Plant	"Cartoon"	M. J. Winkler(S. R.)	1 reel	
Almost a Husband	Buddy Messinger	Universal	2 reels	
Amateur Detective	Earle Foxe	Fox	2 reels	
Andy in Hollywood	Joe Murphy	Universal	2 reels	
Andy Takes a Flyer	"The Gumps"	Universal	2 reels	
Apache, The	Earle Foxe	Fox Film	2 reels	
Apollo's Pretty Sister		Fox	2 reels	
Are Husbands Human?	James Finlayson	Pathe	1 reel	April 11
Artists' Blues	G. Joy-J. Moore	Rayart (S. R.)	2 reels	
Ask Grandma	"Our Gang"	Pathe	2 reels	May 30
At the Seashore	Monkey	Fox	2 reels	
At the Zoo	Aesops Fables	Pathe	1 reel	
Baby Blues	Mickey Bennett	Educational	2 reels	
Bachelors	Special Cast	Universal		
Bad Bill Brodie	Charles Chase	Pathe	2 reels	
Bad Boy	Charles Chase	Pathe	2 reels	April 11
Balboa Discovers Hollywood	"Red Head"	Sering D.Wilson(S.R.)	1 reel	
Bark is the Woods	Harry Langdon	Pathe	2 reels	
Bashful Jim	Ralph Graves	Pathe	2 reels	Mar. 21
Below Zero	Lige Conley	Educational	2 reels	July 4
Big Chief Ko-Ko (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)	1 reel	
Bigger and Better Pictures	"Aesop's Fables"	Pathe	1 reel	
Big Red Riding Hood	Charley Chase	Pathe	1 reel	May 9
Black Gold Bricks	Roach-Edwards	Universal	1 reel	April 18
Black Hand Blues	"Spat Family"	Pathe	2 reels	April 18
Bobby Bumbs & Co	Cartoon	Educational	1 reel	July 4
Boys Will Be Joys	"Our Gang"	Pathe	2 reels	July 25
Brainless Horsemen		Fox	2 reels	
Brass Button	Billy West	Arrow	2 reels	
Breaking the Ice	Ralph Graves	Pathe	2 reels	April 11
Bride Tamer, The	Milburn Moranti	Sierra Pict. (S. R.)	2 reels	
Bubbles	"Aesop's Fables"	Pathe	1 reel	Aug. 15
Bugville Field Day	"Aesop's Fables"	Pathe	1 reel	July 25
Butterfly Man, The		Fox	2 reels	
California Here We Come	"The Gumps"	Universal	2 reels	
Cat's Shimmy, The	"Kid Noah"	Sering D.Wilson(S.R.)	1 reel	
Chasing the Chasers	Jas. Finlayson	Pathe	1 reel	July 4
City Bound	Charles Puffy	Universal	1 reel	
Clean-Up Week	"Aesop's Fables"	Pathe	1 reel	Mar. 7
Clear the Way	Buddy Messinger	Universal	2 reels	
Cleopatra and Her Easy Mark	"Cartoon"	Sering D.Wilson(S.R.)	1 reel	
Cloudhopper, The	Larry Semon	Educational	2 reels	June 6
Columbus Discovers a New Whirl		Sering Wilson (S. R.)	1 reel	

Feature	Star	Distributed by	Length	Reviewed
Cotton King	Lloyd Hamilton	Educational	2 reels	
Crime Crushers	Lige Conley	Educational	2 reels	
Cure, The (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S. R.)	1 reel	
Curses	Al. St. John	Educational	2 reels	May 23
Daddy Goes A Grunting		Pathe	2 reels	July 18
Darkest Africa	"Aesop's Fables"	Pathe	1 reels	
Day's Outing, A	"The Gumps"	Universal	2 reels	
Depp Stuff	Aesop's Fables	Pathe	1 reel	April 25
Dinky Doodle and Cinderella	"Dinky Doodle"	F. B. O	1 reel	
Dinky Doodle and Robinson Crusoe	"Dinky Doodle"	F. B. O	1 reel	
Discord In "A" Flat	Arthur Lake	Universal	1 reel	July 25
Dog Days	"Our Gang"	Pathe	2 reels	Mar. 14
Dog 'On It	Bobby Dunn	Arrow	2 reels	
Dome Doctor, The	Larry Semon	Educational	2 reels	
Don't Pinch	Bobby Vernon	Educational	2 reels	April 25
Don't Worry	Wanda Wiley	Universal	2 reels	Mar. 21
Dragon Alley	Jackie McHugh	Educational	2 reels	May 16
Dry Up	Singleton Burkett	Universal	2 reels	July 25
Dumb and Daffy	Al. St. John	Fox	2 reels	
Dynamite Doggie	Al. St. John	Educational	2 reels	Mar. 21
Echoes From the Alps	Aesop's Fables	Pathe	1 reel	May 23
End of the World, The	Aesop's Fables	Pathe	1 reel	
Excuse My Glove	"Spat Family"	Pathe	2 reels	Mar 21
Expensive Ebony	"Ebenezer Ebony"	Sering Wilson (S. R.)	1 reel	
Fares Please	Al. St. John	Educational	2 reels	May 16
Fast Worker, A	Aesop's Fables	Pathe	1 reel	
Felix Full O'Fight	"Cartoon"	M. J. Winkler (S. R.)	1 reel	
Felix Gets His Fill	"Cartoon"	M. J. Winkler (S. R.)	1 reel	
Felix Grabs His Grub	"Cartoon"	M. J. Winkler (S. R.)	1 reel	
First Love	"Our Gang"	Pathe	2 reels	
Fishermen's Luck	"Aesop's Fables"	Pathe	1 reel	
For Hire	Edward Gordon	Universal		
For Love of a Gal	"Aesop's Fables"	Pathe	1 reel	July 25
Found World, The	"The Gumps"	Universal	2 reels	
Fun's Fun	Bowes-Vance	Educational	1 reel	June 6
Getting Trimmed	Wanda Wiley	Universal	2 reels	April 18
Giddap	Special Cast	Pathe	2 reels	Mar. 21
Going Great	Eddie Nelson	Educational	2 reels	June 13
Goldfish's Pajamas	"Kid Noah"	Sering D. Wilson(S.R.)	1 reel	
Good Morning Nurse	Ralph Graves	Pathe	2 reels	May 30
Good Scouts	"Reg'lar Kids"	M. J. Winkler (S. R.)	2 reels	
Great Guns	Bobby Vernon	Educational	2 reels	Feb. 21
Gridiron Gertie	Wanda Wiley	Universal	2 reels	
Guilty Conscience, A	Eddie Gordon	Universal		
Gypping the Gypsies	"Ebonezer Ebony"	Sering Wilson (S. R.)	1 reel	
Half a Hero	Lloyd Hamilton	Educational	2 reels	Mar. 7
Half a Man	Stan Laurel	Pathe	2 reels	
Hard Boiled	Charley Chase	Pathe	2 reels	Mar. 21
Hard Working Loafer, The	Arthur Stone	Pathe		
Haunted Honeymoon	Tryon-Mehaffey	Pathe	2 reels	Feb. 28
Heart Trouble	Arthur Lake	Universal	1 reel	July 4
Hello, Goodby	Lige Conley	Educational	2 reels	May 30
Hello, Hollywood	Lige Conley	Educational	2 reels	Mar. 28
Helping Hand	Jimmy Aubrey	F. B. O	2 reels	
Help Yourself		Fox	2 reels	
Here's Your Hat	Arthur Lake	Universal	1 reel	May 9
Her Lucky Leap	Wanda Wiley	Universal	2 reels	
He Who Gets Crowned	Jimmy Aubrey	F. B. O	2 reels	
He Who Got Smacked	Ralph Graves	Pathe	2 reels	May 9
Hey! Taxi!	Bobby Dunn	Arrow	2 reels	
High Hopes	Bowes-Vance	Educational	1 reel	Feb. 14
High Jinx, A		Fox	2 reels	
His Marriage Wow	Harry Langdon	Pathe	2 reels	Mar. 7
Hold My Baby	Glenn Tryon	Pathe	2 reels	April 25
Home Scouts	Jimmie Aubrey	F. B. O.	2 reels	
Honeymoon Heaven		Sering Wilson (S. R.)	1 reel	
Horace Greeley, Jr.	Harry Langdon	Pathe	2 reels	June 6
Horrible Hollywood		Lee-Bradford (S. R.)		
Hot and Heavy	Eddie Nelson	Educational	2 reels	July 18
Hot Dog	Animal	C B C (S. R.)	2 reels	
Hot Times in Iceland	Aesop's Fables	Pathe	1 reel	
House of Flickers, The		Fox	2 reels	
House that Dinky Built	(Cartoon)	F. B. O	1 reel	
Housing Shortage, The	"Aesop's Fables"	Pathe	1 reel	
Hysterical History (Series)		Universal	1 reel	
Ice Boy, An	"Ebonezer Ebony"	Sering D.Wilson(S.R.)	1 reel	
Ice Cold	Arthur Lake	Universal	1 reel	June 13
In Dutch	Aesop's Fables	Pathe	1 reel	
Innocent Husbands	Charley Chase	Pathe	2 reels	Aug. 1
Inside Out	Bowes-Vance	Educational	1 reel	Mar. 28
Into the Grease	James Finlayson	Pathe	1 reel	June 27
Iron Mule	Al St. John	Educational	2 reels	April 18
Iron Nag, The	Billy Bevan	Pathe	2 reels	Aug. 15
Is Marriage the Bunk?	Charles Chase	Pathe	1 reel	April 4
Isn't Life Terrible?	Charles Chase	Pathe	2 reels	July 4
Itching for Revenge	Eddie Gordon	Universal	2 reels	Mar 7
It's All Wrong	Karr-Engle	Universal		
James Boys' Sister		Sering Wilson (S. R.)	1 reel	
Jungle Bike Riders	Aesop's Fables	Pathe	1 reel	Mar. 14
Just in Time	Wanda Wiley	Universal	2 reels	July 11
Kicked About	Eddie Gordon	Universal	2 reels	Mar. 14
Kidding Captain Kidd	"Cartoon"	Sering Wilson (S. R.)	1 reel	
King Cotton	Lloyd Hamilton	Educational	2 reels	May 9
King Dumb	Jimmy Aubrey	F. B. O	2 reels	
Ko-Ko Trains Animals (out of the Inkwell)	"Cartoon"	Red Seal Pict. (S.R.)	1 reel	
Lead Pipe Cinch, A	Al Alt	Universal		
Lion Love		Fox	2 reels	Feb. 28
Lion's Whiskers		Pathe	2 reels	April 18
Little Red Riding Hood	"Dinky Doodle"	F. B. O	1 reel	
Locked Out	Arthur Lake	Universal	1 reel	May 30
Looking for Sally	Charles Chase	Pathe	2 reels	May 9
Lost Cord, The	Bert Roach	Universal	1 reel	Feb. 21
Love Bug, The	"Our Gang"	Pathe	2 reels	April 4
Love Goofy	Jimmy Adams	Educational	2 reels	Mar. 7
Love Sick	Constance Darling	Universal	2 reels	May 23
Love's Tragedy		Sering Wilson (S. R.)	1 reel	
Lucky Accident, The	Charles Puffy	Universal	1 reel	July 18
Lucky Leap, A	Wanda Wiley	Universal	2 reels	
Lucky Stars	Harry Langdon	Pathe	2 reels	Aug. 15
Madame Sans Jane	Glenn Tryon	Pathe	2 reels	
Marriage Circus, The	Ben Turpin	Pathe	2 reels	April 11
Married Neighbors	Engle-Darling	Universal	2 reels	July 4
Meet the Ambassador	Jimmy Aubrey	F. B. O	2 reels	
Mellow Quartette	Pen & Ink Vaudeville	Educational	1 reel	April 4
Merrymakers	Bowes-Vance	Educational	1 reel	Mar. 28
Met by Accident	Wanda Wiley	Universal	2 reels	
Milky Way, The	Charles Puffy	Universal	1 reel	July 25
Miss Fixit	Wanda Wiley	Universal	2 reels	
Monkey Business	"Pen & Ink Vaude"	Educational	1 reel	May 9
Moonlight Nights	Gloria Joy	Rayart (S. R.)	2 reels	
Nearly Rich	Charles Puffy	Universal	1 reel	
Neptune's Stepdaughter		Fox	2 reels	
Nero's Jazz Band		Sering Wilson (S. R.)	1 reel	
Never Fear	Bowes-Vance	Educational	1 reel	
Never on Time		Lee-Bradford	2 reels	
Never Weaken	Lloyd reissue	Assoc. Exhib	2237 feet	
Nice Pickle, A	Edwards-Roach	Universal	1 reel	
Nicely Rewarded	Chas. Puffy	Universal	1 reel	June 27
Nobody Wins	Arthur Lake	Universal	1 reel	
No Place to Go	Arthur Lake	Universal	1 reel	
Now or Never (reissue)	Harold Lloyd	Assoc. Exhib	3 reels	
Office Help	"Aesop's Fables"	Pathe	1 reel	June 27
Official Officers	"Our Gang"	Pathe	2 reels	June 27
Oh, Bridget	Walter Hiers	Educational	2 reels	
Oh, What a Gump	"The Gumps"	Universal	2 reels	
Old Family Toothbrush	"Kid Noah"	Sering Wilson (S. R.)	1 reel	
On Duty	Wanda Wiley	Universal	2 reels	
One Glorious Fourth	"Reg'lar Kids"	M. J. Winkler (S. R.)	2 reels	
Orphan, The	Al Joy	Ricardo Films, Inc.(S.R.)		
Over the Bottom	Stan Laurel	F. B. O	2 reels	
Over Here	Harry Langdon	Pathe	2 reels	
Paging A Wife	Al Alt	Universal	2 reels	Aug. 1
Papa's Darling		Fox	2 reels	
Papa's Pet	Roach-Edwards	Universal	1 reel	April 11
Pegg's Love Affair		Screen Art Dist		
Peggy the Vamp	Rosalie Morlin	Davis Distr	2 reels	Oct. 11
Permanent Waves	"Aesop's Fables"	Pathe	1 reel	
Permit Me	Bowes-Vance	Educational	1 reel	July 11
Pie-Eyed	Stan Laurel	F. B. O	2 reels	
Pie Man, The	"Aesop's Fables"	Pathe	1 reel	Mar. 21
Plain Clothes	Harry Langdon	Pathe	2 reels	Mar. 28
Plain and Fancy Girls	Charles Chase	Pathe	1 reel	Mar. 14
Plain Luck	Edna Marian	Universal	2 reels	
Plenty of Nerve	Edna Marian	Universal	2 reels	July 4
Polo Kid, The	Eddie Gordon	Universal	2 reels	July 18
Poor Sap, The		Fox	2 reels	
Powdered Chickens	Edna Marian	Universal	2 reels	Mar. 28
Props' Dash for Cash	Earl Hurd (Cartoon)	Educational	1 reel	
Putting on Airs	Edna Marian	Universal	2 reels	April 11
Puzzled by Crosswords	Eddie Gordon	Universal	2 reels	Mar. 7
Queen of Aces	Wanda Wiley	Universal	2 reels	May 16
Raid, The	Gloria Joy	Rayart Pictures	2 reels	
Raisin' Cain	Constance Darling	Universal	2 reels	April 4
Rapid Transit	Al. St. John	Educational	2 reels	
Rarin' Romeo	Walter Hiers	Educational	2 reels	Mar. 28
Raspberry Romance	Ben Turpin	Pathe	2 reels	Feb. 28
Red Pepper	Al. St. John	Educational	2 reels	Arpil 4
Regular Girl, A	Wanda Wiley	Universal	2 reels	
Riders of the Kitchen Range	Mohar-Engle	Pathe	1 reel	June 6
Remember When	Harry Langdon	Pathe	2 reels	April 25
Rip Without a Wink	"Redhead"	Sering Wilson (S. R.)	1 reel	
Ripe Melodrama, A		Sering Wilson (S. R.)	1 reel	
Rivals	Billy West	Arrow	2 reels	
Robinson Crusoe Returns on Friday	"Redhead"	Sering Wilson (S. R.)	1 reel	
Rock Bottom	Bowes-Vance	Educational	1 reel	May 9
Robbing the Rube		Lee-Bradford Corp.	2 reels	
Rolling Stones	Charles Puffy	Universal	1 reel	May 30
Rough Party	Al Alt	Universal	2 reels	
Royal Four-Flush	"Spat Family"	Pathe	2 reels	June 13
Runaway Balloon, The	"Aesop's Fables"	Pathe	1 reel	June 27
Runt, The	"Aesop's Fables"	Pathe	1 reel	June 6
Sailor Papa, A	Glenn Tryon	Pathe	2 reels	April 4
Saturday		Davis Dist. Div	2 reels	
Say It With Flour		Fox	2 reels	
Sheiks of Bagdad		Pathe	1 reel	May 9
Sherlock Sleuth	Arthur Stone	Pathe	2 reels	July 11
Ship Shape	Vance-Bowes	Educational	1 reel	April 18
Shootin' Injuns	"Our Gang"	Pathe	2 reels	May 9
Short Pants	Arthur Lake	Universal	1 reel	Aug. 1
Should a Husband Tell?		Red Seal Pict. (S.R.)	1 reel	
Should Husbands Be Watched?	Charles Chase	Pathe	1 reel	Mar. 14
Sir Walt and Lizzie		Sering Wilson (S. R.)	1 reel	
Sit Tight	Jimmie Adams	Educational	2 reels	May 30
Skinners in Silk		Pathe	2 reels	May 16
Skyscraper, The	Harry Langdon	Principal Pict. (S. R.)	2 reels	
Sleeping Sickness	Edwards-Roach	Universal	1 reel	May 30
Slick Articles	Engle-Karr	Universal	2 reels	May 30
Smoked Out	Lake-Hasbrouck	Universal	1 reel	April 13
Sneezing Beezers	Billy Bevan	Pathe	2 reels	July 18
Snow-Hawk	Stan Laurel	F. B. O	2 reels	
Soap	"Aesop's Fables"	Pathe	1 reel	
S. O. S.	"Aesop's Fables"	Pathe	1 reel	
Spanish Romeo, A (Van Bibber)		Fox	1 reel	
Speak Freely	Edna Marian	Universal	2 reels	
Stick Around	Bobby Dunn	Arrow	2 reels	
Stop, Look and Whistle		Fox	2 reels	
Storm, The (Out of the Inkwell)	"Cartoon"	Red Seal Pict. (S.R.)	1 reel	
Super-Hooper-Dyne Lizzies		Pathe	2 reels	June 13
Sure Mike!	Martha Sleeper	Pathe	1 reel	May 23
Tame Men and Wild Women		Pathe	2 reels	Aug. 15
Teaser Island	"Redhead"	Sering Wilson (S. R.)	1 reel	
Tee for Two	Alice Day	Pathe	2 reels	Aug. 1
Tell It To a Policeman	Glenn Tryon	Pathe	2 reels	May 23
Tender Feet	Walter Hiers	Educational	2 reels	May 23
Tenting Out	Roache-Edwards	Universal	1 reel	Mar. 23
This Week-End		Lee-Bradford (S. R.)		
Thundering Landlords	Glenn Tryon	Pathe	2 reels	June 27
Too Young to Marry	Buddy Messinger	Universal	2 reels	
Tough Night, A	Jimmy Callahan	Aywon Film	2 reels	
Tourists De Luxe	Hayes-Karr	Universal	2 reels	May 16
Transatlantic Flight, A	"Aesop's Fables"	Pathe	1 reel	
Twins	Stan Laurel	F. B. O	2 reels	
Two Cats and a Bird	"Cartoon"	Educational	1 reel	Mar. 14
Two Poor Fish	Earl Hurd cartoon	Educational	1 reel	May 30
Uncle Tom's Girl	Edna Marian	Universal	2 reels	
Unwelcome	Charles Puffy	Universal	1 reel	June 27
Waiting	Lloyd Hamilton	Educational	2 reels	July 11
Wake Up	Bowes-Vance	Educational	1 reel	June 13
Water Wagons	Special Cast	Pathe	2 reels	Feb. 21
Welcome Dangar	Bowes-Vance	Educational	1 reel	Feb. 23
West is West	Billy West	Arrow	2 reels	
What Price Goofy	Charley Chase	Pathe	2 reels	June 6
When Dumbells Ring		Fox	2 reels	
When Men Were Men	"Aesop's Fables"	Pathe	1 reel	July 25
White Wing's Bride	Harry Langdon	Pathe	2 reels	July 11
Whose Baby Are You?	Glenn Tryon	Pathe	2 reels	
Why Hesitate?	Neal Burns	Educational	2 reels	April 11
Why Sitting Bull Stood Up		Sering Wilson (S. R.)	1 reel	
Wide Awake	Lige Conley	Educational	2 reels	
Wild Papa	"Spat Family"	Pathe	2 reels	May 16
Wild Waves	Bowes-Vance	Educational	1 reel	May 23
Wine, Woman and Song	"Aesop's Fables"	Pathe	1 reel	
Wooly West, The	Buddy Messinger	Universal	2 reels	

Short Subjects

Feature	Distributed by	Length	Reviewed
Action (Sportlight)	Pathe	1 reel	
All Under One Flag (Sportlight)	Pathe	1 reel	
Animal Celebrities (Sportlight)	Pathe	1 reel	June 27
Animated Hair Cartoon	Red Seal (S. R.)	1 reel	
Balto's Race to Nome (Special)	Educational	2 reels	May 23
Barbara Snitches (Pacemaker Series)	F. B. O.	2 reels	
Battle of Wits (Josie Sedgwick)	Universal	2 reels	July 18
Bashful Whirlwind, The (Edmund Cobb)	Universal	2 reels	
Beauty and the Bandit (Geo. Larkin)	Universal	2 reels	July 4
Beauty Spots (Sportlight)	Pathe	1 reel	April 18
Broken Trails	Denver Dixon (S.R.)	2 reels	
Cabaret of Old Japan	M. J. Winkler (S.R.)	1 reel	
Color World	Sering Wilson (S. R.)	1 reel	
Captured Alive (Helen Gibson)	Universal	2 reels	
Close Call, The (Edmund Cobb)	Universal	2 reels	
Coccon to Kimona	M. J. Winkler (S.R.)	1 reel	
Come-Back, The (Benny Leonard)	Henry Ginsberg-S.R.	2 reels	
Concerning Cheese (Varieties)	Fox	1 reel	
Covered Flagon, The (Pacemaker Series)	F. B. O.	2 reels	
Cowpuncher's Comeback, The (Art Acord)	Universal	2 reels	
Cross Word Puzzle Film (Comedy-Novelty)	Schwartz Enterprises (S. R.)	1 reel	
Day With the Gypsies	Red Seal Pict. (S. R.)	1 reel	
Divertisement	Sering Wilson (S. R.)	1 reel	
Do You Remember?	Red Seal (S. R.)	1 reel	
Dude Ranch Days (Sportlight)	Pathe	1 reel	May 30
Earth's Other Half (Hodge-Podge)	Educational	1 reel	June 6
East Side, West Side	DeForrest (S. R.)		
Fighting Cowboy (Series)	Universal		
Fighting Ranger (Serial)	Universal	15 episodes	Feb. 7
Fighting Schoolmarm (Josie Sedgwick)	Universal	2 reels	
Film Facts	Red Seal (S. R.)	1 reel	
Fire Trader, The (Serial)	Universal	15 episodes	
Floral Feast, A	Sering Wilson (S.R.)	1 reel	
Frederick Chopin (Music Masters)	Jas. A. Fitzpatrick (S. R.)	1 reel	
From Mars to Munich (Varieties)	Fox	1 reel	April 4
Frontier Love (Billy Mack)	Denver Dixon	2 reels	
Fugitive Futurist	Cranfield & Clarke (S. R.)		
George F. Handel (Music Masters)	Jas. A. Fitzpatrick (S. R.)	1 reel	
Gems of the Screen	Red Seal (S. R.)	1 reel	
Ghost City, The (Serial)	Universal	15 episodes	
Golden Panther, The (Serial)	Pathe		
Great Circus Mystery, The (Serial)	Universal	15 episodes	
Hittin' the Trail (Fred Hank)	Sierra Pict. (S. R.)	2 reels	
Idaho (Serial)	Pathe	10 episodes	Feb.28
If a Picture Tells a Story	Cranfield & Clarke (S. R.)		
In the Spider's Grip (Novelty)	Educational	1 reel	April 11
Jazz Fight, The (Benny Leonard)	Henry Ginsberg (S. R.)	2 reels	
Judge's Cross Word Puzzle (Novelty)	Educational	1 reel	Jan. 31
Klondike Today (Varieties)	Fox	1 reel	
Knockout Man, The (Mustang)	Universal	2 reels	July 11
Land of the Navajo (Educational)	Fox	1 reel	
Learning How (Sportlight)	Pathe	1 reel	July 18
Leopard's Lair	Universal	Serial	
Let's Paint	Cranfield & Clarke (S. R.)		
Line Runners, The (Arnold Gregg)	Universal	2 reels	
Little People of the Garden (Secrets of Life)	Educational	1 reel	
Little People of the Sea (Secrets of Life)	Educational	1 reel	Feb. 28
Lizzie's Last Lap	Cranfield & Clarke (S. R.)		
Loaded Dice (Edmund Cobb)	Universal	2 reels	April 4
Luna-cy (Stereoscopik)	Pathe	1 reel	
Mad Miner, A (Western)	Hunt Miller (S. R.)		
Magic Hour, The	Red Seal Pict. (S. R.)	1 reel	
Marvels of Motion	Red Seal (S. R.)	1 reel	
Marvellous Manhattan	M. J. Winkler (S. R.)	1 reel	
Merton of the Goofies... "Pacemaker"	F. B. O.	2 reels	
Mexican Melody (Hodge-Podge)	Educational	1 Reel	
Mexican Oil Fields	M. J. Winkler (S. R.)	1 reel	
Movie Morsels (Hodge Podge)	Educational	1 reel	April 4
Neptune's Nieces (Sportlight)	Pathe	1 reel	
New Sheriff, A (Western)	Hunt Miller (S. R.)	2 reels	
Olympic Mermaids (Sportlight)	Pathe	1 reel	
One Glorious Scrap (Edmund Cobb)	Universal	2 reels	
Only a Country Lass (Novelty)	Educational	1 reel	May 29
Ouch (Stereoscopik)	Pathe	1 reel	
Our Six-legged Friends (Secrets of Life)	Educational	1 reel	
Outlaw, The (Jack Perrin)	Universal	2 reels	
Paris Creations (Novelty)	Educational	1 reel	Feb. 7
Paris Creations in Color (Novelty)	Educational	1 reel	Feb. 28
People You Know (Screen Almanac)	Film Booking Offices	1 reel	
Perfect View, The (Varieties)	Fox	1 reel	
Plastigrams (Novelty)	Educational		
Play Ball (Serial)	Pathe	10 episodes	June 27
Power God, The (Serial)	Davis Dist. Div.(S.R.)	15 episodes	
Pronto Kid, The (Edmund Cobb)	Universal	2 reels	June 27
Queen of the Round-Up (J. Sedgwick)	Universal	2 reels	June 13
Race, The (Van Bibber)	Fox	2 reels	
Record Breaker, The	Pathe	Serial	
Rim of the Desert (Jack Perrin)	Universal	2 reels	
Roaring Waters (Geo. Larkin)	Universal	2 reels	
Rock Bound Brittany (Educational)	Fox	1 reel	
Ropin' Venus, The (Mustang Series)	Universal	2 reels	July 11
R. Valentino and Eighty-eight Prize-winning American Beauties	Chesterfield (M. P. Corp.) (S. R.)	3 reels	
Secrets of Life (Educational)	Principal Pict. (S. R.)	reel	Feb. 21
Shadow of Suspicion (Eileen Sedgwick)	Universal	2 reels	
Show Down, The (Art Acord)	Universal	2 reels	
Smoke of a Forty-Five, The (Western)	Hunt Miller (S. R.)		
Soft Muscles (Benny Leonard)	Ginsberg (S. R.)	2 reels	
Song Cartunes (Novelty)	Red Seal Pict. (S. R.)	1 reel	
Sporting Judgment (Sportlight)	Pathe	1 reel	May 9
Steam Heated Islands (Varieties)	Fox	1 reel	
Stereoscopic (Novelty)	Pathe	1 reel (Series)	May 16
Storm King (Edmund Cobb)	Universal	2 reels	
Straight Shootin' (Harry Carey)	Universal	2 reels	
Strangler Lewis vs. Wayne Munn	Educational	2 reels	July 4
Stratford on Avon	Red Seal Pict. (S. R.)	1 reel	
Sunken Silver (Serial)	Pathe	10 episodes	April 18
Surprise Fight, The (Benny Leonard)	Henry Ginsberg (S. R.)	2 reels	
Thundering Waters (Novelty)	Sering D. Wilson (S. R.)	1 reel	April 25
Tiger Kill, The (Pathe Review)	Pathe		
Traps and Troubles (Sportlight)	Pathe	1 reel	Mar. 21
Turf Mystery (Serial)	Chesterfield Pict. Corp. (S. R.)	15 episodes	
Valley of Rogues (Western)	Universal	2 reels	April 18
Van Bibber and the Navy (Earle Foxe)	Fox	2 reels	
Village School, The (Hodge Podge)	Educational Film	1 reel	
Voice of the Nightingale, The (Novelty)	Educational	1 reel	Mar. 28
Waiting For You (Music Film)	Hegerman Music Novelties (S. R.)		
Wheels of the Pioneers (Billy Mack)	Denver Dixon	2 reels	
Where the Waters Divide (Varieties)	Fox	1 reel	
White Paper (Varieties)	Fox	1 reel	
Wild West Wallop, The (Edmund Cobb)	Universal	2 reels	May 16
Wonder Book, The (Series)	Sering D. Wilson	500 feet	
Zowie (Stereoscopik)	Pathe	1 reel	

Coming Attractions

Feature	Star	Distributed by	Length	Reviewed
Ace of Spades, The	Desmond-McAllister	Universal		
An Enemy of Men		Columbia Pict. (S. R.)		
An Old Man's Darling	Laura La Plante	Universal		
Another Woman's Life	Mary Philbin	Universal		
Aristocrat, The	Special Cast	B. P. Schulberg (S. R.)		
Ashes	Corinne Griffith	First National		
Atlantis		First National		
Back Wash	Mary Pickford	United Artists		
Bad Lands, The	Harry Carey	Prod. Dist. Corp		
Beautiful Cheat, The	Laura La Plante	Universal		
Beautiful City	R. Barthelmess	First National		
Beauty and the Brute	Norman Kelvy	Universal		
Beloved Pawn, The	Reed Howes	Rayart (S. R.)		
Ben Hur	Special Cast	Metro-Goldwyn		
Beyond the Law	Jack Hoxie	Universal		
Big Parade, The	John Gilbert	Metro-Goldwyn		
Blackmail	Special Cast	Universal		
Blind Virtue	Special Cast	Atlas Educ. Co. (S. R.)		
Boden's Boy	Special Cast	Hepworth Dist. (S. R.)	5300 feet	
Border Intrigue	Franklyn Farnum	Inde. Pict. (S. R.)	5 reels	June 6
Border Women	Special Cast	Phil Goldstone (S.R.)	5000 feet	
Broken Hearts of Hollywood	Harlan-Miller	Warner Brothers		
Brown of Harvard		Metro-Goldwyn		
Captain Fearless	Reginald Denny	Universal		
Cave Man, The	Harlan-Miller	Warner Brothers		
Charity Ball, The		Metro-Goldwyn		
Circle, The		Metro-Goldwyn		
Claim No. 1	Special Cast	Universal		
Clean-Up, The	Richard Talmadge	F. B. O.		
Clinging Fingers	Special Cast	Universal		
College Widow, The	Syd Chaplin	Warner Brothers		
Coming of Amos	Rod La Rocque	Prod. Dist. Corp.		
Count of Luxembourg, The	Larry Semon	Chadwick		
Crashing Through	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Crossroads of the World	Pola Negri	Paramount		
Cyclone Bob	Bob Reeves	Anchor Film Dist.		
Cyrano de Bergerac	Special Cast	Atlas Dist. (S. R.)	10 reels	July 18
Dance Madness	Pringle-Cody	Metro-Goldwyn		
Dark Horse, The	Harry Carey	Prod. Dist. Corp.		
Deerslayer, The		Weiss Bros. (S. R.)	4780 feet	
Demon, The	Jack Hoxie	Universal		
Detour		Prod. Dist. Corp.		
Does Marriage Pay		Inde. Pict. Corp. (S. R.)		
Dollar Mark	Mildred Harris-Fraser	F. B. O.		
Down Upon the Swanee River	Special Cast	Lee Bradford (S. R.)		
Dumb Head		Tiffany (S. R.)	6500 feet	
Ermine and Rhinestone		H. F. Jans (S. R.)		
Exchange of Wives, An	Special Cast	Metro-Goldwyn		
Exquisite Sinner, The	Special Cast	Metro-Goldwin		
Extra Man, The		Universal		
Face to Face	Viola Dana	Metro-Goldwyn		
Face on the Air, The	Evelyn Brent	F. B. O.		
Fair Play	Special Cast	Wm. Steiner (S. R.)		
Fall of Jerusalem		Weiss Bros. (S. R.)	6800 feet	
Fast Pace, The	Special Cast	Arrow		
Fighter's Paradise, The	Rex Baker	Phil Goldstone	5000 feet	
Fighting Courage	Ken Maynard	Davis Dist. Div. (S.R.)	5 reels	July 11
Fighting Edge, The	Harlan-Miller	Warner Brothers		
Fighting Smile, The	Bill Cody	Inde.Pict. Corp.(S.R.)	4630 feet	
First Year, The	Special Cast	Fox		
Flaming Waters		F. B. O.		
Fool, The	Special Cast	Fox		April 25
Forest of Destiny, The		Gotham Prod. (S. R.)		
Forever After	Corinne Griffith	First National		
Free to Love	C. Bow-R. McKee	B. P. Schulberg (S. R.)		
Friends	Special Cast	Vitagraph		
Frivolity		B. P. Schulberg (S.R.)		
Galloping Dude, The	Franklyn Farnum	Inde.Pict.Corp.(S.R.)	4700 feet	
Going the Limit	Richard Holt	Gerson Pict. (S. R.)		
Golden Cocoon		Warner Bros.		
Goose Woman, The		Universal	7500 feet	Aug. 22
Go West	Buster Keaton	Metro-Goldwyn		
Grass			10 reels	Mar. 7
Gulliver's Travels	Special Cast	Universal		
Handsome Brute, The	Columbia Pict. (S. R.)			
Happy Warrior, The		Vitagraph	6 reels	July 18
Hearts and Fists		Assoc. Exhib.		
Hearts and Spangles		Gotham Prod. (S. R.)		
Hell Bent for Heaven		Warner Bros.		
Hell's Highroad	Leatrice Joy	Prod. Dist. Corp.		
Heir's Apparent	Special Cast	First National		
Her Father's Daughter		F. B. O.		
Hero of the Big Snows, A	Rin Tin Tin (dog)	Warner Brothers		
His Master's Voice	Thunder (dog)	Gotham Prod. (S. R.		
His Woman	Special Cast	Whitman Bennett	7 reels	
Home Maker, The	Alice Joyce	Universal	7755 feet	Aug. 8
Honeymoon Express, The	M. Moore-D. Devore	Warner Brothers		
Hurricane		Truart (S. R.)	5800 feet	
Invisible Wounds	Sweet-Lyon	First National		

Feature	Star	Distributed by	Length	Reviewed
Irene	Colleen Moore	First National		
Justice of the Far North		C. B. C. (S. R.)	5500 feet	
Kings of the Turf		Fox		
Kiss for Cinderella, A	Betty Bronson	Paramount		
Knockout Kid, The	Jack Perrin	Rayart Pict. Corp. (S. R.)		
La Boheme	Lillian Gish	Metro-Goldwyn		
Lady Windermere's Fan	Special Cast	Warner Brothers		
Lariat, The	William Desmond	Universal		
Lazybones		Fox Film		
Lena Rivers	Special Cast	Arrow	6 reels	
Life of a Woman		Truart (S. R.)	6500 feet	
Lightnin'	Jay Hunt	Fox		
Lightning Jack	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Lightning Lover, The	Reginald Denny	Universal		
Lightning Passes, The	Al Ferguson	Fleming Prod. (S.R.)		
Lights of New York	Marion Davies	Metro-Goldwyn		
Little Girl in a Big City, A		Gotham Prod. (S. R.)		
Live Wire, The	Johnny Hines	First National		
Lodge in the Wilderness		Tiffany (S. R.)	6500 feet	
Lord Jim	Percy Marmont	Paramount		
Love Cargo, The	House Peters	Universal		
Love Gamble, The	Special Cast	Banner Prod. (S. R.)	5 reels	July 11
Lover's Island	Hampton-Kirkwood	Assoc. Exhib		
Loyalties	Special Cast	Fox		
Lure of Broadway, The		Columbia Pict. (S. R.)		
Lying Wives	Special Cast	Ivan Abramson (S. R.)	7 reels	May 2
Man and the Moment		Metro-Goldwyn		
Man of Iron, A	L. Barrymore	Chadwick (S. R.)	6 reels	July 4
Man on the Box, The	Sydney Chaplin	Warner Bros		
Man She Bought, The	Constance Talmadge	First National		
Man Without a Conscience	Louis-Rich	Warner Bros	6850 feet	May 2
Mare Nostrum	Special Cast	Metro-Goldwyn		
Married Hypocrites	Fredericks-La Plante	Universal		
Men of Steel		First National		
Merry Widow	Mae Murray	Metro-Goldwyn		
Message to Garcia, A		Metro-Goldwyn		
Miracle of Life, The	Busch-Marmont	Assoc. Exhib		
Miracle of the Wolves, The			10346 feet	Mar. 7
Midnight Flames		Columbia Pict. (S. R.)		
Miss Vanity	Mary Philbin	Universal		
Million Dollar Doll		Assoc. Exhib		
Moonlight Kisses	Mary Philbin	Universal		
Morganson's Finish		Tiffany (S. R.)	6500 feet	
Napoleon the Great		Universal		
Night Call, The	Rin-Tin-Tin (dog)	Warner Brothers		
Oats for the Woman	Special Cast	Universal		
Old Clothes	Jackie Coogan	Metro-Goldwyn		
Once to Every Man	O'Brien-Dove	Fox Film Corp		
Only Thing, The	Special Cast	Metro-Goldwyn		
Open Trail, The	Jack Hoxie	Universal	4800 feet	May 16
Outlaw Tamer, The	Clayton-F. Farnum	Inde. Pict. (S. R.)		
Painted Woman, The	Kirkwood-Lee	Prod. Dist. Corp		
Paris	Pauline Starke	Metro-Goldwyn		
Passionate Youth	Special Cast	Truart (S. R.)	6 reels	July 11
Part Time Wife, The		Gotham Prod. (S. R.)		
Peacock Feathers	Virginia Valli	Universal		
Peak of Fate, The		F. B. Rogers	8 reels	June
Phantom of the Opera	Lon Chaney	Universal		
Pleasure Buyers, The	Irene Rich	Warner Brothers		
Police Patrol, The	James Kirkwood	Gotham Prod. (S. R.)		
Pony Express, The	Special Cast	Universal		
Prince, The	Philbin-Kerry	Universal		
Purchased Youth	Anna Q. Nilsson	F. B. O.		
Quality Street		Metro-Goldwyn		
Quicker 'n Lightning	Buffalo Bill, Jr	Weiss Bros. (S. R.)	5 reels	June 13
Racing Blood		Gotham Prod. (S. R.)		
Reckless Courage	Buddy Roosevelt	Weiss Bros. (S. R.)	4851 feet	May 2
Reckless Sex, The	Special Cast	Truart (S. R.)	6 reels	Feb. 14
Red Clay	William Desmond	Universal		
Resurrection		Principal Pict. (S. R.)		
Return of a Soldier	Special Cast	Metro-Goldwyn		
Rime of the Ancient Mariner, The		Fox Film		
Road to Yesterday, The	Special Cast	Prod. Dist. Corp		
Road That Led Home, The		Vitagraph		
Pace That Thrills, The	Ben Lyon	First National		
Romance of an Actress		Chadwick (S. R.)		
Ropin' Venus, The	Josie Sedgwick	Universal		
Rose of the World	Special Cast	Warner Bros		
Salvage		Truart (S. R.)	5800 feet	
Sap, The	M. Moore D. Devore	Warner Bros		
Satan in Sables	Lowell Sherman	Warner Bros		
Satan's Son	Special Cast	Inde. Pict. (S. R.)		
Savage, The	Ben Lyon	First National		
Scarlet Saint, The	Lyon-Astor	First National		
Scraps	Mary Pickford	United Artists		
Sea Woman, The	Sweet-McLaglen	First National		
Seventh Heaven	Special Cast	Fox		
Shadow of the Wall		Gotham Prod. (S. R.)		
Shadow of the Mosque	Odette Taylor	Cranfield & Clarke (S. R.)	6200 feet	
Shenandoah		B. P. Schulberg (S. R.)		
Ship of Souls	B. Lytell-L. Rich	Assoc. Exhib	6800 feet	
Shootin' Square	Jack Perrin	Ambassador Pict. (S.R.)	5000 feet	
Siege	Virginia Valli	Universal	6424 feet	June 20
Siegfried		Ufa		
Sign of the Claw		Gotham Prod. (S. R.)		
Skyline of Spruce, The	Special Cast	Universal		
Social Highwayman, The	Harlan-Miller	Warner Brothers		
Some Pun'kins	Chas. Ray	Chadwick (S. R.)		
Souls Adrift	Rosemary Davies	Assoc. Exhib		
Souls That Pass in the Night	Special Cast	Universal		
Span of Life	Betty Blythe	Banner Prod. (S. R.)		
Speed Limit, The		Gotham Prod. (S. R.)		
Splendid Road, The	Anna Q. Nillsen	First National		
Spook Ranch	Hoot Gibson	Universal	5147 feet	May 2
Steele of the Royal Mounted		Vitagraph	6 reels	June 27
Stella Dallas		United Artists		
Stella Maris	Mary Philbin	Universal		
Still Alarm, The	Chadwick-Russell	Universal		
Strange Bedfellows		Metro-Goldwyn		
Storm Breakers, The	House Peters	Universal		
Sunshine of Paradise Alley	Special Cast	Chadwick Pict. (S.R.)		
Super Speed	Reed Howes	Rayart (S. R.)		
Tale of a Vanishing People		Tiffany (S. R.)	6500 feet	
Tearing Loose	Wally Wales	Weiss Bros. (S. R.)	4900 feet	June 13
Temptress		Metro-Goldwyn		
Ten to Midnight		Prod. Dist. Corp.		
Tenderfoot, The	Jack Hoxie	Universal		
That Man from Arizona	D.Revier-W.Fairbanks	B. F. O.		
That Royal Girl	Kirkwood-Dempster	Paramount		
This Woman	Special Cast	Fox		
Three Faces East		Prod. Dist. Corp.		
Tower of Lies	Chaney-Shearer	Metro-Goldwyn		
Trailing Shadows	Edmond Lowe	Fox Film		
Travelin' Fast	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Travis Coup, The		Tiffany (S. R.)	6500 feet	
Twin Sister, The	Constance Talmadge	First National		
Unchastened Woman, The	Theda Bara	Chadwick (S. R.)		
Unknown Lover, The	Elsie Ferguson	Vitagraph		
Up and At 'Em	Jack Perrin	Ambassador Pict. (S. R.)	5000 feet	
Vengeance of Durand, The	Irene Rich	Warner Brothers		
Viennese Medley	Special Cast	First National		
We Moderns	Colleen Moore	First National		
Wanderer, The	William Collier, Jr.	Paramount		
What Will People Say		Metro-Goldwyn		
Where the Worst Begins		Truart (S. R.)	5800 feet	
White Chief, The	Monte Blue	Warner Brothers		
White Mice	Jacqueline Logan	Sering D. Wilson (S. R.)		
Why Girls Go Back Home		Warner Brothers		
Wild Girl		Truart (S. R.)	5890 feet	
Wild Justice	Peter the Great	United Artists		
Wild Ridin'	Buck Jones	Fox		
Winning of Barbara Worth		Principal Pict. (S. R.)		
Wise Guy, The	Lefty Flynn	F. B. O.		
With Kit Carson Over the Great Divide	Special Cast	Sunset Prod. (S. R.)		
Without Mercy		Prod. Dist. Corp.		
Womanhandled	Richard Dix	Paramount		
Women		Banner Prod. (S. R.)		
Women and Wives		Metro-Goldwyn		
World's Illusion, The		Metro-Goldwyn		
Worst Woman, The	Special Cast	B. P. Schulberg (S. R.)		
Wrong Coat, The		Tiffany (S. R.)	6500 feet	
Wrongdoers, The	L. Barrymore	Astor Dist. Corp.		
Yoke, The	Special Cast	Warner Brothers		
You Can't Live on Love	Reginald Denny	Universal		

Newspaper Opinions

Herald Tribune: "If you think that Mr. Chaplin has run out of humorous ideas you'll change your mind when you see 'The Gold Rush.' Did you ever see one of his pictures which had a hunger-crazed man chase his companion in misery with an ax under the delusion that he is a large, fat chicken. Did you ever see Charlie boil one of his shoes and eat it? Did you ever see a log-cabin blown away by the fury of the gale and deposited on the edge of a cliff, so that it was balanced like a rocking stone? No. Neither did we—before. Praising one of Mr. Chaplin's pictures is like saying that Shakespeare was a good writer. Yet, we heard persons saying, 'Do you know, I think Chaplin is a genius?' Well, so do we, but never has it been written so clearly in letters of fire as now."

Daily News: "'The Gold Rush' collars you, plays quickly upon your emotions and leaves you in that mood where you can't laugh without a sob tearing through, or sob without a laugh bubbling up from the depths. It is the funniest and saddest of all comedies. There is one of the most pathetic, most poignant scenes in any movie. Charlie's pantomime is superb. Go and have a cry. No one need be ashamed. The picture is replete. Go to see this? I should say so! Let the gravy congeal on the dinner dishes, put off writing to Aunt Ida, but make it your delightful duty to see 'The Gold Rush.' Charlie did it. You will admit it."

Daily Mirror: "'The Gold Rush' is a box-office mint. This comedy sent an audience of blase movie into gales of laughter, fairly rocking the theatre. It is rare merriment and another riotous success for Chaplin. It is packed with pathos and humor."

Morning Telegraph: "You can see 'The Gold Rush' more than once and still find little touches that escape you. It will undoubtedly set all America laughing, though tears will often be near the laughter. There are delicious bits of comedy burlesque accentuated by the pathos of the forlorn little figure of the Lone Prospector, with its right foot bound in gunny sack, carrying a hopeless love in his heart, and the jaunty hauteur of a Beau Brummel."

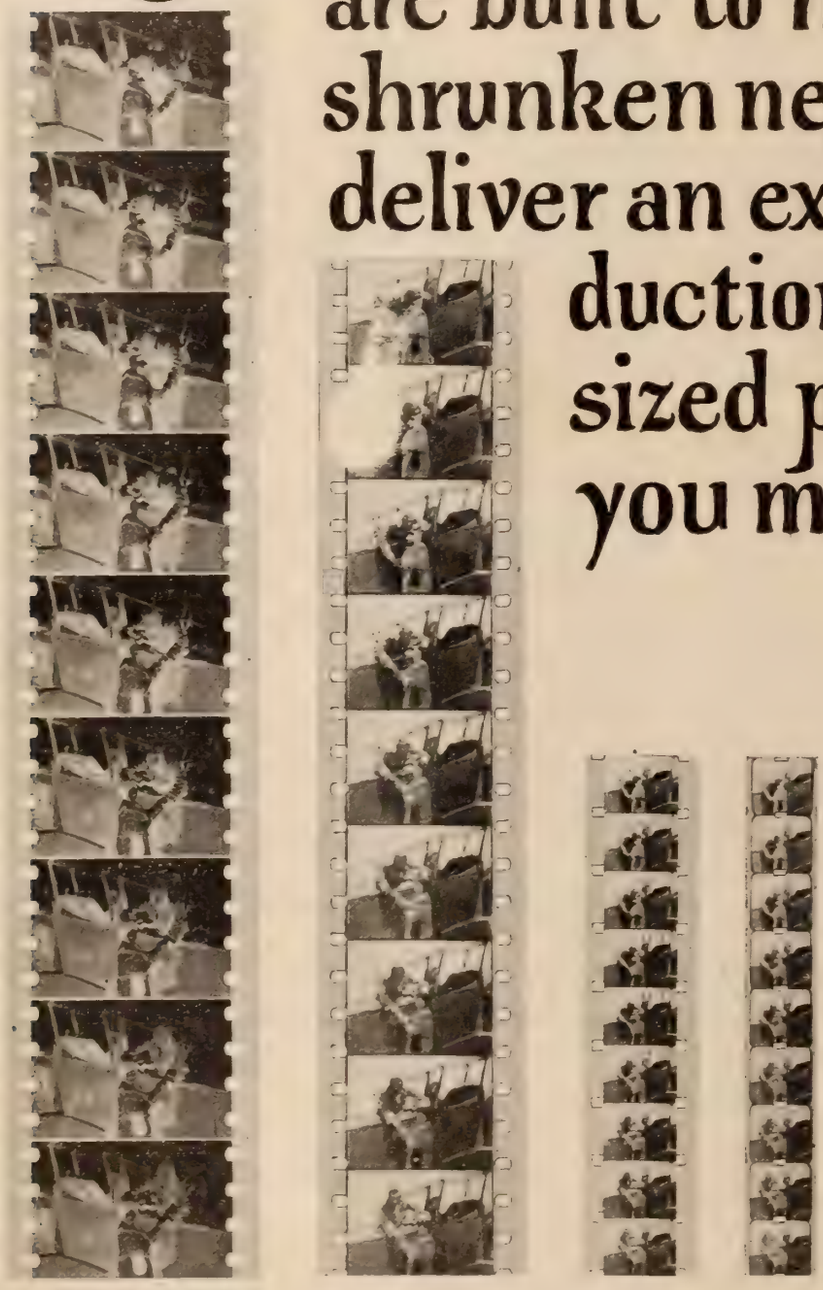
Evening Telegram: "'The Gold Rush' is technically perfect, with its blending of comedy and sadness, its caricature and its good direction. And, oh, how you will clap your hands when he does the 'Oceana Roll.' It is guaranteed to those persons inclined to look down on mere movies that they can witness the best piece of satire ever perpetrated."

Evening Graphic: "'The Gold Rush' is a typical Chaplin film—indescribably clever, inimitably subtle and uproarously funny. Again Charlie shows his master craftsmanship in putting a pathetic twist into a comedy situation so that laughter and tears follow close on each other. 'The Gold Rush' adds another leaf to Chaplin's laurel crown as an artist in the field of dramatic comedy."

Evening Post: "Any audience will be enthusiastic over 'The Gold Rush.' Mr. Chaplin has never been funnier, nor has he ever been more pathetic. The film contains some of the most hilarious as well as some of the saddest moments that we have ever encountered upon the motion picture screen."

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